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S T U D I A UNIVERSITATIS BABEȘ-BOLYAI MUSICA

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IN MEMORIAM VIOREL COSMA (1923-2017): OUTSTANDING PERSONALITY FOR ROMANIAN MUSICOLOGY

CRISTINA ȘUTEU¹

SUMMARY. This year marks a century since the birth of the musicologist and enescologist Viorel Cosma (1923-2017). The purpose of this article is to recall the impact that Viorel Cosma had in musicological research on a national and international level through the thousands of signed articles and through the approximately 100 books published on themes that highlighted Romanian music and musicians. The significant contributions of Viorel Cosma are recognized in particular for 22 volumes dedicated to George Enescu, for 12 biobibliographical lexicons with personalities of Romanian music, for musical criticism signed throughout 40 years at concerts as well 60 years at opera performances. Viorel Cosma remains in the history of Romanian musical culture as an emblematic personality who successfully combined the role of musicologist, teacher, enescologist, lexicographer and music critic.



Keywords: Viorel Cosma, Romanian Musicology, George Enescu, Lexicographer, Music critic.

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Viorel Cosma (1923-2017), like Ulysses, wandered the troubled waters of the world for almost a century, invented a wooden horse for every closed Troy; reconciled every Agamemnon to his Achilles; he escaped from the sirens thrown in his way; and returned to Ithaca when his journey was over. What an odyssey! What a turmoil! And what a silence at the end!...

On March 31st, 2023, the University of Music in Bucharest organized the 100th anniversary of the birth of Viorel Cosma. At this event was organized a round table to which attended musical personalities who personally knew the “Maestro” – an epithet much loved and used by the multitude of his disciples and friends². The scientific event entitled “Viorel Cosma – complex personality of Romanian musicology”.

Over time, Viorel Cosma’s personality has been described by his colleagues, among whom we mention the statements of Vasile Tomescu (1929-2021):

“The musicological work of Viorel Cosma (...) is a fundamental chapter in the development of our culture (...). Formed under the teaching of some top level masters of our music and in daily contact with the artistic life in all its diversity, specialized at the working table and by participating in musical activities on an international level, Viorel Cosma made and continues to make known the science and experience accumulated over a lifetime as a mentor to generations of students at the University of Music in Bucharest (he headed the first department of musicology), as well as to the public eager to know more in order to better understand the secrets of art.”³

Moreover, Grigore Constantinescu stated about Viorel Cosma that he was: “The mentor who raised the first professional generation of Romanian musicologists and music critics of the XXth century, leading the first musicology department at the National University of Music in Bucharest” and the one who “laid the foundations of modern musical lexicography in Romania, achieving, as author of the 12 lexicons (1965-2017), the most extensive national lexicographical exegesis in the world.”⁴

On the website of the “Union of Composers and Musicologists from Romania” (UCMR), 15th of August 2017, in the “Announcements” section, was published the announcement about the moving to the eternity of Viorel Cosma and was mentioned the following:

² Cristina Șuteu, “Viorel Cosma sau opera în șapte acte a unui MAESTRU” (*Viorel Cosma or the Work in Seven Acts of a MASTER*), in: *Actualitatea Muzicală (Music News)*, no. 8/ 2017, p. 4.

³ Vasile Tomescu, “Viorel Cosma” in: *Muzicieni din România. Lexicon bio-bibliografic (Musicians from Romania. Biobibliographic Lexicon)*, vol. 2 (Coc-E), Editura Muzicală Publishing House, Bucharest, 1999, p. 80-81.

⁴ Grigore Constantinescu, “Viorel Cosma”, in: *Actualitatea Muzicală (Musical News)*, no. 8/ 2017, p. 2.

“Incredible leaving among us of the Master who was the light and the soul, the thought of Romanian music, the musicologist and scholar Viorel Cosma. The creator of a scientific work of unparalleled value, witness of a century of existence of Romanian musical art, Viorel Cosma represented a model of fulfilled destiny, like a towering oak of our culture nationally and internationally. In the field of didactics, as a professor of musicology, the Mentor raised the first professional generation of Romanian musicologists and music critics of the XXth century, holding the first dedicated chair at the National University of Music in Bucharest. (...) Viorel Cosma laid the foundations of modern musical lexicography in Romania, creating, as the author of the 12 lexicons (1965-2017), the most extensive national lexicographic exegesis in the world. (...) Viorel Cosma’s vocation as a historian is intertwined with that of the literary experience, parallel perspectives that mark the tireless elaboration activity along the musicological highway, the inventory of books signed by the author revealing, for those who did not know yet, the passion with which he carried out, cyclically, the revaluations of the research subjects, accomplished efficiently, without rest, during the work carried out in the many decades of its existence.”⁵

Viorel Cosma publicly presented the results of his research in conferences held at the Sorbonne University, the Académie des Beaux Artes in Paris and at Boston University.

He wrote lexicographic articles for *The New Grove Dictionary of Music and Musicians*, *Die Musik in Geschichte und Gegenwart*, *Dictionnaire des interprètes* (by Alain Pâris) and for the great encyclopedias in the world as *Sohlmanns musiklexikon*, *Das Große Lexikon der Musik* etc.

In the table below, I present, in chronological order, the main events of Viorel Cosma’s biographical and professional trajectory.

Table 1

Date	Event
30.03.1923	He was born in Timișoara as the son of Captain Dr. Constantin Cosma;
1929-'31	Musical studies at the Municipal Conservatory in Timișoara: Eugen Cuteanu (violin), Sabin Drăgoi (theory-solfeggio);
1938	Constantin Cosma, the master’s father, dies in the center of Timisoara, following a heart attack;

⁵ Website of Union of Composers and Musicologists from Romania (UCMR), at the address: <http://www.ucmr.org.ro/anunturi.htm> (Accessed on November 3rd, 2017).

Date	Event
1945-'50	Studies at the Bucharest Conservatory: Ion Dumitrescu (theory-solfeggio), Mihail Jora (harmony), Marțian Negrea (harmony, counterpoint), Leon Klepper (composition), Theodor Rogalski (orchestration), Zeno Vancea, Vasile Popovici (music history), St. Popescu, D.D. Botez (choral conductor), George Georgescu, Constantin Silvestri (orchestral conductor), Dimitrie Cuclin (musical aesthetics), Jean Bănescu (canto), Fl. Eftimescu, Paul Jelescu (piano);
1945-'47	Professor at the Alberto della Pergola Conservatory, Bucharest;
1945-'54	Choir conductor for amateur artistic ensembles from Bucharest;
1947-'50	Advanced courses: Mihail Jora (musical forms, composition), Paul Constantinescu (modal harmony);
1948-'49	Musical secretary at the Romanian Opera in Bucharest;
1951-'52	Scientific researcher at the Institute of Art History of the Romanian Academy and head of the music sector at the Library of the Romanian Academy, Bucharest; assistant at the Bucharest Conservatory;
1951-'64	Music history teacher at the Music High School no. 1 and no. 2, Bucharest;
1954-'59	Professor of music history and musical forms at the Military High School, Bucharest;
1955	It undertakes research on the lands of George Enescu's childhood. Is awarded the Order of the Star of Romania, class V;
1959-'60	University lecturer at the training courses within the Ministry of Foreign Affairs, Bucharest;
1960-'63	Director at the University of Musical Culture in Bucharest;
1964-'85	University lecturer at the Bucharest Conservatory;
1972	He is awarded the Order of Cultural Merit of Poland;
1972-'73	Specialization at the Musicology Seminar in Erlangen – Nuremberg with Professor Martin Runcke;
1972-2004	Union of Composers and Musicologists from Romania: '72; '78; '79; '82; '84; '92; '95; '96; '98; 2004;
1974	Romanian Academy Award;
1982	Béla Bartók Memorial Medal, Budapest;
1984	ARTISJUS award, Budapest;
1985-'86	University lecturer at the Bucharest Conservatory;
1989-2017	Publishes Musicians from Romania. Biobibliographical lexicon in 12 volumes
1992	<i>International Man of the Year</i> – distinction, Cambridge;
1993	He laid the foundations of Romanian lexicography by teaching Lexicography course at the Academy of Music in Bucharest;
1993-'96	Professor of music history at Hyperion University, Bucharest;

Date	Event
1996-'99	Associate professor at the departments of music history, musicology, musical lexicography, Bucharest Conservatory;
1998	"Music Critics Award" awarded by the College of Music Critics A.T.M.; The title of "Doctor in Musicology", specialization Higher Theory of Music awarded by the Ministry of National Education;
2002	The title of "Honorary Citizen of the City of Timișoara"; The title and diploma of Doctor Honoris Causa of the Academy of Music, Theater and Fine Arts of the Republic of Moldova;
2003	Awarding of the Patriarchal Cross, issued by the Romanian Patriarchate, signed by Teoctist, Patriarch of the Romanian Orthodox Church;
2004	Order of Cultural Merit in the rank of great officer; The title of corresponding member of the Tiberina Academy in Rome;
2008	National Award for Art;
2011	Diploma from the Romanian Biographic Institute for the contribution to the Dictionary of Romanian Personalities;
2013	Diploma of excellence, issued by the "Military Music Service"; The awarding of the title of Doctor Honoris Causa at the "George Enescu" University of Arts in Iasi (December 9);
2016	Honorary Member of the National Association of War Veterans;
15.08.2017	Viorel Cosma died in Bucharest; Over 40 sites announced the news of his passing; Radio Romania Cultural broadcasts the transmission <i>In memoriam Viorel Cosma</i> ;
17.08.2017	The ceremony honoring the master's personality in the Aula of the Cantacuzino Palace in Bucharest; Funeral service at Andronache Cemetery;
26.10.2017	The book launch: <i>George Enescu – The Genius Musician in Pictures</i> , vol. 2, Publishing House of the Romanian Cultural Institute and National Museum "George Enescu", Bucharest, signed by Viorel Cosma, volume presented by musicologist Mihai Cosma.

During his life, Viorel Cosma signed around 5000 articles⁶ and in this present paper I list only his books, which sums a total of around 100 titles.

⁶ Tiberiu Alexandru, Ruxandra Arzoii, "Viorel Cosma", in: *Grove Music Online*, published in print in 20 January 2001, Published online: 2001, <https://doi.org/10.1093/gmo/9781561592630.article.06598>

- 1954:** *Erkel Ferenc, élet és munkássága, mint összekötő kapocs a magyar és román zenekultúra között (Ferenc Erkel, his life and work as a fundamental link in the Hungarian and Romanian culture)* s.n. Budapest
- 1956:** *Ion Vidu (1863-1931). Monografie (Monography)*, Editura Casa Centrală a Creației Populare Publishing House, Bucharest
- 1957:** *Ciprian Porumbescu (1853-1883). Monografie (Monography)*, Editura de Stat pentru imprimare și publicații Publishing House, Bucharest
- 1958:** *Ciprian Porumbescu. Opere alese (Selected Works)*, Editura Didactică și Pedagogică Publishing House, Bucharest
- 1958:** *George Fotino (1858-1946). Schiță monografică de popularizare (Popularization Monographic Sketch)*, Editura Militară Publishing House, Bucharest
- 1958:** *Maiorul I. Ivanovici (1845-1902) (The Major I. Ivanovic)*, Editura Militară Publishing House, Bucharest
- 1958:** *Gheorghe Dima. Opere alese (Selected Works)*, Editura de Stat Didactică și Pedagogică Publishing House, Bucharest
- 1960:** *Figuri de lăutari (Figures of fiddlers)*, Editura Muzicală Publishing House Publishing House, Bucharest
- 1962:** *Cântăreața Elena Teodorini. Schiță monografică (The singer Elena Teodorini. Monographic Sketch)*, Editura Muzicală Publishing House Publishing House, Bucharest,
- 1965:** *Ion Vidu: un maestru al muzicii corale (Ion Vidu: a Master of Choral Music)*, Editura Muzicală Publishing House, Bucharest
- 1965:** *Compozitori și muzicologi români. Mic lexicon (Romanian Composers and Musicologists. Little Lexicon)*, Editura Muzicală Publishing House, Bucharest
- 1965:** *Mărturii ale istoriei locale în muzeele din județul Ilfov (Testimonies of local history in the museums of Ilfov county)*, Sectorul de Propagandă (Propaganda sector), Ilfov
- 1966:** *Nicolae Filimon. Critic muzical și folklorist (Nicolae Filimon. Music Critic and Folklorist)*, Editura Muzicală Publishing House, Bucharest
- 1966:** *Teatrul muzical din Galați. (1956-1966). Schiță monografică (The Musical Theater from Galați. Monographic Sketch)*, Editura Teatrului Muzical Publishing House, Bucharest
- 1966:** *Teodor Burada. Viața în imagini (Teodor Burada. Life in Pictures)*, Editura Muzicală Publishing House, Bucharest
- 1966:** *Musikwissenschaftliche Literatur sozialistischer Länder: S. R. Rumänien 1945-1965 (Musicological literature of Socialist Countries: S. R. Romania)* Elena Zottoviceanu (co-author), vol. 1, Neue Musik Publishing House, Berlin

- 1968:** *Filarmonica "George Enescu" din București (1868-1968)* ("George Enescu" Philharmonic from Bucharest), Editura Filarmonicii Publishing House, Bucharest
- 1970:** *Muzicieni români. Lexicon bio-bibliografic (Romanian Musicians. Bio-Bibliographic Lexicon)*, Editura Muzicală Publishing House, Bucharest
- 1971:** *Corul „Madrigal” al Conservatorului (The “Madrigal” Choir of the Conservatory)*, Editura Arta Grafică, Bucharest
- 1972:** *Istoria muzicii universale. Antichitatea (History of Universal Music. Antiquity)*, Litografia Conservatorului, Bucharest
- 1973:** *Ion St. Paulian în lumina izvoarelor documentare (Ion St. Paulian in the Light of Documentary Sources)*, Editura Dobreta-Turnu Severin, Turnu Severin
- 1974:** *Teodor T. Burada. Opere. Istoriografie muzicală (Teodor T. Burada. Works. Musical historiography)*, vol. 1, Editura Muzicală Publishing House, Bucharest
- 1974:** *George Enescu. Scrisori (George Enescu. Letters)*, vol. 1, Editura Muzicală Publishing House, Bucharest
- 1975:** *Teodor T. Burada. Opere Folclor și etnografie (Teodor T. Burada. Works. Folklore and ethnography)*, vol. 2, Editura Muzicală Publishing House Bucharest, 1975
- 1977:** *Două milenii de muzică pe pământul României. Introducere în istoria muzicii românești (Two Millennia of Music on Romania Land. Introduction to the History of Romanian Music)*, Ion Creangă Publishing House, Bucharest
- 1978:** *Teodor T. Burada. Opere (Teodor T. Burada. Works)*, vol. 3, Editura Muzicală Publishing House Publishing House, Bucharest
- 1978:** *De la „Cântecul Zaveriei” la „Imnurile unității naționale”. Contribuții la istoria cântecului patriotic (1821-1918) (From “Zavera’s Song” to “National Unity Hymns”. Contributions to the History of Patriotic Song)*, Facla Publishing House, Timișoara
- 1980:** *Teodor T. Burada. Opere (Teodor T. Burada. Works)*, vol. 4, Editura Muzicală Publishing House, Bucharest
- 1980:** *Zweitausend Jahre Musik auf dem Boden Rumäniens: Einführung in die Geschichte der rumänischen Musik (Two Millennia of Music on Romania Land. Introduction to the History of Romanian music)*, Ion Creangă Publishing House, Bucharest
- 1980:** *România muzicală: instituții lirico-dramatice, filarmonici și formații muzicale (Musical Romania: Lyric Drama Institutions, Philharmonics and Musical Ensembles)*, Editura Muzicală Publishing House, Bucharest

- 1980:** *Vocatia universala a folclorului romanesc (1688-1970) (The Universal Vocation of Romanian Folklore)*, Editura Muzicală Publishing House, Bucharest
- 1981:** *Romanian musical acoustics: brief historical overview, achievements*, Ministry of Forestry and Building Materials, Bucharest
- 1981:** *Enescu azi. Premise la redimensionarea personalității și operei (Enescu today. Premises to the Resizing of Personality and Work)*, Facla Publishing House, Timișoara
- 1981:** George Enescu. *Scrisori, (George Enescu. Letters)* (vol 2), Editura Muzicală Publishing House, Bucharest
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- 1984:** *Die Universalberufung der rumänischen Folklore (1688-1850) (The Universal Vocation of Romanian Folklore)*, Pomeranian Philharmonic I. Paderewskiego, Bydgoszcz
- 1984:** *Exegeze muzicologice: studii de istorie (Musicological Exegesis: Historical Studies)*. Editura Muzicală Publishing House, Bucharest
- 1984:** *Interferenzen in der Musik. Studien und Aufsätze (Interference in Music. Studies and Essays)*, Editura Kriterion Publishing House, Bucharest
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- 1987:** *Dirijorul George Georgescu. Texte și documente. Mărturii în contemporaneitate (Conductor George Georgescu. Texts and Documents. Testimonies in Contemporaneity)*, Editura Muzicală Publishing House, Bucharest
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- 1996:** *Lăutari de ieri și de azi (Fiddlers of Yesterday and Today)*, Editura Du Style Publishing House, Bucharest
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AT THE CROSSROADS BETWEEN OPERA AND ORATORIO: BIBLICAL THEMES AND 19TH CENTURY FRENCH OPERA

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SUMMARY. The present study aims to investigate the delicate border between oratorios and operas based on biblical subjects, focusing on French music. A brief analysis of the period prior to the 19th century reveals that the oratorio was not one of the most popular genres in France, allowing the genesis of various genres inspired by biblical subjects. The oratorio enjoyed a brief revival in the 18th century, leading in the 19th century to the composition of biblical operas and the dawn of genres that are at the crossroads between opera and oratorio: *mystère*, *drame sacré*, or *légende sacrée*, represented by works of Jules Massenet. Although traditionally referred to as oratorios, these works allowed for staged representation, due to the dramatic qualities of the librettos, which in turn allowed for the musical discourse to depart from the sobriety of the oratorio and to include certain features that are characteristic for opera. Gradually, biblical subjects began to be tackled in operas as well, as will be seen in the works of Camille Saint-Saëns and Jules Massenet, the two composers on whose works the present study mainly focuses. At the same time, biblical themes can be related to musical orientalism, but also to the *fin de siècle* decadent aesthetic (through their exploration of such themes as the opposition between sacred and erotic love), serving as mirror for the political, social, and religious context of the Third Republic.

Keywords: opera, oratorio, Bible, orientalism, *fin de siècle*

Introduction

The present study is concerned with the way biblical subjects served as sources of inspiration for French musical works from the 19th century. To understand the controversial nature regarding the use of biblical subjects in

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certain instances and the criticism composers often faced in such situations, it is important to follow the evolution of the oratorio and other genres concerned with biblical subjects, and the gradual acceptance of biblical operas in France.

Even though the stage was viewed with disapprobation by the Church, certain Catholic communities, such as the Jesuits, considered that there may be a way to reconcile Church and theater since the latter could be used to ingrain moral and sacred values to the audiences. During the 17th and 18th centuries, the use of biblical topics was mainly reserved to sacred music (with certain exceptions, as will be explained later), while the composition of operas with sacred themes was carefully supervised by the Church and its authorities. What was performed on stage was also controlled by the Church, and the authority of this institution will carry on well into the 19th century, despite the strained relation between Church and State.

The fact that biblical subjects were reserved for sacred music led to the genesis of various genres in France, apart from the *oratorio* which was less fortunate there and was rather associated with Italian and German composers in the 17th and 18th centuries. During the 18th century interest in oratorios was revived, while the dawn of the 19th century (following the French Revolution and Napoleon's campaign to Egypt) marked a growing interest in the Bible and the representation of biblical subjects in arts, literature, and music alike.

The portrayal of religious subjects in 19th century operas had to obey the standards of censorship, however by the *fin de siècle* certain composers, such as Jules Massenet will break the rules and unspoken conventions regarding the representation of biblical characters in oratorios and on the operatic stage alike. It is also during this period that the border between oratorio and operas based on biblical themes is gradually washed away, with certain oratorios being staged as operas, or the employment in oratorios of certain elements that are rather particular to opera (such as the duets between biblical characters, that rather resemble operatic love duets).

Biblical subjects also offered composers the possibility to explore musical devices associated with orientalism and to represent the East in their works. At the same time, this shift in the manner in which biblical themes and subjects were employed in the works of such composers as Camille Saint-Saëns and Jules Massenet (with the works of whom the present research is concerned), reflects the decadent aesthetic of the *fin de siècle*, the permanent conflict between the religious and the erotic, the artists' interest in diving deep into the realms of the subconscious and representing topics that were considered controversial or delicate to tackle (sexuality, politics). Given the limits imposed by the present research, the authors focus mainly on the works of Camille Saint-Saëns and Jules Massenet, only briefly analyzing other works – which offers the authors further possibilities for elaboration in future studies.

Histoires sacrées, opéra sacré, and oratorio in the 18th century

The end of the 17th century marked the rupture between the Church and the stage³, and despite the attempt of certain French composers to write sacred works inspired by the Italian *oratorio*, this endeavor remained almost fruitless after the death of Marc-Antoine Charpentier's in 1704. Inspired by the works he heard during his stay in Rome, Charpentier composed *histoires sacrées*, aiming to recreate the style of the Italian oratorio and to assimilate it in his sacred compositions, as well as in his stage works.

Although certain authorities of the Church expressed their disapproval regarding the stage, the Jesuit community viewed theatre as means of representing and instilling moral values, striving to reconcile Church and theatre.⁴ Nonetheless, during the regime of Louis XIV, the genre of *opéra sacré* gained little popularity among French composers. One of these sacred operas was Charpentier's *David et Jonathas* (1688), a *tragédie biblique* situated at the border between opera and oratorio, despite the fact that it refused both labels at the time.⁵ In the Jesuit sacred works most often only one gender was displayed on stage, as women were not permitted to portray characters in these works. Another famous sacred opera (*opéra sacré*) was Michel Pignolet de Montéclair's *Jephté* (1732), on the libretto by Abbé Pellegrin.

In 1725 the *Concerts spirituels* were established, the aim of which was to make musical representations possible during the forty days of Lent, when theatres and concert halls were closed. Within these, concert genres such as the *cantate spirituelle*, *cantate sacrée*, or the *parodies spirituelles* were performed, in which the musical language characteristic for the opera was subordinated to the gravity of the biblical subjects. It was also during this period that oratorios were composed anew, inspired by Mondonville's *Les Israélites à la montagne d'Horeb* (1758). Understanding the dramatic limitations of such genres as the *grand motet*, Mondonville designed a large-scale work, with the libretto based on a biblical story, that was to be performed by soloists, chorus, and orchestra in concert.⁶ His work paved the way for other French composers who composed works in this genre between 1760 and 1790.

³ McManners, John. *Abbés and Actresses: The Church and the Theatrical Profession in Eighteenth-Century France*. Oxford: Clarendon Press, 1982, p. 1.

⁴ Idem, p. 14-18.

⁵ Dratwitski, Benoît. *Oratorio and opéra sacré in France (1700-1830): experimental genres?*, from the CD-Book *La Mort d'Abel de Kretezer*, 2012, p. 84. Available at: <http://www.bruzanemediabase.com/eng/layout/set/print/Musical-scholarship-on-line/Articles/Dratwitski-Benoit-Oratorio-and-opera-sacre-in-France-1700-1830-experimental-genres> (page accessed on 21 august 2023).

⁶ Idem, p. 84.

Christian drama in the 19th century

Following the French Revolution and the anticlerical repression, interest in biblical tales and their geographical placement was stimulated by Napoleon's campaign to Egypt and encouraged by the Concordat signed in 1801, which sought to reconcile the Catholic Church and the revolutionaries. In 1802, Chateaubriand published his influential work that would have a great impact on the evolution of the Romantic movement, *Le Génie du christianisme, ou Beautés de la religion chrétienne*. In this work the author strives to defend Christianity against the criticism of the French Enlightenment philosophers, praising such sources of inspiration as Gothic architecture and Mediaeval literature. These ideas influenced Romantic artists and writers, but also contributed to the restoration of sacred music and the representation of scenes inspired by the Old Testament. According to Rowden, the representation of Christ, or scenes from the New Testament were out of the question at this time, due to ideological reasons and censorship.⁷

In 1803 Christian Kalkbrenner and Ludwig Wenzel Lachnith presented the staged oratorio (*oratorio mis en action*) *Saul*, in which the authors compiled the music of several composers that were popular at the time (Mozart, Haydn, Cimarosa). An important work from the beginning of the 19th century is Méhul's *opéra comique*, *Joseph* (or *Joseph en Égypte*), premiered by the company of Opéra Comique in 1807 at the Théâtre Feydeau. The work reflects the contemporary interest in religious themes, which also enabled the artists to represent oriental landscapes and motifs in their works. The musical style of the opera is austere, simple, and touching, the composer striving to reflect the piety and pure faith of the Hebrew characters.⁸ The composer included *a cappella* sections, along with homophonic textures, offering the chorus an important role in the unfolding of the story. The simple musical depiction of the Hebrew characters and the vocal writing of the choral parts anticipates Saint-Saëns's choral pages in his opera *Samson et Dalila* (1877). In the latter work, Saint-Saëns employs similar hymn-like, homophonic and fugato sections, typical for the Western compositional-style, thus representing the West through the Hebrew characters, as opposed to the Orient, embodied by the Philistines.⁹ Méhul's portrayal of a religious subject

⁷ Rowden, Clair. *Massenet, Marianne and Mary: Republican morality and Catholic tradition at the opera*. Unpublished Doctoral thesis, City University London, 2001, p. 94. Available at: <http://openaccess.city.ac.uk/7611/> (page accessed on 9 September 2023).

⁸ Meyer, Stephen C. *Carl Maria von Weber and the Search for a German Opera*. Indiana University Press, 2003, p. 60.

⁹ Locke, Ralph P. *Constructing the Oriental 'Other': Saint-Saëns' "Samson et Dalila"* in *Cambridge Opera Journal*, Vol. 3, No. 3, Nov. 1991 (pp. 261-302), p. 271-274.

in the opera *Joseph*, obeys the standards of censorship, regarding the representation of biblical subjects. However, the opera still lacks the dramatic possibilities exploited later in the works of Meyerbeer or Halévy, composers who strove to provide strong portrayals based on religious themes.

In the second half of the 19th century, the portrayal of Old and New Testament stories on the stage of the opera was possible with minimal censorship, as compared to realist drama, which faced harsher criticism, due to the fact that in the latter religious ideas were at the forefront, as compared to opera, where the religious topic provided only the background for the plot (thus avoiding to disturb anyone).¹⁰

Positivist philosophy and the concern for geographical and cultural accuracy (an accurate representation of the environment where the biblical scenes take place, the dress, and customs of these peoples), were other aspects which encouraged the representation of biblical subjects in 19th century French art and music.

Massenet's *drame sacré*, *mystère*, and *légende sacré*

During the Third Republic (1870-1940), a period also referred to as *La Belle Époque*, Jules Massenet achieved recognition within French artistic circles with two works that dealt with biblical stories (but presented from a different perspective): the *drame sacré Marie-Magdeleine* (1873) and the *mystère Ève* (1875). Even though these works are often referred to as oratorios, there are certain features that distinguish them from this genre.

Writing opera was natural for Massenet, it reflected his temperament and offered him the perfect environment and tools for expressing human emotions in a more expansive, unconfined manner than the sobriety of the oratorio would allow. Apart from the personal way the composer structured his instrumental and vocal discourse, in his works he also gives certain indications regarding the setting of certain scenes and the interactions between characters. This can aid the performers in the construction of the musical phrases, their choice of vocal colors, and the way they convey the emotions of the character their voice embodies. Apart from offering precise musical or vocal indications, Massenet was deeply involved in the scenic presentation of his operas, helping design posters, costumes, or the decoration of his sets.

¹⁰ Hallays-Dabot, Victor. *La Censure dramatique et le théâtre, histoire des vingt dernières années (1850-1870)*. Paris: E. Dentu, 1871, p. 91-92.

Love and Christian faith are presented in *Marie-Magdeleine* and *Ève* alike, the composer suggesting a humanist portrayal of the biblical characters, an idea that also brings these works closer to the opera than the oratorio.

The *drame sacré* in three acts and four parts, *Marie-Magdeleine* was first performed in 1873, on Good Friday, with the celebrated singer Pauline Viardot in the title role. Even though the work was considered an oratorio, the dramatic possibilities of the work eventually led to the staged performance of *Marie-Magdeleine* in Nice in 1903. The sober libretto written by Louis Gallet recounts the last days of Jesus and his encounter with Mary Magdalene, offering the composer the possibility for composing a balanced but at the same time emotional musical discourse.

The libretto alters the biblical story in certain aspects. The first act evokes the image of Méryem (Mary-Magdalene) who expresses her desire to give up on all earthly things prompted by her first encounter with Jesus (*Ô mes sœurs, je veux fuir loin des bruits de la terre*); this scene is followed by the appearance of Judas, who advises Méryem to give up on these thoughts and enjoy the beauties of life; the people insult her, but Jesus appears, who defends her, then promises to visit Méryem in her home. The second act begins with a duet between Marthé (referred to as the sister of Mary-Magdalene) and Judas, alluding to the approaching betrayal of Jesus; the arrival of Jesus leads to a beautiful duet between Jesus and Méryem; the disciples arrive, with Judas among them and the scene concludes with a prayer sung by Jesus and his disciples. The libretto skips the scenes of the passion, and the third act opens with the image of the crucified Jesus on the Golgotha, mocked by the staring crowd; these agitated choral and instrumental movements are followed by the painfully beautiful phrases of Méryem weeping before the cross; the final scene depicts the tomb of Jesus and the Resurrection.

The libretto focuses rather on the portrayal of the main characters and their feelings, while the action itself and accuracy in the presentation of the events are of secondary importance in this instance. Mirroring the religious understanding of the period, Massenet humanizes the biblical characters, a feature that may be observed in the oratorio *Ève* as well.

In accordance with the practices of his period, through his music Massenet strives for an accurate representation of the oriental landscape where the biblical tale takes place. He achieves this through the incorporation of certain oriental stereotypes, such as the use of wind instruments, tambourine, and marked instrumental figurations (act II no. 7, instrumental introduction – E.g.1), in constructions with modal inflexions. The modal sound of the repeated motifs (instrumental figurations) shown in E.g.1 can be related to the intervals of seventh as well as the melodic embellishment.

E.g. 1



**Jules Massenet: *Marie Magdeleine*
Act II No. 7, instrumental introduction (excerpt)**

As will be the case with the opera *Hérodiade*, the duet between Méryem and Jésus in act II lacks the sobriety of the oratorio, rather suggesting the emotionally charged operatic love duets. This mingling of the sacred and the sensual would become one of the features of Massenet's music, as proven by his following works, the oratorio *Ève* (1875), and later his operas, most notably *Hérodiade* (1881) and *Thaïs* (1894).

Ève explores the story of Adam and Eve but proposes a new interpretation of the biblical tale. The work is set for orchestra, chorus, and three soloists (Ève – soprano, Adam – baritone, Le Récitant – tenor). The deviations from the original story influence the meaning of the work: the serpent is replaced by the voices of the night (*voix de la nuit*), while the tree of knowledge becomes the tree of science. The chorus is present throughout the entire work, representing both good and evil.

Massenet's series of works based on the lives of female characters from the bible is continued with the *drame sacré* *La Vierge*, premiered in 1880. This oratorio recounts the main events in the life of the Virgin Mary, from the visit of Archangel Gabriel until her death. The final scene evokes the Assumption of the Virgin into heaven.

Massenet's particular musical language can easily be identified in these works, while the way the composer evokes his characters through music or emphasizes certain features points to the decadent and sensual atmosphere of the *fin de siècle*. The decadent aesthetic may be associated with the unexpected representation of the biblical characters, transgressing the unspoken conventions regarding their evocation through music (or on stage). These rules are further broken in the opera *Hérodiade*, in which the composer and librettist chose to evoke the image of a saint that drifted away from the righteous path.

Massenet was often criticized for writing music that was fashionable, reflecting the shallowness of the *fin de siècle* social circles¹¹, but at the same time it may be argued that his music reached his audiences because men and women alike found they could easily identify themselves with the characters on stage (biblical or profane). The faults and emotions of ordinary people were embodied by these characters in scenes carefully constructed by the composer and librettist.

Biblical opera and orientalism: *Samson et Dalila* (1877)

Operas with biblical subject were performed in France during the 19th century. Among these are such as titles as the *grand opéra L'enfant prodigue* (1850) by Daniel Auber (based on the Parable of the Prodigal Son, in the Gospel of Luke), or *Moïse et Pharaon, ou Le passage de la Mer Rouge* (1827; the French version of the Italian *Mosè in Egitto*) by Gioachino Rossini). However, the genre did not enjoy popularity in the second half of the 19th century.

Initially conceived as an oratorio, Saint-Saëns' *Samson et Dalila* was first performed in 1877 at the Grand Ducal Theater (now the Staatskapelle) in Weimar. The work was performed in France only in 1890, at the Théâtre des Arts in Rouen. The libretto was written by Ferdinand Lemaire, based on Voltaire's play, *Samson*. The biblical story naturally suggested the composer to write an oratorio, however the dramaturgical possibilities of the biblical episode and of the libretto prompted the composer to alter his initial intentions and write an opera instead. Hervey considers that *Samson et Dalila* is Saint-Saëns' best opera, but also one of the finest operas produced by any French composer in the second half of the 19th century.¹²

¹¹ Heugel, Henri. *Semaine Théâtrale* in *Le Ménestrel*, 52/6, Sunday, 10 January 1886, (pp. 42-43), p. 43.

¹² Hervey, Arthur. *Masters of French Music*. London: Osgood, McIlvaine & Co., 1894, p. 143.

Two ethnic groups are confronted in the work: the Hebrews and the Philistines. Despite the fact that both groups belong to the Orient, the Western listener of the 19th century could identify oneself as belonging to the Hebrews, who represent the West, while the Philistines embody the Orient, the entire oriental background of the opera representing *a blank screen for projecting Western concerns about itself*, as Locke observes.¹³

The West is evoked using Western compositional patterns and a musical discourse that suggests the influence of the oratorios of Bach and Händel¹⁴. In the first act of the opera, for example, in the scenes that evoke Hebrew characters, the composer introduces fugato sections alongside homophonic textures, as well as a tetratonic scale that suggests Gregorian chant (E.g.2), which further emphasizes the idea that these characters represent the West. It is interesting to observe the intervallic patterns employed by the composer in this intonation, as well as the way the declamation follows the structure of the words:

E.g. 2

VIEILLARDS HÉBREUX
Basses du Chœur

Hym-ne de joi - e, Hym-ne de dé-li-vran - ce, Mon-tez vers l'E-ter -

- nell Il a dai - gné dans sa tou-te-puis-san - ce

Se-cou - rir Is - ra - ël! Par lui le faible

Camille Saint-Saëns: *Samson et Dalila*
Act I scene 5, *Hymne de joie* (Un Vieillard Hébreux) - Excerpt

¹³ Locke, Ralph P. 1991. *Op. cit.*, p. 285.

¹⁴ Hervey, Arthur. 1894. *Op. cit.*, p. 143.

The Philistine characters, representing the Orient, are evoked through a more “exotic” musical discourse, which distinguishes itself through the modal scales, timbres, and sonorities employed by the composer. Analyzing the evolution of musical orientalism in the works of 19th century French composers, Bartoli speaks of certain effects that suggest the desire to create distance from familiar surroundings, evoking places away from the immediate proximity of the observer.¹⁵ In the first act of *Samson et Dalila*, Saint-Saëns employs modal sequences and particular music intervals, such as the minor third and major sixth, along with the lowered seventh, the latter considered one of the most effective signs of temporal or geographical displacement in Western music, according to Locke¹⁶ (E.g. 3).

E.g. 3

Timb. en MI ♮ LA
Tambour de Basque
Triangle *sempre pp*

sempre pp

F Allegretto (104 = ♩)
pp sempre Div.
pizz. pp sempre pizz.
pp sempre Vclles Tuile

Camille Saint-Saëns: *Samson et Dalila*
Act I scene 6, *Danse des Prêtresses de Dagon* (excerpt)
The modal sound of the scale, along with the percussion instruments
emphasize the exoticism of the scene

Exoticism is further suggested and emphasized in the well-known *Bacchanale* from act III scene 2, where Saint-Saëns employs a modal scale that suggest the Hijaz scale in Arab music¹⁷, as well as scales that contain

¹⁵ Bartoli, Jean-Pierre. 1997. *L'orientalisme dans la musique française du XIXe siècle : la ponctuation, la seconde augmentée et l'apparition de la modalité dans les procédures exotiques* in *Revue belge de Musicologie* (Belgisch Tijdschrift voor Muziekwetenschap), Vol. 51 (1997), (pp. 137-170), pp. 138-139.

¹⁶ Locke, Ralph P. 1991. *Op. cit.*, p. 266.

¹⁷ Idem, p. 267.

augmented seconds. Lacombe argues that in *Samson et Dalila* Saint-Saëns retains a classic musical architecture, often in the fashion of 18th century works, while at the same time employing motifs that recur throughout the opera.¹⁸

Religious mysticism and the *fin-du-siècle*

The genesis of the opera *Hérodiade*, composed by Jules Massenet is controversial. Following the triumph of the opera *Le Roi de Lahore* (1876) in Italy, editor Giulio Ricordi requested Massenet to compose an opera based on the libretto of Angelo Zanardini, inspired by Flaubert's short story *Hérodias* (1877). In response, Massenet composed the opera *Hérodiade*, which was supposed to be premiered at the Teatro alla Scala at the beginning of 1881. However, the premiere was canceled at the last minute, and instead of Massenet's work another opera on a biblical subject, Amilcare Ponchielli's *Il Figliuol prodigo* (1880) was staged. Massenet's opera was instead first performed on 19 December 1881 at the Théâtre de la Monnaie, in Brussels, in its French version. The original libretto was adapted to French by Paul Milliet and Henri Grémont, which implied that the score as well had to undergo important modifications. It is unclear whether the first version of the work was originally composed to the Italian libretto. The Italian premiere of the work eventually took place in Milan on 23 February 1882, followed by another Italian version in Paris at the Théâtre des Italiens on 1 February 1884. Despite its success in Brussels, the French premiere of *Hérodiade* in Paris would take place only on 18 October 1893, at the Théâtre de la Gaîté. Meanwhile, the opera enjoyed popularity in Lyon.

One of the possible reasons why the French theatres postponed the representation of this opera was its biblical subject. Biblical subjects could be presented in oratorios, but for them to serve as sources of inspiration for operas, and furthermore to have the original story altered, was too controversial. Some Catholic sources even condemned the opera's libretto as sacrilegious.¹⁹ On the other hand, Walker believes that what caused controversy was not as much the fact that the biblical subject and characters were altered in the libretto, nor their decadent portrayal, but rather what these transformations represented in the context of the strained political situation of the *fin de siècle*.²⁰

¹⁸ Lacombe, Hervé. *The Keys to French Opera in the Nineteenth Century*. Berkeley – Los Angeles: University of California Press, 2001, p. 142.

¹⁹ Cère, Emile. *L'Excommunication de Massenet* in *La France*, 5 January 1886.

²⁰ Walker, Jennifer. *Church, State and an Operatic Outlaw: Jules Massenet's Hérodiade* in *Cambridge Opera Journal*, 2020, 31 (2-3), (pp. 211–236), p. 211.

It was not the sensual nature of the biblical subject presented in the libretto, as one might think, but rather the symbolic representations of Church and State, that enraged critics: a Catholic and Republic Christ, embodied by the character of Jean-Baptiste, as opposed to the State, embodied by the Vitellius and the Roman characters.²¹

Flaubert's short story *Hérodias* corresponds to the growing interest in the 19th century regarding the representation of biblical subjects in arts, literature, and music alike. The representation of these subjects gave rise to a dispute between artists that supported the realistic representation of such subjects, as opposed to those who considered that an idealistic evocation is better suited, since it can preserve the mysticism and spiritual nature of the Christian faith reflected in these stories. The interest in biblical subjects is also relatable to the evolution of exoticism and orientalism, offering artists the possibility to evoke the image of an idealized elsewhere in their works.

In the context of scientific contextualization and realistic representation, philosopher Joseph Ernest Renan wrote *La Vie de Jésus*, striving to evoke the figure of a human that lived and moved, instead of the image of an abstract being. The work had a great influence on his contemporaries, and it could be argued that Massenet's representation of Jean in the opera *Hérodias* was inspired by the image of Jesus in Renan's work. Massenet merged the character of John the Baptist (Jean) with the figure of Christ, going even further and transforming the prophet to lover, when the spiritual love between him and Salomé (who recalls the figure of Mary Magdalene) is transformed into physical love by the end of the opera.²² The similarity between Christ and Jean is evident from the first appearance of the latter in Act II scene 7 of the opera: Jean arrives into the public square accompanied by a crowd that is swaying branches and singing *Hosannah! Gloire à celui qui vient au nom du Seigneur!* – a moment which alludes to Christ's entrance into Jerusalem. Jean's aria in act III scene 1, *Adieu donc, vains objets* is preceded by a short declamation, also suggesting the figure of Christ, as he submits to the Lord's will: *"Ne pouvant réprimer les élans de la foi/Leur impuissante rage a frappé ton prophète, /Seigneur! ta volonté soit faite, Je me repose en toi!"*

The feminine characters (Salomé and Hérodias) may be associated with the image of the decadent Art Nouveau women of the *fin de siècle*, whose figure originated in the works of the Pre-Raphaelite Brotherhood.²³

²¹ Idem, p. 235-236.

²² Koechlin, Charles. *Souvenirs de la classe Massenet (1894–1895)* in *Le ménestrel*, 8 March 1935, p. 82.

²³ Tschudi-Madsen, Stephane. *Art Nouveau*. București: Editura Meridiane [Bucharest: Meridiane Publishing House], 1977, p.46.

This image of the feminine, as well as the biblical story which inspired Massenet, were often represented in the works of French artists of the period: Mallarmé wrote the dramatic poem *Hérodiade* (1864-1869), while Gustave Moreau depicted Salomé dancing before Herod Antipas in the painting *L'Apparition* (1874-1876). The feminine characters evoked in these works embody temptation and decline (ideas that are also linked to the representation of the Orient, personified by the feminine and perceived to be weak and dangerous at the same time). These features may be observed when analyzing the musical discourse Massenet attributed to his feminine characters, Salomé and Hérodiade, in his opera. Through her deeds (incestuous marriage and abandonment of her child), Hérodiade represents the antithesis to the Catholic and Republican female²⁴, her vocal line, due to its high *tessitura*, invests the musical discourse with a certain harshness, that contrasts with the sweetness and purity of Salomé's lines. Although most often associated with the idea of sensuality and mystery, due to its smoky and velvety timbre, in Massenet's opera the mezzosoprano timbre, chosen to embody the character of Hérodiade, suggests a morally corrupt character, who fails to repent her wrongdoings and thus cannot be forgiven – as suggested by Jean's criticism of her. In contrast, Salomé has the potential to be granted eternal life, even though she confesses her profane love for Jean. The duets sung by the two characters, Salomé and Jean, in act I scene 4 and act IV scene 13 (E.g.4), in which the composer couples the soprano and tenor timbres, evoke the conventional operatic love duets.

E.g. 4

The musical score is for a duet. It consists of three staves. The top staff is for the soprano, the middle for the tenor, and the bottom for the piano accompaniment. The tempo is marked 'Poco più mosso.' with the instruction '(avec enthousiasme)'. The key signature has one sharp (F#). The soprano part has lyrics 'est beau de mourir, de mou...' and includes a fermata. The tenor part also has lyrics 'est beau de mourir, de mou...'. The piano accompaniment features complex chords and triplets, with a 'Ped.' (pedal) marking at the end. Dynamics include 'ff' (fortissimo) and 'f' (forte).

²⁴ Walker, Jennifer. 2020. *Op. cit.*, p. 224.



**Jules Massenet: *Hérodiade*
Act IV scene 13
Excerpt from the duet between Salomé and Jean**

In the duet from act IV scene 13 (E.g. 4) the idea of erotic love is further emphasized through the composer's choice of placing the two voices in unison, as well as by the descending phrases and chromaticism, which endow the musical discourse with sensuality.

Along with such concepts as decadence, the *fin de siècle* is often associated with the idea of mysticism, the rise of new esoteric cults, and a growing interest in the human unconscious in relation to the erotic. These ideas are also mirrored in Massenet's portrayal of Hérode, particularly in his act II aria, *Vision fugitive*. Obsessed with Salomé, Hérode fantasizes about her, his musical ecstasy culminating in images of erotic intensity. In similar fashion to 19th century artists, who consumed certain drugs to flee reality and dive in the subconscious, Hérode consumes a substance that induces hallucinations, causing him to have erotic visions of Salomé.

In Massenet's opera the spectator is offered a different image of Salomé, as suggested by Hérode's aria: although her name is traditionally associated with the dance of the seven veils, Salomé is not shown dancing in the opera, her frivolous character being instead replaced with the figure of a sensitive and wounded young woman who was abandoned by her mother and who confesses her love for Jean, the Prophet. The sensual dance of the seven veils is omitted here, the composer choosing instead to evoke the desire aroused in Hérode by the visions of Salomé, and not the dance itself.

Throughout the aria (and in the short section of sung declamation that precedes it) the idea of carnal desire is suggested using sinuously descending phrases and chromaticism, while the fugitive nature of the

hallucination is supported musically through the use of unresolved and prolonged harmonies (as shown in the fragment below – E.g. 5). In the first section of the aria, the musical discourse has an ascending course, the phrases leading to a culmination on F2 – the entire construction suggesting the gradual effect of the *philtre* that Hérode has consumed. The following section evokes Hérode's fantasies of holding Salomé in his arms, while the musical discourse is more passionate as suggested by the sinuosity of the phrases and the composer's choice for placing the vocal line in a higher register, with another climax on G-flat 2 (E.g. 5). In the last section, the composer reiterates the motif first presented at the beginning of the aria, the discourse finally leading to the long awaited and sought after conclusion on D-flat.

The sensuality of the pieces is further intensified through Massenet's use of the saxophone: the melodic material developed in the aria is first introduced by the saxophone in the first six bars (instrumental introduction), and gradually taken over by the strings and baritone.

Three versions of the opera *Hérodiade* exist: the first French version in three acts (1881), the Italian version of 1882, and the final, definitive French version of 1884. In the final score Massenet recasts certain musical pages from the first version, as is the case with act II of the opera, in which the scenes dedicated to Hérode comprise musical material previously used in different scenes. The song of the young Babylonian slave, who prepares a love potion to Hérode, is drawn from the Temple scene in the first version of the score – thus Massenet succeeds in mingling the sacred with the profane.²⁵ Mysticism, of love and religion alike, is mirrored throughout the entire opera and echoed by the musical discourse devised by Massenet.

E.g. 5

The image shows a musical score fragment for E.g. 5. It consists of two staves. The top staff is a vocal line in bass clef, with lyrics in French: "pour cet-te flam-me, Ah! sans remords et sans". The bottom staff is a piano accompaniment in bass clef. The score includes various performance markings: *ff* (fortissimo) above the vocal line, *f* (forte) below the piano line, *animando* (increasing tempo) above the piano line, *cresc.* (crescendo) below the piano line, and *ff* (fortissimo) below the piano line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

²⁵ Rowden, Clair. 2001. *Op. cit.*, p. 106-108.

plain - te Je donnerais mon à - me Pour toi mon amour!

Animato.

f

f

animando.

a Tempo 1º 48 = ♩.

p

pp

mon es - poir! Vi - si - on fu - gidi - ve! c'est

a Tempo 1º

ppp

cresc.

**Jules Massenet: *Hérodiade* (1884), Act II, scene 5: *Vision fugitive*
(Excerpt from Hérode's aria: the second section
leading to the first beats of the third section)**

Conclusions

Biblical themes had an interesting evolution throughout the history of French music, from the 17th century and until the final decades of the 19th century, the period the present research is concerned with. From *histoires sacrées* and *opéra sacré* to other genres based on biblical subjects, the oratorio (often referred to as *mystère*, *drame sacré*, or *légende sacrée*) gradually allowed for operas with biblical subjects to be devised and presented on stage. Operas on religious themes gained in popularity during the final decades of the 19th century, even though their representation was still subject to the harsh criticism of the Church.

From mere representations of biblical stories set in the Orient (which allowed for orientalist devices to be explored), religiously themed operas gradually offered the possibility for composers to evoke the philosophical or political context of their period, and to represent certain aspects of 19th century Western civilization through oriental characters and subjects

(as in *Samson et Dalila*). Thus, apart from controversies related to the representation of the biblical subject, operas such as Massenet's *Hérodiade* enraged certain critics because of the way the current political situation was represented. Parisian audiences also valued these works because they reflected the struggles against religious doctrines (see the relation between the Third Republic and Church).²⁶

Despite the fact that the libretto often drifted from the biblical story, and that composers such as Massenet presented certain characters in a profane manner, emphasizing the idea of erotic as opposed to sacred love, according to researches such as Walker the true problem was not the sexualization of the New Testament, but rather the fact that the instability of the Third Republic and the strained relation between Church and State were further threatened through the changes of the original biblical story.²⁷

Finally, biblical subjects and the gradual transition from oratorio to opera, allowed composers to explore the conflict between religion and eroticism.

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²⁶ Branger, Jean-Christophe; Ramaut, Alban. *Opéra et religion sous la III^e République* [actes du colloque des 10 et 11 novembre 2005 organisé dans le cadre du 8^e Festival Massenet de l'Opéra Théâtre de Saint-Etienne]. Publications de l'Université de Saint-Étienne, Saint-Étienne, 2006.

²⁷ Walker, Jennifer. 2020. *Op. cit.*, p. 229- 236.

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IMPRESSIONISM IN SERBIAN MUSIC

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SUMMARY. Musical Impressionism is one of the currents that reflected the anti-romantic discourse of the beginning of the 20th century, having a resonance only in the French cultural space - where the preference for suggestion, for deliberately imprecise tone and nuance has always worked. Although musicological studies do not display very important differences in attitude when it comes to defining impressionist compositions, musicologists' opinions sometimes diverge. However, taking into consideration the extent to which the comparative method and the stylistic analysis, applied to music, can be conditioned by subjective experiences, the discrepancies can be said to be almost negligible. Basically, the opinion is that the elements of Impressionism in the first half of the 20th century were the most marked in certain compositions by Petar Konjović (1883-1970), Miloje Milojević (1884-1946) and Stevan Hristić (1885-1958), and to a lesser degree (only in the case of a few parameters of the musical language) we can see them in certain compositions by other composers.

Keywords: impressionism, suggestion, analyze, composition, musicology, Serbian

1. Elements of the impressionist style in the Serbian music of the first half of the 20th century

Musical Impressionism is one of the currents that reflected the anti-romantic discourse of the beginning of the 20th century, having a resonance only in the French cultural space – where the preference for suggestion, for deliberately imprecise tone and nuance has always worked.

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Although the musicological studies do not display very important differences in attitude when it comes to defining impressionist compositions, musicologists' opinions sometimes diverge. However, taking into consideration the extent to which the comparative method and the stylistic analysis, applied to music, can be conditioned by subjective experiences, the discrepancies can be said to be almost negligible. "Basically, the opinion is that the elements of Impressionism in the first half of the 20th century were the most marked in certain compositions by Petar Konjović (1883-1970), Miloje Milojević (1884-1946) and Stevan Hristić (1885-1958), and to a lesser degree (only in the case of a few parameters of the musical language) we can see them in certain compositions by Milenko Paunović (1889-1924), Kosta Manojlović (1890-1949), Jovan Bandur (1899-1956), Mihailo Vukdragović (1900-1986), Marko Tajčević (1900-1984), Mihovil Logar (1902-1998), Predrag Milošević (1904-1988), Milan Ristić (1908-1982), Vojislav Vučković (1910-1942), Stanojlo Rajčić (1910-2000), as well as Vlatko Vedral (1879-1953), Sava Selesković (1893-1941), Stanislav Preprek (1900-1982) and Aleksej Butakov (1907-1953)"³ (our translation).

Thus, M. Milojević himself stated that in his works, *Nimfa*, *Molitva Majke Jugovića zvezdi Danici*, *Zvona* and in five songs from the lyrical symphony *Gozba na livadi* there is a lot of impressionist colors, an almost impressionist atmosphere. Vlastimir Peričić, analyzing M. Milojević's work, wrote about "the gentle, almost impressionist atmosphere" in part 2 of the *Sonata for violin and piano in Si flat op. 36*, about the collection *Melodije i ritmovi sa Balkana op. 69* as "miniature with impressionist coloring", about "impressionist colors". The solo poems *Nimfa*, *Vetar*, *Ćutanje* and *Zvona* display the evolution of an "impressionist style", like the composition based on lyrics by French poets ("the final consequences of the impressionist style" in *Tri pesme za visoki glas op. 67*).

Peričić also noticed impressionist colors in the compositions by P. Konjović *Noćni lotos* and *Ja nosim lik tvoj u duši* from the collection *Lirika*, and the compositions *Luda Jele*, *Đul devojka* and others in the collection *Moja zemlja*; in *Varijacijama na selu* (especially in *Variations I and II*), he talks about an impressionist tone when referring to the second string quartet. In the same way, V. Peričić discusses the impressionist achievements in Stevan Hristić's work, quoting as an example the oratorio *Vaskrsenje*, the compositions for voice and piano *Ponoć* and *Veče na školju*, and *Dubrovački rekvijem*. The impressionist color of M. Milojević's compositions was also mentioned by Katarina Tomašević in connection to the collection *Melodije i ritmovi sa*

³ Radoman, Valentina. *Muzički impresionizam*. Akademija umetnosti, Novi Sad, 2018, p. 42

domaka Šare, Drima i Vardara, while Melita Milin noticed it in P. Konjović's entire creation, especially in the middle movement of the work *Jadranski Kapričo*, the theme of the sea in *Makar Čudra*, variations II and V of the symphonic variations *Na selu*, and in *Kestenova gora* from the *Simfonijski triptihon*. M. Milojević noticed the impressionist fluency and neo-classical elegance of Gabriel Fauré (including the work *Ritmičke grimase*) in Dragoljub Katunac (in *Quatre morceaux* op. 23).

The problem mentioned above is complicated by the fact that post-impressionism brought to light one of the aspirations of Impressionism, which was not easy to decipher in the beginning. Herbert Read explains that: "a typical impressionist – like Monet – was able to find a motif anywhere because he was interested first in the light effects. And this was precisely one of the aspirations hidden in Impressionism against which Cézanne's 'temperament' reacted violently. His temperament was fundamentally classical; he supported structure at any cost, a style rooted in the nature of things, not in subjective sensations which are always vague. He felt that he could not achieve what he saw without such an organization of the lines and colors which could offer solidity and clarity to the painting transferred on the canvas⁴" (our translation).

If impressionist colors can be discovered in the harmonic language of key examples of Serbian Impressionism, this can practically confirm the position of a small number of musicologists mentioned above concerning a certain resemblance between the compositions of Serbian authors and C. Debussy's work. Key examples of Impressionism in Serbian music can refer to those compositions that Serbian musicologists have emphasized in previous research – naturally, based on their own understanding – as "impressionist". As previously stated, the discussion refers first of all to selected works by P. Konjović, M. Milojević and S. Hristić, in which it is possible not to implement consistently C. Debussy's expressive means in all the parameters of the musical language, but in which the presence of those means, at least in certain layers of the musical language, offered musicologists and musicians the possibility to talk about the similarity between the achievements of Serbian composers and C. Debussy's work. In this respect, the impressionist compositions of Serbian music could include the following works:

1. Petar Konjović's solo compositions: *Noćni lotos* (1917), *Noć* (1906), *Chanson* (1906), *Ja nosim lik tvoj u duši* (1915), *Iščekivanje* (1906), *Lirika*, *Luda Jele* and *Đul devojka* from the second and third notebook in the cycle

⁴ Rid, Herbert. *Istorija modernog slikarstva, od Sezana do Pikasa*, translated by Olivera Stefanović. Jugoslavija, Beograd, 1963, p. 16

Moja zemlja (1921-1924), symphonic variations *Na selu* (1915., rev. 1935), concerto for violin and orchestra *Jadranski kapričo* (1936) and *Drugi gudački kvartet* (1937);

2. Miloje Milojević's solo compositions: *Molitva Majke Jugovića Zvezdi Danici* (1920), *Japan* (1909), *Nimfa* (1908), *Vetar* (1920), *Ćutanje* (1920), *Jesenja elegija* (1911) and *Zvona* (1920) from the cycle *Pred veličanstvom prirode op. 3* (9 i 31), *L'heure exquise op. 21* (1917), *Plave legende, pesnička op. 34* (1924-1927), *Dve pesme na tekst Franca Tusena op. 39a i 39b* (1927): *Depuis qu'elle est partie* and *L'ombre d'un feuillage d'embranger*, piano compositions: *Quatre morceaux op. 23* (1917), *Kameje - impresije za klavir op. 51* (1937-1942), *Melodije i ritmovi sa domaka Šare, Drima i Vardara op. 66* (1943), *Moja majka - zvučna ispovest za klavir op. 77* (1943) and *Tri komada za klavir op. 79* (1943);

3. Stevan Hristić - *Poema zore i oratorijum Vaskrsenje* (1912), the opera *Suton* (1925), the solo pieces: *Veče na školju* (1937), *Ponoć* (1930) and *Novembar* (1930), the choral compositions: *Jesen* (1910), *Dubrovački rekvijem* (1930), *Zvezda*, and the ballet *Ohridska legenda* (1947).

2.a. Petar Konjović

P. Konjović's compositions also display the combination of various stylistic areas. Serbian musicologists noticed impressionist elements in P. Konjović's compositions *Luda Jele* and *Đul devojka* from the collection *Moja zemlja*. The stylisation of folk songs in the collection *Moja zemlja* determined such a way of musical thinking, which through certain color harmonic effects (such as the modalism in the composition *Luda Jele*, example no. 37a) resembles the impressionist musical discourse, but it can be clearly differentiated from it mostly by applying an augmented second interval. Despite the metrical and rhythmical complexity (in *Luda Jela*), of the dynamic nuances (in both songs) and of the reduced texture (*Đul devojka*, example no. 37b), which demonstrate a certain closeness of P. Konjović's musical discourse to Impressionism, the simplicity of the shape is still underlined (in stanza form), just like the insistence on the same type of structure during the entire discourse – these being the features of P. Konjović's compositions, which make it impossible to compare it to C. Debussy's work.

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E.g. 1

Глас *Andantino più rubato.*
Ba-ca - la se Je - le, —
Клавир *mp*
ja - bu - kom od zla - ta, —

Petar Konjović, *Luda Jele*, m. 1-9

E.g. 2

Глас *Andante.*
Клавир *pp* *ad lib.* *cresc.*
Џул де - вој - ка, ој!
ppp *simile*

Petar Konjović, *Đul девојка*, m. 1-4

Even in his chamber and orchestral compositions P. Konjović did not implement consistently the means of impressionist music, which is why Melita Milin rightly comments that in P. Konjović's orchestral compositions "impressionist illumination" is only occasional. The impressionist reflections bring a slightly more stratified sonorous image. For example, in variation 2

(*Suton*) P. Konjović achieves a textural solution whose basis is a harmonic pedal (on the contrabass and then on the violoncello) on which he overlays an ostinato model (in horn and then bassoon) and a discretely ornamental motif (for violins and clarinets). On this background (which maintains the heterophonic stratification of the voices and the balance achieved among the ostinato models) a modally colored melody develops, in fact, a variation of the basic theme (the composition by S. S. Mokranjac *Pušči me* from *Rukoveti X*).

In what follows, this variation is subject to certain subsequent melodic and rhythmic changes, which take different instrumental colors. It can be noticed that P. Konjović, in a distinctive sonorous landscape, emphasizes the colors of the solo parts of the wooden wind instruments which evoke the sound of folk instruments, as well as many unusual combinations of the different registers of certain instruments. P. Konjović applies similar procedures in variation V (*Noć, priče, snovi*). The archetype achieved by overlapping ostinato models in different orchestral sections, the solo interpretations of instruments (violoncello, English horn, flute, and clarinet), the specific color of the acute register of violins and violas, as well as the dynamic *pianissimo possibile* – indicate an impressionist source of expressive means.

Nevertheless, the density of the orchestral part, the complexity of the thematic transformations and the rhythmic tension of the parts are evidence of P. Konjović's late Romanticism thinking. Similar conclusions can be drawn also about his other instrumental compositions (*Jadranski Kapričo*, *Drugi gudački kvartet*), in which, mainly because of the "sublimation" of the texture, an impressionist tone can be heard. P. Konjović's attitude towards the program – embodied in the titles of the movements (in variations *Na selu* and in the concerto *Jadranski capričo*) – is typically impressionist, because the same procedures are applied in different contexts of the programme (*Suton* and *Noć, priče, snovi iz varijacija*; *Pesma našeg mora iz koncerta*), as in the case of many of C. Debussy's compositions (the linear heterophony and polyrhythm are the means through which the French composer evoked the sound of the *gamelan* in the composition *Pagoda*).

2.b. Miloje Milojević

In Miloje Milojević's creation, the elements of the impressionist style were already present in the solo compositions written in Munich in the first decade of the 20th century. Later, until his last compositions, M. Milojević used the expressive means of this style, very often in combination with the romantic musical language or late Expressionism. In the collection *Pred*

veliĉanstvom prirode, as well as in the composition *L'heure exquise* op. 21 no. 1, in addition to the examples mentioned as evidence of the color potential of certain intervals and chords, there are also many devices which characterize C. Debussy's musical style, such as the flexible form, the frequent change of the image, the metrical and rhythmic complexity, the agogic movement recorded in detail, the sophisticated dynamics.

In certain cases, these led to unusual solutions, such as staccato chords which feature in the piano dynamic:

E.g. 3

Miloje Milojević, *Vetar*, m. 5-7

or the nuance *pp* at the climactic tone moment and at the highest sound density:

E.g. 4

Miloje Milojević, *Jesenja elegija*, m. 63-66

or offering special instructions:

E.g. 5

Andante sostenuto e espressivo. Prozirno, sa najdubljim osećanjem.

Chant. *p* *Oj, Da - ni - će.*

Piano. *pp* *Tiho, kao daleki šum zvezda u letnju noć.*

Miloje Milojević, Molitva Majke Jugovića Zvezdi Danici, m. 1-2

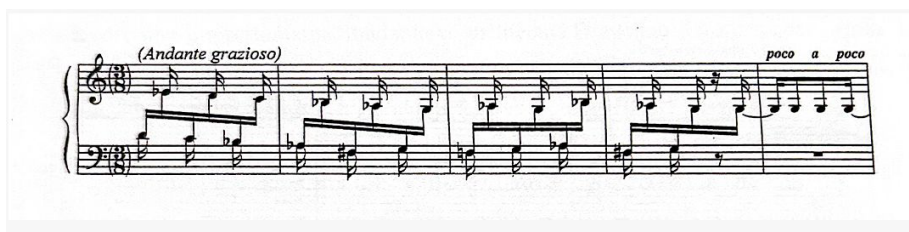
Although the color of all the musical parameters was highlighted by the above mentioned methods, typically impressionist (it was a novelty in the Serbian music at the given moment), it can be seen that the mentioned melodies also have elements of late Romanticism: the rich chromatic and enharmonic modulations, the dense texture (although not overloaded), the rhythmic homogeneity of the voices in the piano scores, the leaps in the vocal parts. Also, these compositions, as previously mentioned, display the beginnings of the concentration of the musical material that M. Milojević was interested in particularly in his more mature expressionist compositions.

When considering the relationship between the text and the music in M. Milojević's solo compositions in the collection *Pred veličanstvom prirode* and the song *Zanosni čas*, Ana Stefanović also notices the composer's ambivalent attitude in choosing the chromatic and impressionist nuances. In the composition *Japan*, M. Milojević introduced another significant aspect, "exotic" in his work – the world of the Orient, represented by the poem of the Japanese poet Ōtomo No Yakamochi, 717-785). Nevertheless, unlike C. Debussy or Paul Gauguin, M. Milojević clearly hesitated between the aesthetics of the traditional European art and a different aesthetic orientation. Reciting Yakamochi's poem in French and adapting the verses to the laws of the European poetry did not give M. Milojević many opportunities to change the aesthetic principles: M. Milojević opted for a composed macroform which follows the logic of the poetic units, with very well-structured lyrics, as well as a musical illustration of the poetic content. Despite such a romantic mimetic principle, M. Milojević managed to repeat a motif from the beginning of the poem (mentioned for the first time with the words "Yamato's country") which talks about the typically impressionist "constant renewal".

A similar path (from late Romanticism to adopting impressionist and then expressionist elements) to the formation of a unique stylistic language can be followed in M. Milojević's piano compositions: some musicologists believe that in the cycle *Quatre morceaux op. 23*, M. Milojević employs impressionist means of expression. At the same time, Stana Đurić-Klejn underlines the descriptive nature of the previously mentioned compositions as indicated by their titles, the accentuated color of the harmony and the careful interpretation instructions given by M. Milojević – which show the subtle feeling of the piano sound and the sophistication suggesting an impressionist thinking of music. Mirjana Živković notices the “romantic basis of these compositions and the emphasis on the color potential of the harmony. However, because of the classicist lines which dominate *Quatre morceaux*, they should not be compared to C. Debussy's compositions, but to the compositions by G. Fauré or M. Ravel”⁵ (our translation).

M. Milojević added expressionist elements to the strange combination of late romantic and impressionist elements, first in the compositions in the piano cycle *Kameje pentru pian op. 51*. However, it is not difficult to notice that some of the miniatures, such as *Jedan grob na pariskom groblju Pere-Lachaise* and *Katedrala u Kelnu na Rajni*, dominate the musical language of the late Romanticism. But in the other miniatures, even in those in which the illustrative moment is clearly expressed, the expressive means of different stylistic elements combine. Thus, in the first part of the cycle, *Igračice u plavom* (named after the painting by Degas: *Les danseuses en bleu*) C. Debussy's preferred sonorities can be noticed (the tone scale, the second movements which imitate the pinch of the guitar chords):

E.g. 6



Miloje Milojević, Igračice u plavom, m. 53-57

M. Milojević's insistence on using the second, fourth and fifth intervals, many metrical changes which contribute more to the impression

⁵ Živković, Mirjana. *Stilsko-stvaralačka krivulja Miloja Milojevića u ogledalu njegovih kompozicija za klavir*, u: *Miloje Milojević, kompozitor i muzikolog*, Udruženje kompozitora Srbije, 1986, p. 64

of tension than to the fluency of the musical discourse, as well as to supporting the small size, which is not subject to frequent modifications – this is what distinguishes the Serbian composer from the French Impressionism.

Apparently, both S. Hristić and P. Konjović shared M. Milojević's position concerning the romantic origins of Impressionism, that is on the last wave of "Romanticism of the 19th century which disintegrated, disappearing in Expressionism and Impressionism"⁶ (our translation). When taking into consideration such an attitude of Serbian composers, the reason/meaning of the dense combinations in the last part of the romantic and impressionist discourse in the compositions of S. Hristić and P. Konjović becomes clearer, the same is true for the synthesis of the late romantic poetics, impressionist and expressionist, in Miloje Milojević's music. This attitude is also the key to understanding the type of structural changes in the impressionist language in some of P. Konjović's creations and M. Milojević's piano compositions, in which the folk type of musical material development applies (the folk music material is not subject to the logic of the development of impressionist music).

It is precisely the insubordination of the folk music to a different poetics which indicates the accentuated traditionalism of Serbian composers, their position concerning the relationship between folklore and the artistic tradition. Despite the complex changes that P. Konjović or S. Hristić introduced to the folklore thematic materials in their instrumental compositions (P. Konjović in the symphonic variations *Na selu*) and in the creations for the scene (S. Hristić in the ballet *Ohridska legenda*), the Serbian creators of the first half of the 20th century can be said to have developed an unusual synthesis of that idea which was supported by the Russian composers in the second half of the 19th century: "a folk song can and has to be transformed, each of its parameters can be subject to certain changes, even radical ones"⁷ (our translation). Individual genres (such as solo compositions or piano compositions) display ideas supported by Russian composers in the first half of the 19th century: the folk song is a symbol with a deep meaning that the composer must discover to "place" the song in the adequate harmonic and metric context. Depending on the chosen genre, but also on the brightness of the material, the folk song remains recognizable despite the complex changes, preserving its symbol status. The Serbian composers opted for the dominance of one of the two attitudes over the other.

⁶ Milojević, Miloje. *Francuski muzički impresionizam*, Muzičke studije i članci, Beograd, 1953, p. 167

⁷ Radoman, Valentina. *Muzički impresionizam*, Akademija umetnosti, Novi Sad, 2018, p. 141

This indicates the fact that their attitude towards citing the musical content of folk origin (in compositions colored by elements of the impressionist style) was completely different from that of C. Debussy. While C. Debussy's attitude towards the most diverse folk songs can be marked, according to the terminology proposed by Dubravka Oraić-Tolić, as "illuminating because the French composer adapted the musical materials of folk origin to the cultural traditions different from his own poetics, treating them as any other musical content, the Serbian composers gave priority to the illustrative type of citing the folk melody, underlining the importance and the meaning of those melodies and subordinating their own poetics to the logic of the development of the folk melody"⁸ (our translation).

It is understandable, for various reasons, that the means of the impressionist musical language were not applied consistently in the works of other Serbian composers which were active at the same time as P. Konjović, M. Milojević and S. Hristić, or by those who started their creative journey later. While the creations of composers from older generations (such as P. Konjović and S. Hristić) display a synthesis of the late romantic and impressionist musical scenario, in the creations of composers from younger generations there is a complex combination of Romanticism, Impressionism, Expressionism, and sometimes neoclassic elements – which also feature in M. Milojević's creation. Nevertheless, whereas in M. Milojević's compositions, the elements of the romantic language represent the starting point for the composer's musical discourse which moves in the areas of Impressionism or "post-Impressionism", the creations of young composers are dominated by an expressionist or neoclassic musical language. At the same time, the impressionist means of expression most often serve to illuminate and color the stylistic discourse which was selected as the basis.

Thus, for example, in Milenko Paunović's creation, it is possible to see the impressionist treatment of the orchestra in the second movement of the composition *Jugoslovenska simfonija* (1914), although, as underlined by Biljana Milanović, "such an illumination of the musical language is in fact achieved in the late Romantic style"⁹ (our translation). A similar observation can also be made for certain compositions in the creation of Vlatko Vedral, Sava Selesković, Jovan Bandur, Aleksej Butakov and Kosta Manojlović.

It is interesting that some musicologists consider that the use by Serbian composers of certain impressionist harmonic color leads to the conclusion that in such cases those are style elements of the composition

⁸ Ibidem, p. 142

⁹ Milanović, Biljana. *Milenko Paunović - dva modaliteta stvaralaštva*, Fakultet muzičke umetnosti, 2004, p. 15

under discussion. However, it must be remembered that the impressionist harmonic scales became very fast the general inheritance of a European musical tradition. In this respect, there is no basis for stressing the impressionist color in the piano compositions called *Sedam balkanskih igara* (1926) by Marko Tajčević, treating the parallel succession of chords (in *Četvrta igra*) as an exclusively impressionist method. The analysis of the sonorous context of these parallelisms indicates the fact that this is about emphasizing the power of the stylistic impact, while the impressionist color in this case is only a decorative element.

Attributing an impressionist way of thinking to a composer of another stylistic orientation can also be seen in the case of Vojislav Vučković. However, certain musicological texts clearly stress the fact that the piano suite *Peron* (1928) by V. Vučković (an example of elements applied to the impressionist musical language) is still the result of an accident, not of the composer's natural aesthetic preference; the question is whether V. Vučković really wanted to obtain an impressionist sound or he had a more modern one, but the technical level did not allow him to express it.

Some compositions by Stanojlo Rajičić, as well as the early creations of V. Vučković and M. Ristić, display Impressionist elements, which are only a preparation for the composer's inclusion around the expressionist sound. Thus, referring to the compositions *Zima na selu* (1939) and *Ledene kiše: Pejzaž i Jesen iz ciklusa Jesen* (1940), Aleksandra Hadži-Đorđević notes that "the parallelisms of chords, ostinato, tone sequences and the modalism give them an impressionist nuance¹⁰" (our translation). But the author herself concludes that the expressionist language is present in S. Rajičić's creations, although it is placed in the background. Indeed, it would be difficult to recognize a "purely" impressionist method in the dense areas of ostinato in the pianistic accompaniment, in the uniform rhythmic, nearly monotonous structure of certain sections, as well as in the strong increases in the dynamics. The frequent occurrence of expressionist means of expression in these compositions is evident.

The elements of Expressionism are even clearer in Stanislav Preprek's impressionist compositions. In the cycles of solo works *Proleće! Proleće!* (1919-1944), *Crv Smrti* (1921-1935), *Arapske noći* (1924), in the pianistic cycle *Proletna svita II* (1940), one can notice a piano texture with rhythmic and harmonic disjunction, effects of the harmonic pedal, breaking with the severe rhythmic patterns for third, fifth and sixth movements, rich nuances of the piano sound, all indicating the impressionist origin of the

¹⁰ Hadži-Đorđević, Aleksandra. *Solo-pesme Stanojla Rajičića*. Fakultet muzičke umetnosti, Beograd, 1988, p. 34

composer's musical thinking; equally important is the rich chromatics, the dense texture of the piano and the strong dynamic accents which show traces of late Romanticism.

Unlike S. Rajičić and S. Prepek, Predrag Milošević adopted a sort of anti-romantic musical language – in *Sonatina za klavir* (1926), which, however, some musicologists considered part of impressionist music. Thus, Jelena Mihajlović-Marković believes that the macroform of P. Milošević's composition is traditional, but the microform displays “a tendency towards a complex form expressed in the non-periodic structure, the asymmetry of the musical discourse”¹¹ (our translation). Having treated the color of the harmony and applied the modal folk melody in *Cvekje cefnalo* (second movement), we can talk about the impressionist color of this composition. Nevertheless, apparently the reference to the color treatment of the microstructural harmony and complexity is indeed an insufficient reason to describe the above-mentioned composition as impressionist. The clear classical lines, as highlighted by Vesna Pašić, “give the entire composition (and especially the third movement) an objectified musical expression, a refined pianist texture, in which there is no rhythmic or harmonic asynchrony of voices”¹² (our translation); the clarity of the dynamic contrasts speaks in favor of the idea that this composition should be considered as being outside of the stylistic framework of Impressionism – which is why Vesna Pašić suggests that we should look at the above mentioned composition from the perspective of the neoclassical style.

2.c. Stevan Hristić

Tijana Popović, for example, emphasized the fact that, in the case of S. Hristić's creation, “there is no certainty concerning the simultaneity and coordination of the elements of impressionist means of expression in all the layers at the same time; S. Hristić's creation is sensitive and open to impressionist influences which penetrate its musical tissue combined with elements from other styles”¹³ (our translation). The same statement can also be applied to the creations of P. Konjović and M. Milojević. Dealing with the

¹¹ Mihajlović-Marković, Jelena. *Stilska orijentacija kompozitora Predraga Miloševića*. Međimurje, Beograd, 1988, p. 153

¹² Pašić, Vesna. *Neoklasicizam u srpskoj muzici šeste i sedme decenije XX veka*. Fakultet muzičke umetnosti, Beograd, 1994, p. 21

¹³ Popović-Mladenović, Tijana. *Elementi impresionističkog stila u stvaralaštvu Stevana Hristića sa akcentom na elementima impresionističkog stila*. Muzikološki institute Srpske akademije nauka i umetnosti, Beograd, 1995, p. 44

issue of form in S. Hristić's impressionist compositions, Tijana Popović notices in most of the examples the contours of a tripartite structure (which C. Debussy was particularly attached to), while at the microstructural level, she notices "the fragmentation and condensation of the motif structure, the concentration on a certain movement, sound or harmonic effect"¹⁴ (our translation). According to the author, S. Hristić uses the impressionist device of blurring the transition between the formal units so that "different content units stem one from the other by transforming the elements of the musical language which are intertwined"¹⁵ (our translation).

Based on previous observations about the harmonies and formal solutions to which S. Hristić resorted in his compositions, a conclusion can be drawn about the composer's affiliation to the sound of Impressionism. However, when taking into consideration the details of S. Hristić's compositions and the relationship between the musical parameters, the impressionist poetics arises only as one of his choices. Analyzing the composer's relationship with the textual patterns of the solo melodies, Ana Stefanović identifies in the selected examples the presence of mostly two different aesthetical principles and a diverse treatment of the macroform, as well as the implementation of certain musical means of expression which are stylistically different. While in the solo poem *Ponoć* the impressionist/symbolist succession of poetical images is translated into a compound musical form, in all the other strata of the musical language, the mentioned dualism is remarkable (applying the illustrative mimetic principle and the late Romantic poetics, of the mimetic-aesthetic or reflexive-symbolic principles of the impressionist musical language).

The poem *Veče na školju* is dominated by the impressionist concept, in which the traditional three-part form (A B A) is a consequence of the logic of the "content and two-layered structure of Šantić's text, although Hristić – based on the implementation of the musical-poetic vision – proposes clear sequences of chord structures, the richness of the structure, the increase of the volume of the sound up to *ff*, as well as the permanently unsettling rhythm of the movement (all connected to the romantic subjectivity, as a return towards traditionalism"¹⁶ (our translation).

Only in the composition *November*, according to the criteria formulated by Ana Stefanović, S. Hristić fully adopts the impressionist aesthetic principle. Noticing the three-part structure of this composition, the author states that

¹⁴ Ibidem, p. 47

¹⁵ Ibidem, p. 48

¹⁶ Stefanović, Ana. *Srpska vokalna lirika na raskršću tradicija*. Fakultet muzičke umetnosti, Beograd, 1995, p. 48

“this form cannot be considered traditional, but it should be interpreted according to S. Hristić’s idea of setting a trade-off to the textual pattern through music, but at a higher, symbolic level”¹⁷ (our translation).

If the treatment of the text in the choir fragments selected by S. Hristić is considered in the same way, one can also notice the composer’s vacillation between romantic and impressionist aesthetical principles. All three impressionist choirs by S. Hristić present features of the tripartite structure, which can indicate both a romantic and an impressionist treatment of the form. The mimetic principle expressed (using the “bell” leitmotif) in the choir *Dubrovački Rekvijem*, as well as the consistent implementation of the poetic form through music in the choir *Zvezda*, clearly show S. Hristić’s romantic way of thinking. Apparently, also in the choir *Jesen*, S. Hristić resorts to the concept of the three-part musical form – which does not rely explicitly on the structure of the textual pattern – only to fulfil a predetermined musical and formal condition and not to complete the sematic layer of the poetic work through music, as the impressionists did.

Musicologist studies have already underlined the fact that S. Hristić employed means of expression belonging to the impressionist style in act II of the ballet *Ohridska legenda* (to underline the difference between the representation of the real world which dominates act I and “the world of fantasy” – to which act II is dedicated), although it is also highlighted that Impressionism (“which played its role during the creation of S. Hristić) is in this case a completely secondary component of his creation; that lyrical disposition of act II is not real impressionism”¹⁸ (our translation).

Petar Bingulac emphasized that: “if this music is impressionist, this is only because of certain harmonic and orchestral overturns (the chromatic slide of minor chords and a succession of enhanced three chords, which gives the impression of a tone scale), the use of the sourdine, of fast and short figurative tones. But the real impressionist atmosphere (the refined sound, the harmonic indeterminacy, and the melodic fragmentation – as demonstrated by Debussy in *Nuages* and *Prélude à l'après-midi d'un faune*) is not convenient for S. Hristić”¹⁹ (our translation).

Tijana Popović stresses that the harmonic language of the work *Ohridska legenda* is romantic, and that the impressionist elements are present only in the orchestral part, while Milena Petrović, however, believes that *Ohridska legenda* contains elements of the impressionist style, except

¹⁷ Ibidem, p. 135-138

¹⁸ Mosusova, Nadežda. *Ohridska legenda Stevana Hristića*. Zvuk, Beograd, 1966, p. 114

¹⁹ Bingulac, Petar. *Ohridska legenda Stevana Hristića*. Univerzitet umetnosti u Beogradu, Beograd, 1988, p. 146

for the harmonic language and of the orchestration manner – which is basically romantic. In S. Hristić's ballet, according to the author, "the dissonant rhythms are solved in third and sixth intervals which have an impressionist color, while the combination of different rhythms (the simultaneous movement of different voices in third, sixth, eighth and sixteenth intervals) contributes to the impressionist relaxation of the sonorous image"²⁰ (our translation).

It can be said that all the above opinions, although different, are basically correct. Taking into consideration the treatment of all musical parameters in the composition *Ohridska legenda*, it is easy to notice that this work was written in the language of late Romanticism based on folk musical materials and partially on the principles of intrinsic development in the folk musical material. Especially in Act II of the ballet, the color potential of all the musical parameters was used. Taking into consideration the fact that the impressionist poetics of C. Debussy was created precisely by emphasizing the color aspect of the musical language (at the same time preserving some traces of late Romanticism), while observing the many characteristics of the musical folk legacy (from different cultural environments), it is not unusual to encounter difficulties in discerning the origin of the musical content in an opera such as *Ohridska legenda*.

The thematic material of this composition (based on the original by S. Hristić, but also on the folk melodies quoted by S. S. Mokranjac) displays the same class and glamour which characterize the themes of many compositions by C. Debussy. Oftentimes, this is achieved, like in the case of C. Debussy, through modalism which contributes to the impression of exoticism of the musical material. The specific orchestration also contributes to the impressionist sound of certain passages from *Ohridska legenda*. Similarly, to C. Debussy, S. Hristić likes to use the sound of solo instruments – oboe, clarinet, violin, violin and violoncello, trumpet, English horn, horn and harp, the color of the voices of the horn, trumpets, and muted violins, as well as special interpretation modalities: *glissando*, *arpeggio*, *flageolets*, sustained tones, *tremolo*, *pizzicato*, etc.

3. Conclusions

The period during which Impressionism was one of the dominant stylistic movements of European art (the end of the 19th century and the beginning of the 20th century) was very prolific for Serbia as an independent

²⁰ Petrović, Milena. *Ohridska legenda Stevana Hristića*. Fakultet muzičke umetnosti, Beograd, 1998, p. 42

country: a period of “independence and Serbian cultural maturity”²¹ (our translation). However, in the historiography of Serbian art, there is no mention of the Serbian cultural independence. The most important issue is the dependence of Serbian culture on the cultural traditions of developed European countries: the Serbian elite at the beginning of the 20th century was made up of people educated in countries from West and Central Europe which, upon returning from their studies, brought with them the newest political, artistic, and scientific concepts to their country.

It is difficult to determine to what extent changing the geographic or social positions influenced the transformation of those concepts, because the interpretative methods that researchers use when trying to ascertain this matter can always be questioned. While, for example, the data connected to the industrial modernization of Serbia in general cannot be ambiguous, facts that are important for the political history or the history of different arts are often interpreted in contradictory ways.

In Serbian musicology there is no attempt (like in the history of literature) to give an extremely general sense to the term Impressionism, to include many compositions of Serbian authors and to define the framework of the Serbian musical Impressionism. In the works of Serbian composers there are “elements of the Impressionist style”, “associations with Impressionism”, the fact that “in the works of Serbian composers there is not a great number of compositions in the impressionist style in all the parameters of the musical language”²² and that, in general, as compared to Serbian music, “there is rather a decorative reference to the impressionist atmosphere and color, which is often ingrained in the national content and the musical image of the opera” (our translation). Thus, a precise definition of Impressionism refers to its most recognized external signs, more than to the avant-garde innovation of a composer like C. Debussy.

There are impressionist techniques in some paintings of Serbian artists (short, sharp, and dense strokes, which give the work a tactile dimension, diffuse light – infiltrated and translated in color, lyrical expression), but there are no scenes and compositions to clearly evidence the autonomy of the painted surface. “The Serbian impressionist painting was preoccupied by the *outer reality* and especially by national symbols: *St. Sava Church* (in the creation of Kosta Miličević), *Manasija*, *Gračanica*, *Hilandar*, the image of the Emperor *Dušan* (in the creation of Milan Milovanović), *Kosovski božuri*

²¹ Grol, Milan. *Iz predratne Srbije, utisci i sećanja o vremenu i ljudima*, Srpska književna zadruka, Beograd, 1939, p. 9

²² Popović-Mladenović, Tijana. *Elementi impresionističkog stila u stvaralaštvu Stevana Hristića sa akcentom na elementima impresionističkog stila*. Muzikološki institute Srpske akademije nauka i umetnosti, Beograd, 1995, p. 42

(in the creation of Nadežda Petrović)²³ (our translation). In music, both in the compositions with text and without text, the aesthetics did not reach that relationship that C. Debussy had with the text or the program, which almost always involves *sublimation in aesthetics* (the musical reflection of the semantic layer of the text), but not at the level of objective, realist transposition, but by achieving a unique musical creation which can complete the semantic layer of the text).

The impressionist creations in the Serbian music whose name clearly indicate a national theme reflect the domination of the national ideology. Nevertheless, the question remains: why did Miloje Milojević (despite the synthesis of the mimetic-aesthetic principle in a great number of solo melodies with an impressionist color, composed between 1908 and 1927) return to the illustrative device (in a creation without a national theme) at the end of his creative journey? Namely, in the composition *Proletnja kiša* (Spring rain) from the cycle *Tri pesme za klavir op. 79* written in 1943 (work which, in the context of the entire Serbian music of the first half of the 20th century, uses the impressionist means of expression the most consistently) the composer chose a musical illustration of falling rain drops.

In this way, M. Milojević, surprisingly, gave up the possibility of offering the impression of rain, water, nature, the passage of time, in fact, everything connected to the mentioned title and that could raise the relationship between music and the title to a symbolic level. The reason for this return to the mimetic principle and the combination of impressionist means of expression with the romantic understanding of the relationship between music and text may be explained by the composer's attitude towards the origin of the impressionist and the expressionist styles (which should be searched in Romanticism); this confirms the composer's failure to recognize the subtle differences between the romantic and the impressionist poetics.

Did the Serbian art reach aestheticism (because the conditions for its emergence already existed at the beginning of the 20th century, according to Dragiša Vitošević)? Or is this about accepting European, French aestheticism as a clear attempt to establish the Serbian identity of music (which, in its turn, would ensure the presence of the Serbian artistic identity in the international symbolic communication of cultures)? The answer could be partially offered taking into consideration the attitude of Serbian artists towards one of the most important concepts in the long history of art, to whom the French impressionists paid special attention: the concept of beauty.

²³ Radoman, Valentina. *Muzički impresionizam*, Akademija umetnosti, Novi Sad, 2018, p. 173

In a fully impressionist fashion, Bogdan Popović wrote on behalf of many Serbian artists: “a work of art which arouses no emotions is not a work of art. A song which does not make us feel something pure and beautiful is not a beautiful song. It can have other positive qualities: thoughts, originality, style, force; but if it is not warmed by feelings, it will not be a beautiful song. A high work of art has a fine quality of emotion, a fine quality of the emotional tone”²⁴ (our translation).

Most “impressionist” works in the Serbian art show that for some Serbian artists the category of beauty was in fact equivalent with the national expression. This is why Nadežda Petrović wrote: “the revolutionary art carries, among other loads, the national feelings of its temperament and character. If art is more individual, it carries a stronger national character in all its details”²⁵ (our translation). This is why she admired Paul Gauguin, Vincent Van Gogh, and Paul Cézanne, showing that they went “towards people, towards nature, in order to banish that snobbish feeling which started to suffocate Paris, and make their art national”²⁶ (our translation).

Taking into account the predominant nationalism in the Serbian art of the first half of the 20th century, M. Milojević (composing the work *Japan* based on the text of a Japanese poet from Munich, in the first decade of the 20th century) guided the understanding of the concept of beauty which at that time dominated the European art – but not the Serbian art (as mentioned earlier, most likely due to the decorations of the World Exhibitions).

Musicologists have already dealt with the problem of the origin of M. Milojević’s compositions in the impressionist language at a time when he was not familiar with C. Debussy’s music: talking about the creation *Nimfa* (composed a year before *Japan*), Vlastimir Trajković stresses that no one in Munich at that time had used such an impressionist composition style. However, Roksanda Pejović underlines the similarity between Miloje Milojević’s compositions and those by Richard Strauss, and the fact that: “Miloje Milojević’s compositions display features of late romantic creativity with all the novelties borrowed by musical creators of that time” (our translation); this is why “the impressionist elements could be observed in some of them even before the composer left for France”²⁷ (our translation).

²⁴ Popović, Bogdan. *Antologija novije srpske lirike*. SANU, Beograd, 1953, p. 3

²⁵ Trifunović, Lazar. *Slikarski pravci XX veka*. Prosveta, Beograd, 1981, p. 57

²⁶ Ibidem.

²⁷ Pejović, Roksanda. *Mogući uticaj Riharda Štrausa na kompozicije Miloja Milojevića, u: Kompozitorsko stvaralaštvo Miloja Milojevića*, Srpska akademija nauka i umetnosti, Beograd, p. 36

Considering the issue of the textual pattern of the solo compositions by M. Milojević, Koraljka Kos highlights also the romantic origin of the composer's interest in the cultures of the Orient, although she mentions in the same context C. Debussy's work as well, and points to two specific features in the selection of poetic texts authored by M. Milojević: "a new attitude towards themes and motifs related to nature and to the distant cultures of the Orient" (our translation). The author underlines the fact that the mentioned features link M. Milojević to "a series of European composers of his epoch arising as a consequence of the departure of the music at the end of the 19th century and the beginning of the 20th century from the historicism and realism of the 19th century – by exceeding the concrete time and space"²⁸ (our translation). M. Milojević's passion for the Orient will be shared later by, for example, Stanislav Preprek (in the cycles of solo poems written based on the lyrics of Arab and Chinese poets) and by Mihovil Logar (in the piano compositions *Dve japanske priče*).

For M. Milojević, beauty was not represented by what transcends concrete time and space (as Koraljka Kos had defined one of the features of modernist poetry) and by what gives "an aggressive charm" to the creation (as stated by Ch. Baudelaire). For M. Milojević, what was useful was beautiful, and what was useful was the national, because – as he wrote in connection to the oratorio *Vaskrsenje* by Hristić: "...a composition can be beautifully written, but for people it should not mean anything if it does not have the imprint of their spirit".²⁹ (our translation)

This contradiction between the aesthetical opinions of M. Milojević (embodied in his "impressionist compositions", for example, the first solo works *Nimfa* or *Japan*) and the opinions he put forth in his critical writing promoting the national ideology was already noticed in the Serbian musicology. Katarina Tomašević emphasized the unusual fact that M. Milojević, although he was a "student" of Bogdan Popović, through some of his observations was closer to Skerlić's positivist and moralist vision of nature and the functions of art: "M. Milojević's dominant position in terms of strategy for the development of the Serbian music was a path which led to the Occident"³⁰.

Perhaps this is the reason why it could be assumed that M. Milojević did not consider "exoticism" generally undesirable. In fact, he considered it acceptable in the solo compositions, because in the European music, the solo composition was overwhelmed by exotic textual content during the

²⁸ Kos, Koraljka. *Pjesničko-glazbene slike Miloja Milojevića*. Udruženje kompozitora Srbije, Beograd, 1986, p. 90

²⁹ Milojević, Miloje. *Vaskrsenje*. *Srpski književni glasnik*. Muzički talas, Beograd, 1997, p. 11

³⁰ Tomašević, Katarina. *Srpska muzika na raskršću Istoka i Zapada? O dijalogu tradicionalnog i modernog u srpskoj muzici između dva svetska rata*. Fakultet muzičke umetnosti, Beograd, 2003, p. 113-114

romantic 19th century. Thus, M. Milojević found natural the exotic musicality of the exotic texts (translated into French, and only later into Serbian). Nevertheless, M. Milojević saw a problem in the cases where the exotic elements of the musical language were not applied as a trade-off for the text, but as independent elements of the musical creation and in genres which had not been the subject of such a treatment even in the European music. It was the case of the oratorio *Vaskrsenje* and it is entirely plausible that M. Milojević powerfully criticised S. Hristić because of this. At the same time, it is understandable, for example, the reason that pushed M. Milojević towards the features of the Spanish song (which “for us and our context means something foreign”, as the composer himself would say) in the composition *Goja* from the piano collection *Kameje op. 51*. The use of the “foreign”, Spanish, folklore was apparently acceptable for M. Milojević if such a choice was justified by the title of the composition, that is if its function was to illustrate.

However, it is interesting that M. Milojević applied the imitation of the guitar sound (which can be associated also with Spanish music) in the composition *Goja*, but also in other compositions whose titles bear no connection to Spain, but with France – because they are inspired by the painting of French impressionists (*Girls in blue* – inspired by *Les danseuses en bleu* by Degas, and *Landscape in the sun - Inspired by Sisley and Pissarro*). M. Milojević might have found such a device adequate, considering the attachment of the impressionists, especially C. Debussy, to the Spanish culture.

But it is still interesting that in M. Milojević's later creations, the same sound (or, more precisely, interval and texture solution) is also used in the compositions based on arrangements of folk songs (*Melodije sa domaka Šare, Drima i Vardara*), as well as in the composition *Proletnja kiša*. Therefore, it could be assumed that the second intervals (which could come from Spanish music, but also from the folklore of other musical traditions) became in time an integral part of M. Milojević's style and acquired (similarly to the heterophony or the “exotic” scales in C. Debussy's creation) the status of “supranational” element of the musical expression. From this point of view, it could be said that M. Milojević's way of thinking is like that of C. Debussy.

For S. Hristić, who supported a different understanding of “national music” (or of “the national in music”), there seems to have been no conflict between the ideologies of colonialism and nationalism in the musical creation: the versatile identity of Serbian music did not trouble this composer. S. Hristić believed that national art is “a collection of creations belonging to one nation (with absolute artistic value), regardless of the direction to which the

individual creations and the individual artists belong”³¹ (our translation). This is why, he was able to write compositions in the same “common style”, but different through “color. About the music in *Čučuk Stan* and the oratorio *Vaskrsenje*, S. Hristić confessed to M. Milojević: ‘I wrote completely different music compositions, but they all have something in common, namely the general opinions about music and its technique. Because there are always two styles which go hand in hand, one is the general, common style, the basic idea of the artistic style, and the other is the external style, which gives the color of the composition’.³²” (our translation).

Such an observation can also be applied to the ballet *Ohridska legenda* and to the opera *Suton*. In both compositions, S. Hristić used a lot the color treatment of various parameters of the musical language within the late romantic and impressionist styles, but the results of applying them were completely different: while in *Ohridska legenda*, S. Hristić, by implementing folk melodies and rhythms from the Balkan region, depicted the complex “European-Balkan” aspect of the Serbian cultural identity; in *Suton*, leaving aside the folkloric colors, he opted for a “European” image of the Serbian identity. However, it is interesting that, it is precisely through the Balkan ballet *Ohridska legenda*, and not through the European opera *Suton*, that S. Hristić obtained “the international recognition of nationality”, although the composition *Ohridska legenda* (when it was completed – in 1947) was no longer modern from a stylistic point of view.

This aspect brings to light again the complexity of the problem of “the international recognition of national cultures” and shows that stylistic modernity is not always a necessary precondition to access the peripheral traditions of the international cultural/artistic circles. If this problem is seen from a post-colonial perspective, it can be noticed that *Ohridska legenda* (and the same thing could be argued about the piano collection by M. Tajčević, *Sedam balkanskih igara*) was accepted on the European artistic scene precisely because of the nationalist ideology which marked it, of its “exotic” character (folk melodies and rhythms) and not only because of its vision borrowed from late romanticism and of the elements of the impressionist style.

The paradox of the Serbian modernity is that, compared to some European literatures (especially, the main one – the French) it seemed delayed, while, at that time, compared to the national literature and to the literary and spiritual life, it can seem very premature. It is this very difference between the delay and the maturity of the Serbian art which should be researched and understood as a key factor in the attempt to reconstruct the Serbian cultural identity of the first half of the 20th century.

³¹ Hristić, Stevan. *Povodom dve kritike*. Muzički talas, Beograd, 1997, p. 62

³² Idem, p. 65

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REMIXING AS A LUDUS-COMPONENT OF THE MODERN CULTURE

KATERYNA PIDPORINOVA¹

SUMMARY. The modern development of culture motivates the appearance of new modifications of the play element, based on the concept of Homo Ludens by J. Huizinga. The article substantiates a new scientific concept – remixing as the dominant principle of the organization of artistic matter. A definition of this concept is provided. The specificity of its manifestation is thought over using examples from pop culture, academic musical art (in particular, the creativity of the pianist-composer M.-A. Hamelin, the sketch duo Igudesman & Joo, the Rondo Veneziano orchestra), authentic performance, the opera genre (productions of “Alcina” by G. Handel, “La Cenerentola” by G. Rossini), products of the TV industry. The main vectors of the remixing process are characterized in accordance with the realization of the final artistic goal. The organic nature of the interaction of play logic with the combinatorial thinking of Homo Modernus is revealed.

Keywords: principle of remixing, modern culture, remix, play element, Homo Ludens, Homo Modernus.

Introduction

Culture always appears as a mirror of the collective consciousness of society, reflects the national mentality through the prism of individual creative worldviews. The leading mechanisms of the formation of a cultural layer of a certain era, time interval, historical segment depend on many factors of human existence. Each new cultural paradigm brings to the fore its own dominant principles, forms, and approaches. The powerful round of progress associated with the research and development of artificial intelligence has fundamentally

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changed the image of the Modern Man – Homo Modernus. Obligatory online inclusion of the individual in today's information flow forms a different model of world perception: in particular, visualization, mobility of thinking, fragmentation and laconicism, vividness and emotionality of design / expression become priorities. The world processes of globalization, commercialization, unification and "open access", on the one hand, open the doors for the general public to the cultural treasury of any corner of the Earth, on the other hand, encourage the search for national identity = originality as an attempt to resist universal sameness and cultural clichés. At the same time, the human essence, marked by J. Huizinga at the beginning of the 20th century as Homo Ludens, remains unchanged, as does the attraction to the Play, which in modern conditions takes on new modifications. One of such modifications of the play beginning of Human is *remixing as the dominant principle of the organization of artistic matter*. Until now, this principle has not been the focus of scientific research. This determines the relevance of the presented topic.

Theoretical Framework or Literature Review

Analysing a wide range of cultural assets, J. Huizinga² substantiates the characteristics of playing, its features and functions; shows numerous parallels with various cultural phenomena; studies the mental-coloured expression of the concept of "play", etc. The scientist's warning about reducing the play element in the future becomes conceptual. Time shows that this did not happen: adapting to the realities of today, play retains its own cultural dominance, although it changes the forms of the corresponding interaction.

At the present stage, J. Huizinga's play concept gives impetus to further discussions. The concept of "play spirit", its development and significance for the study of playing is thought over in the work of P. McDonald.³ The philosophical aspect of "Play of Logos" is revealed in the article by H. Yosuke.⁴ J. Daniel-Wariya⁵ points to the poetic methodology of J. Huizinga, demonstrating different contexts of the author's use of the term "magic circle". A separate group consists

² Huizinga, Johan. *Homo Ludens: A Study of the Play-Element in Culture*. Angelico Press, 2016.

³ McDonald, Peter. "'Homo Ludens': A Renewed Reading." In *American Journal of Play*, XI, 2, 2019, pp. 247-267.

⁴ Yosuke, Hayashi. "Dialogue, Conversation, and Disputation as 'Play of Logos': Based on Johan Huizinga's Homo Ludens." In *Memoirs of Osaka Kyoiku University*, LXVII, 2019, pp. 299-309.

⁵ Daniel-Wariya, Joshua. "Rhetorical Strategy and Creative Methodology: Revisiting Homo Ludens." In *Games and Culture*, XIV, 6, 2019, pp. 622-638.

of scientific works devoted to the phenomenon of modern video games. Thus, A. Chapman⁶ establishes a relationship between the structure of play interactions in video games and the specifics of the corresponding historical content. The Ukrainian scientist I. Skyba⁷ considers the video game phenomenon as a genre of virtual artistic culture in its convergence with art. M. Sicart complements the concept of Homo Ludens by J. Huizinga with the concept of Homo Poieticus by L. Floridi, seeing the ludic drive in the creation of virtual worlds by players; thinks over the positive and negative aspects of the interaction between humans and digital technologies through playing, which remains a cultural dominant of cognition and communication.⁸

Scientific works on the study of remix expand the playing perspective. A.S. Waysdorf⁹ interprets the remix as part of the modern media landscape, distinguishes its aesthetic, communicative and conceptual forms. J. Ng¹⁰ indicates the ability of the remix to illuminate cultural transformations that determine identity, experience, and individual self-expression. His own concept of remixes – “remixology” – is offered by D.J. Gunhel.¹¹

From the standpoint of intertextuality, cultural dialogue, and playing logic, the problem of the relationship between “the Own” and “the Borrowed” in modern musical art is thought over in the study of Ukrainian scientists, where the concept of remixing is used for the first time.¹² The presented article offers and substantiates “remixing” as a *scientific concept* that appears as a universal tool for learning about today’s cultural processes.

Remixing, remix and pop culture

The proposed concept of “remixing” is a derivative of the term “remix”, which has become established in the realm of popular music. Remix involves making a number of changes to the original composition by mixing and

⁶ Chapman, Adam. “Playing Against the Past? Representing the Play Element of Historical Cultures in Video Games.” In *Historia Ludens*, Routledge, 2019, pp. 133-154.

⁷ Skyba, Ivan. “Video Game as a Phenomenon of Modern Culture.” In *Proceedings of the National Aviation University*, XXXI, 1, 2020, pp. 163-169.

⁸ Sicart, Miguel. *Playing Software: Homo Ludens in Computational Culture*. The MIT Press, 2023.

⁹ Waysdorf, Abby S. “Remix in the age of ubiquitous remix.” In *Convergence*, XXVII, 4, 2021, pp. 1129-1144.

¹⁰ Ng, Jenna. “The cut between us: Digital remix and the expression of self.” In *The Routledge Companion to Cult Cinema*, 2019, pp. 275-284.

¹¹ Gunkel, David J. “Principi di Remixologia: Una Assiologia per il XXI Secolo e Oltre.” In *ODRADEK*, V, 1, 2019, pp. 411-434.

¹² Anfilova, S., et al. ““The Own-The Borrowed” in Artistic Culture of the 20th-21st Centuries.” In *Journal of History Culture and Art Research*, IX(I), 2020, p 268.

adding new means of artistic expression, creating an updated version that should attract an additional audience, maintain a success rating, that is, remain in the active layer of modern art. Therefore, the prefix “re-” means repetition, a return to what was previously created; the base of the word “mix” indicates the method of working with artistic material – mixing, combining, addition, variability of changes, etc. The concept of remixing emphasizes the procedural of the indicated principles, expanding the circle of their influence. In different sectors of culture, remixing has different manifestations. The chosen position makes it possible to understand phenomena of a various order as a whole and to identify common patterns.

Remix is a product of pop music, of an “easy” art that often finds itself in the “blind” zone of Ukrainian musicology. The study of remixes from the standpoint of cultural remixing opens up new scientific horizons, allowing to explore the artistic tastes of the audience, to understand the dominant formulas of life as a time, national, age coordinate, etc., to reveal the specificity of expressive effects, meaningful priorities or characteristic figurative roles.

Let us turn to the famous composition “UpTown Funk” by M. Ronson and B. Mars (2014), which became the most popular single of its time and brought the authors prestigious awards.¹³ Covering a wide palette of rhythms and intonations of funk music of the 1980s, “UpTown Funk” proved to be relevant in the 21st century owing to the masterful “mixing” of various stylistic clichés. Appealing to the experience of the previous tradition, operating with typical rhythm-intonations and modernizing the atmosphere with a visual series create a special “charisma” of this composition. The closeness of the composition to the remix gave rise to accusations of the authors of plagiarism.¹⁴ It should be noted that none of the songs that claim the place of the original or prototype were as popular as “UpTown Funk”. The question arises: what ensured the crazy success of the “old-borrowed” on the more competitive and brutal modern world stage? The first is the professionalism and artistic intuition of the authors, the ability to feel the needs of the audience, choose the appropriate musical “puzzles” and create a new combination of them, which is perceived as an independent organic artistic integrity. The second is the charisma of the performers, their energy, magnetism and individual manner. The third is the visualization of singing, including the creation of a music video clip, which organically integrates the aesthetic atmosphere of the 80s of the previous century into today’s day, synthesizing the past and the present. Thus, we should rather not talk about

¹³ Uptown Funk - Wikipedia

¹⁴ “Did Uptown Funk steal from this 1980s girl group song?” *News.com.au*. Bondarenko, Oleksiy. “Марка Ронсона и Бруно Марса обвиняют в воровстве песни Uptown Funk” (“Mark Ronson and Bruno Mars accused of stealing Uptown Funk song”). *Lirloom*.

plagiarism in the traditional sense of the word, but about *creative donation*, when mixing leads to the appearance of a self-sufficient composition with its own artistic value, the popularity and recognition of which is the achievement of new authors.

In this case, the play of Homo Ludens gravitates towards the “game of the mind”, which confirms the dominance of the combinatorial type of thinking of Homo Modernus: the creativity of the result is achieved with the help of “mix”, and not the originality / novelty of the source material.

Another vivid example of remixing in the field of pop culture is Michael Jackson’s famous “posthumous” performance of the “Slave to the Rhythm” at the Billboard Music Awards (2014) created with the help of hologram. What is important here is not only the reproduction of the figure of the Artist, but the stylistic correspondence, which was reflected in all the details of the production: from the costumes and the colour palette of the whole to the dance-plastic score, where real people created the effect of real presence, an allusion of the union of two worlds – the hereafter and the real. This approach, which was determined by correctness, tact and sincere love for the creative work of the Master, points to another play vector of remixing – *Playing with Time, which actualizes the mechanism of memory, creative dedication, a kind of cultural canonization.*

Without stopping its development even under conditions of war, culture finds new tools for the formation of a nationally oriented artistic environment. In modern Ukraine, this search is reflected in the creation of a large number of remix collections, which include both arrangements of Ukrainian folk songs and updated compositions by Ukrainian singers (an example is the popular YouTube channel @MAVERMUSIC¹⁵). This is perceived as the actualization of another vector of remixing – the *modernization of the national heritage, the purpose of which is to strengthen the “united nation”* through the aesthetic connections of different generations and cultural layers, a kind of reprogramming / updating of the nationally colourful repertoire of “light” music as a powerful tool of quick influence.

Some ways of remixing in musical art

“Serious” (academic) music steps in the same direction. This affects both compositional and performing creativity. Variations and transcriptions turn to be the most open to the influence of remixing. The potpourri balances on the border between “light and serious” music. All these genre forms deal with a form-creating artistic dialogue between “the Own” and “the Borrowed”.

¹⁵ MAVERMUSIC. <https://www.youtube.com/@MAVERMUSIC>

An example is the creative work of the modern pianist-composer M.-A. Hamelin. The artistic world of his own compositions requires broad musical knowledge from the listener. These are original artistic “rebuses” that reflect the principle of remixing in the mirror of the laughing tradition.

The piano cycle “12 etudes in all minor keys”¹⁶ was created by M.-A. Hamelin as a Hommage to Ch.-V. Alkan’s composition of the same name (which he performed as a pianist). The dialogue with tradition is revealed in the corresponding preface, where the author indicates the original artistic prototypes. Most of the etudes are related to the creative work of famous artists. Using the potential of the etude M.-A. Hamelin creates a special playing field where competitiveness, creativity, parody, encryption, mirroring and more meet. Etude No. 1 Triple Étude (after Chopin) variably combines three etudes by F. Chopin (No. 2, op. 10; No. 4, op. 25; No. 11, op. 25), which is perceived as a play-response to the well-known musical trick by L. Godowsky; and Etude No. 10 After Chopin corresponds to Chopin’s Etude No. 5, op. 10. Etude No. 3 After Paganini-Liszt is the author’s mix “La campanella”. Etude No. 6 Esercizio per pianoforte is a stylization of D. Scarlatti’s compositional style. Etude No. 9 After Rossini is based on the “Neapolitan Tarantella”, which in the process of thematic development transforms into an intonation “shape-shifter”.

M. A. Hamelin uses the similar principles in the “Variations on a Theme of Paganini”,¹⁷ which not only extend the line of the compositions dedicated to the art of the outstanding violinist and intonationally connected with him, but also maximally absorb all the stylistic layering of the previous tradition, which directly collides with the modern information space. In particular, in Variation No. 11, the author points to the effect of switching between radio stations: charleston, beer garden, salsa, and friska appear sporadically on the variable field of a quasi-Paganini caprice.

The play basis of the compositional position of M.-A. Hamelin is confirmed by the well-known play “Waltz-minute”, in which the reprise turns out to be a friendly caricature of the famous waltz by F. Chopin. Leaving the intonation-harmonic waltz contour of the original source recognizable, M.-A. Hamelin adds a dissonant texture, changes the touch, dynamics, emphasis, thus embodying the collision of the Past with the Present as aesthetic antipodes, the organic balance of which creates a new (motivated in a modern way) artistic integrity. Creativity of M.-A. Hamelin demonstrates another play vector of remixing – *competitiveness as a search for Self* (one’s own Self).

¹⁶ Hamelin, Marc-André. *12 études in all minor keys. for Piano solo*. Peters Corporation, 2010.

¹⁷ Hamelin, Marc-André. *Variations on a Theme of Paganini. Piano solo*. Peters Corporation, 2013.

This search is carried out not only by the artist, but also by the recipient (listener, viewer, performer, researcher). This is not a competition based on the principle of “who is better”, it is a *competition of cognition* as a game of consciousness in a system of artistic mirrors.

Different forms of realization of the indicated vector of remixing are manifested in the creative work of artistic teams located in the border zone between academic and mass musical cultures. Let us name the world-renowned sketch duet Igudesman & Joo and the famous Italian chamber orchestra Rondo Veneziano. Choosing the form of a sketch show allows the chamber duet to create compact pop sketches based on the academic repertoire. The brightness of performance, high professionalism, acting skill and huge artistic experience provide an opportunity to freely combine musical fragments, which, according to the principle of remixing, become an integral part of today (this is evidenced by the *mise-en-scène*, costumes, manner of communication with each other and with the audience, supporting entourage). The humorous vector as “laughing at oneself” reveals the continuity of cultural traditions and their growth into modern art, demonstrates the presence of appropriate (plot, rhythm-intonation, harmonic, stylistic) patterns. It is not by chance that among the tasks of their show, the artists highlight the desire to make classical music more accessible to today’s young audience.¹⁸ Behind the “light” genre there is a serious game of the mind: the meaningful level, hidden behind the humorously funny one, requires the knowledge from the viewer.

The phenomenon of Rondo Veneziano’s popularity is subject to the influence of remixing. The organic combination of cultural attributes of the Past and the Present is manifested in the mutual extrapolation of different temporal cultural layers-correlates: turning to classical musical samples – creating original stylized compositions; performing on old stringed instruments – adding synthesizers, bass guitar, percussion to the sound; preservation of graceful and demanding baroque phrasing – introduction of ostinato rhythm formulas of modern music; costume nature of a visual solution – clip-making and modern script solutions. The found aesthetic balance provides a special effect of perception – the positivity of the energy charge. In conditions of acceleration of the rhythm of life and increase of nervous tension for Homo Modernus, the adapted baroque art acts as an alternative reality = an artistic place behind the looking glass that seems to slow down the pace of existence, thus reducing the level of stress. In this case, the vector of remixing can be labelled as *optimistic stylization = psychological help*.

¹⁸ Igudesman & Joo, 2023.

The interest in authentic performance confirms the principle of remixing. Today, we are not able to reproduce the performance style of the playing of the past eras for a hundred percent. It will always be a remix, but with a different degree of closeness to the original, a different set of relevant components and different aesthetic and artistic tasks. Let us turn to the singing art of castrati, the formation and education of performance skill of which, it would seem, was lost forever. However, stage realities speak otherwise. Today, the revival of the art of castrati is associated with the creativity of countertenors. The recognized modern countertenors on the world stage: P. Jaroussky (France), I. Davies (GB), C. Dumaux (France), M. E. Cencic (Austria), F. M. Fagioli (Argentina), V. Barna-Sabadus (Germany), F. Mineccia (Italy), S. Mariño (Venezuela) and others. This vector of remixing can be labelled as the path to Self. Homo Modernus strives for renewal, turning its face to the Past. It is essentially a masquerade, but with a different opposite sign: not fun, but seriousness, not laughter, but reflection. The human essence is unchanging, so it is a return to Oneself several centuries earlier, an attempt to understand Who I was and Who I am through the prism of the baroque art.

Remixing, musical theatre and TV

On the opera stage, the baroque repertoire is constantly increasing, which is facilitated by the development of the countertenor vocal school. Little-known compositions from other eras also return to the stage. In the struggle for the attention of a discerning audience, directors-producers of opera performances are forced to find a balance between traditional and innovative solutions. The projection of artistic events onto the current social space is relevant as an idea of uniting times, which removes the distance between the characters and the audience. This regulates the choice of costumes and decorations, the construction of mise-en-scènes and scenic plasticity, the introduction of symbols as meaningful markers, etc. The new play with space-time points to the dominance of the principle of remixing. Its action is aimed at *actualizing eternal themes*, embedding and revealing a myth, a fairy tale, a well-known plot in today's reality.

In the opera "Alcina" by G. Handel (dir. A. Marcon, 2015¹⁹), the fairy tale nature and sorcery of the plot converges with reality with the help of a costume and decoration plan. The men are dressed in business suits with ties, the women – in bright dresses of a modern design, the main character – in a typical military uniform. The sorceress Alcina's dwelling is a luxurious room,

¹⁹ "Handel 1735 Alcina HWV 34 Andrea Marcon." *Felices Cantus Händel*.

again with a modern design, where museum exhibits placed in glass containers are perceived as symbols of antiquity. At the moment of the aria “Verdi prati”, Alcina’s sister in love Morgana meets Bradamanta, the bride of the enchanted Ruggiero, disguised as her brother. The fact of the dress change is levelled here by the director’s decision: the women are dancing in a rather intimate setting; the emphasis is on Bradamanta’s bright red dress. All this fills the scene with a number of additional subtexts.

The similar ways of modernizing a fairy tale can be found in the productions of the opera “La Cenerentola” by G. Rossini. In the version of the Teatro Comunale Bologna²⁰ the opera is fulfilled in the style of “Alice’s Adventures in Wonderland” by L. Carroll, its card theme line. This affects the chosen colour palette and features of stage outfits. This method creates an allusion of the place behind the mirror. Another version of modernization is offered by J. Bellonini’s production at The Lille Opera:²¹ all the characters do not wear wigs and are dressed in everyday clothes. The fairy tale nature of the events is indicated by the bright multi-coloured costumes and the expressive theatricality of the make-up. Against the background of darkened scenery, created in the spirit of minimalism, there is a parallel with the aesthetics of pantomime. In Opera North’s version²² Cinderella wears a denim skirt, the prince wears traditional black trousers and a white shirt, and the palace ball is recreated using modern ballroom dance costumes. The references to the well-known film images of the 20th century can be seen in the production. The origins of remixing in opera art can be seen in genre searches of an earlier time – the culture of a rock opera and a musical. In the realm of opera, the vector of remixing can be defined as the *creation of a modern context* (symbolization, allusions, references, allegories, projections, etc.).

The experience of the film and television industry reflects the principle of remixing with the emergence of the movie-remake genre. Another line of remixing is related to the creation of modernized adaptations of famous classical works. An example is “Romeo + Juliet” (dir. B. Luhrmann, 1996). The dominant vector of remixing is the adaptation of today. Another direction is implemented in the genre of parody films, which form an artistic quest for movie fans. Parody films approach the potpourri music genre. The vector of play logic comes to the fore, which spreads from the zone of the personal I to the zone of the Collective consciousness. Examples of remixing are various TV-shows that have their analogues-doubles all over the world,

²⁰ “LA CENERENTOLA di Gioachino Rossini.” *Teatro Comunale Bologna*.

²¹ “Gioachino Rossini: La Cenerentola.” *ALTEA MEDIA / I LOVE TV*.

²² “Cinderella (La Cenerentola) | Your Reaction.” *Opera North*.

migration of TV series, scripts, film ideas, video games based on films, cartoons, comics, books, etc., where artistic events are adapted to another national and cultural tradition.

Conclusion

The principle of remixing appears as the dominant ludus-component of modern culture. Its influence is felt in all spheres and is based on the play logic of Homo Ludens, and the specifics of development are stipulated by the combinatorial thinking of Homo Modernus. *Remixing is understood as a play component of culture, which is implemented as the leading principle of creating a creative product, which involves an open or hidden appeal to already existing artistic material, organized into a new self-sufficient integrity with the help of the combinatorial thinking of the author-artist.*

Among the determined vectors of remixing there are: creative donation, playing with time as cultural canonization, modernization of national heritage as an embodiment of unity, competition-cognition as a search for Oneself, laughter at Oneself and laughter at All of us, optimistic stylization as psychological and aesthetic help, a way to meet Oneself, updating eternal themes, creating a modern context, adapting to the present. The mentioned directions do not exhaust the variety of manifestations of remixing, which indicates the perspective of this research and the further potential of the presented topic.

Regulating the search paths of cultural development, the principle of remixing stimulates the emergence of new forms of creative presentation: installations, performances, various shows, max-D cinemas, etc. Mixing the means of expression of various types of art, time-space coordinates, visual-auditory effects, associative-manipulative mechanisms, etc., artists try to "reach" the audience, find an understanding of Themselves in the mirror of the Other and change the reality for the better.

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THE RELATIONSHIP BETWEEN COLOUR AND MUSIC IN THE ART OF COMPOSER EDE TERÉNYI

GABRIELA COCA¹

SUMMARY. From his early youth, the composer lived his whole life under the spell of colors and color combinations. His talent as an artist was already apparent at the age of six, when, in addition to his piano studies, he enjoyed drawing plants and flowers in school notebooks. He kept his first vase, on one side of which he drew a bouquet of flowers sprouting from a heart on a bright pale green background when he was in high school, and on the other side a deer flying through a bush and a pine tree. She always felt a special fascination for the pine tree, seeing it as a symbol, its scent, and its green color as magical. He was similarly attracted to green grassy lawns and the changing colors of autumn leaves, which he saw as a symphony.² These childhood experiences are also reflected in his colorful graphics. This paper presents the relationship between color and music in Ede Terényi's compositions, and the composer's conception of tonal aesthetics, the relationship between tonalities and colors.

Keywords: Ede Terényi, composer, music compositions, colors, tonalities, graphics

Ede Terényi has been creating color graphics since the age of 41. In several Transylvanian cities he had exhibitions of his works during his concerts. Towards the end of his life, he consciously took on a career as a graphic artist and painter, equating it with his work as a composer.³ His colorful graphics are abstract works of art, imaginative images that develop

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² Terényi, Ede. *Zeném – Életem. Gondolatok – arcképek – emlékek. Életrajz I. (My Music - My Life. Reflections - Portraits - Memories. Biography I)*, Grafycolor Studió, Cluj-Napoca, 2020, p. 153.

³ Idem. p. 20-21.



in their full form in the composer's imagination while writing a longer piece of music, and which the composer puts down on paper under the influence of inspiration. The composer did not see his colorful pictures as illustrations, but as fellow travelers accompanying his music.⁴

Quoting the composer:

"...I'm a composer with a visual artist's bent. I see and experience the world and music in images. In my color graphics, I am attracted by abstraction, the possibility of non-thematicity, the free flow of colors and lines, the freedom of fantasy, the ecstatic joy of liberation from all constraints."⁵

In search of Dante's message for today's man, the composer, influenced by the poet's Divine Comedy and at the same time commissioned, created a graphic series of 25 images, consisting of 7 images (Inferno) + 9 images (Purgatorio) + 9 images (Paradiso). To quote the author: "...the images on the Dantesca album are much more than illustrations; they are pictorial foreshadowing of my later music. The title of my three-part work for the Divine Comedy, in the spirit of Mussorgsky, could be written as follows: Pictures from a personal exhibition".⁶ This was translated into music in the composer's mono-opera *La Divina Commedia*, written in 2004. A detailed analysis of this work can be found in my book *Ede Terényi. History and analyses*⁷, on the following website: (99+) Ede Terényi. History and Analysis | Gabriela Coca - Academia.edu. The mono-opera *La Divina Commedia* is a prequel to the composer's chamber sonata *Terzine di Dante*, written in 1972 by Ede Terényi for baritone voice, piano and trombone.

Both *Dantesca* and all his published works can be found on the Internet on the websites I have set up in memory of the composer: <https://ede-terenyi-sheet-music.webnode.hu> as well as on his blogspot: <https://ede-terenyi-sheet-music.blogspot.com> and on academia.edu: <https://independent.academia.edu/EdeTerenyi>.

His books on music, as well as the covers of some 50 volumes of his published music, also lean towards the visual, illustrated with colorful graphics of the composer's own creation.

Many of these colourful graphics and images can be found on a biographical blog for the composer, created by a colleague of mine (Dr. Carmen Vasile), entitled: <https://ede-terenyi.blogspot.com>.

⁴ Terényi, Ede. *Zeném – Életem. Gondolatok – arcképek – emlékek. Életrajz I. (My Music - My Life. Reflections - Portraits - Memories. Biography I)*, Grafycolor Stúdió, Cluj-Napoca, 2020, p. 28.

⁵ Idem, p. 27-28.

⁶ Idem, p. 28.

⁷ Coca, Gabriela. *Ede Terényi. History and analysis*. Cluj University Press, Cluj-Napoca, 2010.

Volume I of his autobiography, published in the year of his death, is illustrated with many pictures, which the composer intended to deepen the visual experience for the reader.⁸

In his autobiography, quoting from an interview entitled *Five senses and the harmony of the soul. Sándor Balázs talks to composer Ede Terényi*,⁹ Ede Terényi writes about his own synesthetic ability:

“Question 8: Do the images also have music, a sound in the musical sense, a mood? And vice versa: can a piece of music be understood as a series of images? For you, there is an interpenetration between the senses: music can be seen, graphics can be heard?”

We have come to the point.

Music emanates from everything that surrounds us. More specifically: music, among a million other pieces of information. The large Persian carpet under my feet is a symphony with its sumptuous lines and its swirling orgy of color. So, as I look at it again, it occurs to me now that many of the musical moments in my mono-opera, woven from a tale in the *Mahabharata*, were inspired by these patterns. Glancing to the right, I see how the pattern of the floor mat “decorating” my bookcase is very similar to one of my music graphic scoresheets for *Gates of Sky*. In secret ways, images and information sneak into us, which later emerge from our imagination as music. Maybe because they came to us as music in the first instance. I love to listen to the scherzo of the bell-bongo orchestra of the millions of little pebbles lining the courtyard, warmed by the warmth of the sun, to the music of the Ady poem (on a pile of flowers in autumn), to the chattering of flowers, to the star music of summer nights. We are surrounded by thousands of music of the five senses. We not only listen to the world with our ears, but we identify with it with our whole being. Every moment we are “listening” to the symphony of the Universe. This is true even if we cannot or do not want to have a rational relationship with it.

In fact, I am singing a “poem” about synesthesia. For me, I perceive all the elements of music - and everyone does - with my other senses in addition to the auditory ones. For example, colors “stick” to every sound. Bright red for C sharp, grass green for F sharp, white for C, and so on within my own separate ethos of sound. Alongside this, the chord, the tonality ethos, has also developed. I have touch, taste and smell sensations attached to every element of music in my consciousness. They are formed from experiences,

⁸ Terényi, Ede. *Zeném – Életem. Gondolatok – arcképek – emlékek. Életrajz I. (My Music - My Life. Reflections - Portraits - Memories. Biography I)*, Grafycolor Stúdió, Cluj-Napoca, 2020, p. 9.

⁹ Balázs, Sándor. *Öt érzék és a lélek harmóniája. Terényi Ede zeneszerzővel Balázs Sándor beszélget. (Five senses and harmony of the soul. Sándor Balázs talks to composer Ede Terényi)*. In <https://hitelfolyoirat.hu/sites/default/files/pdf/08-terenyi.pdf>

memories, “accidental” coincidences. In addition to the steel-grey color of the E-flat music, I also detect a metallic taste.

We “listen” to music with five senses. Woe to those who do not, they are depriving themselves of a wonderful experience.”¹⁰

Knowing this ethos of sound and tonality, we can also interpret the composer’s analyses of his works differently, and certainly better understand what his music must suggest.

In this context, I would like to continue here with an experience of my own:

- I worked with Ede Terényi for 17 years, he was my musicology teacher at the university, he taught harmony to our class, and I attended 5 years of music dramaturgy classes with him, with the opera staging students who were starting at that time. I wrote my master’s and doctoral dissertations with him. I also proofread a lot of his newly edited scores from 1990 until 2007, when I took a competitive examination for an adjunct professorship at the BBTE and left the Music Academy. Until 2009, he regularly brought his scores for proofreading, then he stopped, his wife was ill, my schedule became busy with accreditation dossiers, I had no physical time for him. Ede Terényi was a very good professor, we communicated openly, we talked weekly, I could discuss everything with him, including personal problems, and I always took his opinion into account in my decisions. In his lessons, in his classes, he tried to educate a human being and not just to deliver a dry lesson. I also kept a diary of my lessons, after lessons, as long as it was very fresh in my memory, I wrote down everything that could be written down. Slowly, it became several pencil-filled notebooks, more than 550 pages, which I still turn over with pleasure and usefulness. One day it may see the light of printing.

Back at the beginning of our collaboration, in 1992, on Richard Wagner’s birthday, May 22, which we celebrated with a pint of beer each in a musicology class (which was an individual class in the teaching system of the time), I told him about my plans to use colors to illustrate my tonal and instrumental analyses, and that I would need the color vision and definition of tonalities of a composer who “suffers” from synesthesia. To do this, I made small 3x3 cm colored squares of as many colors as I could find and create with a felt-tip pen, drew the quintuple column on a white sheet of paper and asked the professor to match the colored squares to the tones. He obviously enjoyed the task and appreciated my spontaneous artistic creation, the drawing on paper on which I colored the squares:

¹⁰ Balázs, Sándor. *Őt érzék és a lélek harmóniája Terényi Ede zeneszerzővel Balázs Sándor beszélget*, p. 64. In <https://hitelfolyoirat.hu/sites/default/files/pdf/08-terenyi.pdf>

E.g. 1



The tones of voice, the descriptions given in class, in the order given by Ede Terényi and written on the paper, were as follows:

- C# minor = Nice red, should be slightly more yellow than here.
- G minor = Ashen grey, like plum. Blue, silvery grey (grey + blue mix).
- E flat major = Steel grey. Blue grey.
- D major = Gold. Glossy tinfoil paper.
- F major = more neutral yellow. The lightness of the air. Pastoral color. This is too bright.
- B major = Tone of happiness. Plays in violet. Not too strong purple. Silky.
- C minor = Grayness. Pure grey. Turtle dove.
- E flat minor = Purple with a touch of grey.
- G flat major = A lighter black.
- B minor = Shades of grey tending towards black.
- A flat major = A warm, brownish steel grey.
- D flat major = Manly brown.
- G flat major = Leaning into black.
- C flat major = Light black.

- F minor = Like a yellow stoplight indicating danger. Yellow.
- E flat minor = Bishop's purple.
- A flat minor = Blackish purple.
- A minor = Bronze red. The bronze skin of the Indians. The red version of brown.
- C sharp major = Dark blood. Bordeaux red.
- B major = Darker yellow.
- D flat minor = Yellowish brown.
- A flat minor = Dark red, tending to burgundy.
- G# minor = Yellowish black.

Then he continued with these words: "This color ethos is individual for everyone. Now I'm like when I compose. I've never thought about drawing the colors of the notes in a quintuple column before. Then do a little analysis on the list, for example, what colors I give to the tones on the axis. So, with ready-made colors it's hard to find the right one, and just about the color I've stuck on. When I mix the colors myself, that's the real thing".¹¹

Placement of the described color list on the quintuple column:

E.g. 2

C# major	Burgundy red
Ais minor	Tending to black, burgundy red
F# major	Dark green, evergreen
Dis minor	Dark brown, sunburnt body color
B major	Yellow
Gis minor	Mixed with blackish yellow
E major	Dark sky blue
C# minor	Orange color
A major	Peach blossom red. Red
F# minor	A slightly cool greenish blue. Grass green
D major	Golden yellow. Cornflower color

¹¹ Discussion with Ede Terényi, Cluj, 22.05.1992.

B minor	Blinding yellowish green
G major	Ash with a grey bluish tinge
E minor	Light blue. White blue
C major	White
A minor	Ash bronze red (Indian red)
F major	Very light yellow
D minor	Intense yellow
B flat major	Ash purple
G minor	Grey purple
E flat major	Steel grey (bluish)
C minor	Grey
A flat major	Ash (steel grey), tending to brown
F minor	Warning yellow
D flat major	Brown
B flat minor	Greyish purple
G flat major	Black
E flat minor	Dark purple
C flat major	Light black
A flat minor	Very dark purple

And here are the colors arranged in major/minor on the C tonic center axis:

Tonic axis:

F#	A	C	E flat	G flat
MAJOR: Dark green, evergreen	Peach blossom red. Red	White	Steel grey (bluish)	Black
MINOR: A slightly cool greenish blue. Grass green	Ash bronze red (Indian red)	Grey	Dark purple	-

Dominant axis:

C#	E	G	B flat	D flat
MAJOR: Bordeaux red	Dark sky blue	Ash with a grey bluish tinge	Ash purple	Brown
MINOR: Orange color	Light blue. White blue	Grey, purple	Greyish purple	-

Subdominant axis:

B	D	F	A flat	C flat
MAJOR: Yellow	Golden yellow. Cornflower colour	Very light yellow	Ash (steel grey), tending to brown	Light black
MINOR: Blinding yellowish green	Intense yellow	Warning yellow	Very dark purple	-

Observations

It is interesting to color in the squares of the table above and observe the changes, the relationship of colors and sounds to each other, the unfolding. Knowing the composer's such synesthetic abilities, the musicologist who analyses a work of music also looks differently at the composer's work, at

certain tonally centered parts of it. The composer very often gave his compositions expressive titles. Even reading the title of a work encourages the analyst to explore this field further, to delve deeper into the meanings that the composer has encoded in the sounds of his scores. So, for example, I take some of Ady's poems set to music for voice and piano. I wonder what colors the composer has mixed into the *Rose Grove in the Wilderness*, or *Autumn on a pile of hot flowers*, or *Songs on a fiery chariot*. I wonder what colors he mixed in *Golden spring*, or *La Puerta del Sol*, or *The silver forest* concerto, or *Liturgy of green forests* chamber symphony for strings? I leave these questions open. You can listen to more of the composer's works on YouTube and find the sheet music. In the first volume of his biography, the author makes much reference to color and the colorful palette of his imagination. It is worth reading and exploring this topic in more depth.

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TREMOLO ON DOMRA AS A MEANS OF ARTISTIC EXPRESSION

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SUMMARY. The article is devoted to tremolo as one of the most important techniques of playing the domra using a plectrum. The article analyzes the use of tremolo in the practice of performing on various instruments – struck string, string, wind instruments, piano. Tremolo on domra in modern performance is considered in several aspects – as a way to lengthen the sound and a specific coloristic technique. At the same time, a new look at tremolo as a special unique means of artistic expression is offered. The research angle focuses on auditory problems in the process of technical implementation of tremolo and the use of tremolo intensity as a means of overcoming inertial mechanical movements and negative perception of uniform sound. Using the example of modern works for domra and mandolin by Oleg Bezborodko, Valery Ivko, Yasuo Kuwahara, Evgen Milka, Oleksandr Oliinyk, Boryslav Stronko, the main functions of tremolos and the problems of their performance specification are considered.

Keywords: sound formation on domra, tremolo on domra, intensity of tremolation, tremolo as a means of artistic expression.

1. Introduction

Modern struck string instrumental performance impresses with its diversity. Some of the instruments went beyond their national identity and gained worldwide fame and recognition (guitar and mandolin). Others have a long history, but they develop locally and are characteristic of the musical culture of certain countries. All of them were subjected to various historical

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periods of neglect or popularity, prohibitions, destruction and flights. On their way from the tools of folk life, following the opportunities inherent in the tools and the general laws of development, they eventually outgrow the social functions imposed on them and reached the academic level of individual performance. Similar stages of development are inherent to domra, which has been common among the eastern Slavs since ancient times. In Ukraine, at the present stage, the domra exists in the form of a four-stringed instrument and belongs to struck string instruments that are played with a plectrum. Since the second half of the 20th century, thanks to the rapid growth and continuous improvement of the performing skills of domrist musicians, domra has been successfully developing as an academic instrument and occupies a worthy place in the musical culture of Ukraine.

We should mention one interesting pattern in the history of domra, which seems mysterious and incomprehensible. The growing popularity of the instrument and the professional skill of the domrists from time to time led to the discontent of the rulers – in Kievan Rus, with the adoption of Christianity, the domra migrated to the North, and later, in the 16th century, it was completely liquidated. Even in our time, despite the fact that the performance on domra, thanks to the efforts of outstanding figures of folk instrumental art, has reached an unprecedented flourishing, there is an opinion about the limited capabilities of domra in transmitting the nuances of the artistic content of a musical work. Accordingly, in addition to social ones, there should be some other reasons for inadequate perception of the aesthetic value and self-sufficiency of the instrument. These include, first of all, the use by domrists of a special technique of playing – tremolo, as a technological means of lengthening objectively rapidly fading sounds.

In the scientific research of domrists – the representatives of modern Ukrainian performing schools, the problems associated with mastering the tremolo technique are considered mainly from the perspective of perfection of technical implementation. However, recently this vector has significantly shifted to the plane of artistic tasks. The aesthetics of domra sound is considered in Natalia Kostenko's work "The modern theory and practice of domra performance in Ukraine"². The place of tremolo in the formation of the intonation culture of the domrist is determined in the work of Svitlana Bilousova "The intonation domra playing"³. A thorough work of recent years devoted to the expressive aspects of tremolo is the article by Oleksandr Oliinyk "Domra

² Kostenko, Natalia. *The modern theory and practice of domra performance in Ukraine*. Traditions and innovations in higher architectural and art education. 2, 2014, pp. 33-37.

³ Bilousova, Svitlana. *The intonation in domra playing*. Ukrainian culture: the past, modern, ways of development, vol. 28, 2018, pp. 171-177.

tremolo in terms of the performance techniques rhetorical context”⁴. Against the background of the search for new forms of utterance in modern music, an attempt to consider tremolo not as a way of sound formation, but, above all, as a unique means of artistic expression, the masterful possession of technical elements of which allows you to convey an infinite variety of mental states, is considered quite relevant for domra. The analysis of certain aspects, in particular the relationship between tremolo and articulation, was carried out by Svitlana Bilousova in the dissertation research “Donetsk school of domra’s performance: stages of development, methodological principles, regional component of repertoire”.⁵

2. Tremolo in general musical practice and tremolo on the domra

In most dictionaries, the term *tremolo* (from Italian) translates as trembling and represents a frequentative rapid repetition of one sound, interval, chord, as well as alternating two sounds located at a distance of at least a small third. Sometimes, the term *tremolando* is used as a synonym for tremolo. Often, tremolo is compared with vibrato (violin, vocal, wind) or referred to as a type of melisms. Technically, a tremolo can be formed with fingers (guitar), using an archet (violin), or using a plectrum (domra, mandolin).

Tremolo is performed on piano, strings, wind and percussion instruments, accordion, guitar, cymbals, bandura, and orchestra. A wide variety characterizes the tremolo on many solo instruments and serves to express *specific features* of states of the human spirit. In a high register, with a nuance of pianissimo, a violin sonority is fantastic, light, shimmering, and in a low one – mysterious, sometimes fateful. The Forte nuance reflects an unusually excited, flurried, and disturbing sound that creates a sense of expectation. The tremolo in the middle register is practically not used on the violin, except when it supports the solo in the piano part by filling in the harmony. On the piano, the tremolo is used in the bass – to lengthen the bass voice and emphasize its ostinateness in cases of significant dynamic growth. Tremolo (*frullato*) in flutes can be attributed to special effects that give the music a fantastic flavor. A kind of tremolo is used by trumpeters and

⁴ Oliynyk, Oleksandr. *Domra tremolo in terms of the performance techniques rhetoric context*. Bulletin of Kyiv National University of Culture and Arts. Series in Musical Art, (1), 2018, pp. 57-66.

⁵ Bilousova, Svitlana. *Donetsk school of domra’s performance: stages of development, methodological principles, regional component of repertoire* (PhD Dissertation). Kyiv. Tchaikovsky National Music Academy of Ukraine, 2021.

French horn players. The original, particularly colorful sonority is reproduced by windbag tremolo in accordion players. Always intriguing is the tremolo on guitar and bandura.

In a symphony orchestra, tremolando has the function of a specific means of artistic expression. The sound of the orchestral tremolo reflects a unique picturesque flavor and has an inexhaustible multiplicity of various shades that characterize the manifestation of extraordinary states of mind. All the above examples of using a tremolo allow us to interpret the nature of its sound as *unusual*. Thus, we can say that as a general musical means of artistic expression, the tremolo serves to reflect the extreme manifestations of states of the human soul, such as anxiety, expectation, tension.

On the other hand, on domra, the tremolo serves to convey all the elements inherent in music, including ones for the manifestations of the most subtle nuances of emotional experiences, which is sometimes perceived inadequately by the listener, moreover, it causes discomfort due to the subconscious sense of contradiction between the “sublime” in the figurative sphere and the “low” in the means of reproduction, as the essence of the conflict of the content and formative aspects of a single artistic process.

It becomes possible to understand the source of this discomfort in the process of considering the acoustic patterns of the tremolo phenomenon. Tremolo on the domra is formed in the process of alternating multidirectional hits⁶. Different rates of tremolation are perceived differently. Thus, when playing in the middle and high register at the number of 8-10 pulses per second and below, the tremolo looks like an alternation of single hits, not combining into a continuous movement. The rate above 18 sounds per second are irritating to the ear and physically unbearable to perceive. However, such movement intensity is not available to the domrist or is available to only a few for a fairly short period of time.

The most favorable impression has the rate of tremolation between 10 to 16 pulses per second. By the nature of the action, such a tremolo resembles a violin or vocal vibrato and is perceived as a natural phenomenon that does not interfere with the perception of the main musical idea. The time factor plays a significant role in the listener's perception of tremolo – at a certain moment, uniform tremolo suddenly becomes intrusive and annoying. Negative perception occurs as a subconscious reaction to the same pulsation frequency, to its monotony.

Unfortunately, in performing practice, domrists use a uniform tremolo, mostly not realizing that in their arsenal there is a special means of artistic expression – the intensity of tremolation or the ability to change the frequency

⁶ Recall that the main means of sound formation on the domra are plucking and hitting the plectrum on the string.

of tremolo in the process of presenting musical thought. The level of tremolation frequency should be different for each specific work, phrase, or combination of sounds, depending on the artistic content of the work. The intensity of tremolation resembles human breathing. The higher the rate of tremolation, the more excited, intense the sound, and vice versa – slowing down the hits causes calm. Changing the intensity of tremolation allows you to achieve the most subtle nuances in transmitting the most expressive colors of the emotional state. Mastering this technique, as one of the most complex elements of the domrist right hand technique, requires, in addition to long-term energy and physical strength, maximum strain on auditory abilities. At the same time, focusing on auditory representations allows avoiding excessive overexertion of the muscles of the hands, which leads to unpleasant sensations and even pain.

The technology of implementing tremolo is based on alternating phases of rhythmized and arbitrary tremolo. The specificity of the development of domrists' musical hearing is associated with the need to cultivate the ability to hear the organization of fast and rhythmically very complex sequences that make up the tremolo. However, we are not talking about the deliberate rhythmization of tremolation according to the binary principle, as well as the need to keep rhythmized structures in mind throughout the entire tremolation. The concept of hearing should be understood as conditioning the movements of the right hand with an auditory representation formed in the process of studying a musical work (the producing function of hearing).

The fundamental ability to evaluate rhythmized sequences in a specific time space is also important. Thus, the exit to a rhythmically conscious tremolo when performing a cantilena is necessary in all cases associated with changing the tremolo with single hits or plucks. The essence of the problem is the need to change the nature of tremolation from rhythmically unconscious to conscious at a certain moment, overcoming the inertial movement of the right hand.

It is advisable to use a rhythmic tremolo when replacing the cantilena episode with a motor one for a more confident, natural transition. Tremolo with a clear rhythmic pattern is also used in Mobile works of cantilena plan, the nature of which does not allow to completely exclude tremolation. The level of tremolo frequency, the ability to control the process of regulating the speed of movements of the plectrum demonstrates a qualitative characteristic of the professional training of the performer on the domra.

Domrist's work on sound is mainly reduced to working on the frequency of tremolation and working out the ability to change it in the least long periods of time and is one of the most complex processes on which the technical development of the performer is based. It should be noted that this process should be based on auditory representations, where the ear acts as

a controller of the musician's physical sensations. The performer compares the nature of the sound actually obtained on the instrument with the sound representation and the ear makes adjustments (correcting function of hearing).

Among other elements that determine the characteristic of domra sound, the following should be distinguished:

1. Quality of the instrument (first of all, its sonority and perfect tuning);
2. The quality of the plectrum;
3. The angle of inclination of the plectrum plane to the string and the ability to change it;
4. The angle of inclination of the plane of the plectrum to the plane of the soundboard (ideal is perpendicular one, which timbral balances the sounds that are extracted by hitting down and up);
5. Overcoming the inertial movement of the right hand;
6. Stationary position of the right hand on the fingerboard and its operation;
7. Depth of lowering of the plectrum in the strings;
8. The degree of pressing of the string with the fingers of the left hand and the coordination of micro-movements of both hands;
9. Ability to navigate in an acoustic environment.

When working on the sound, the domrist needs to develop the hearing ability to equalize the timbral coloring of fleeting sounds produced by moving down and up. At the same time, it should be borne in mind that the downstroke is stronger than the upstroke. After all, at downstroke, the weight of the hand helps to overcome the resistance of the string, and at upstroke, it prevents this.

During the alternation of hits in tremolation, the string must have time to make an oscillating movement in order to make it possible to sound overtones. Its colors and timbre depend on what overtones accompany the main sound. A sound lacking overtones is perceived as unpainted, dull, or empty. If the tremolation speed is too high, after hitting down, the string does not have time to use the oscillating energy set for it. The resulting vibrations are stopped by a reverse hit, which prevents partial tones from occurring. This leads to a loss of sound color and the tremolo is perceived as a whisper. At the same time, at a low speed of tremolation, each hit is perceived separately, because the string performs an oscillating movement and it has time to go out. Therefore, it is impossible to get a continuous pouring sound.

It is important to constantly maintain the state of vibration of the string, reproducing a single sound line, and this is achieved by the equivalence of downstrokes and upstrokes. To a sufficient extent, mastering special movements (supination-pronation) helps to achieve this. When the plectrum

hits downwards, the forearm does not move parallel to the soundboard, but at a certain angle with the hand tilted to the little finger (supination). To form an equivalent upstroke, it is necessary to perform a similar tilt of the forearm in the opposite direction (pronation). However, such movements in a thick tremor are almost impossible. In this case, the plectrum performs the function of leveling the tilt angles.

3. Functions tremolo on the domra

The technique (method) of playing tremolo on domra is used in all cases when the sound needs to be lengthened. After all, hitting and plucking with a plectrum are not able to provide a long-lasting sound. In a musical text, authors usually refer to episodes using tremolo. The need to use tremolo is determined by the tempo of the piece. Slow music requires melodiousness, so tremolo is the basis for performing the cantilena on domra.

It is traditionally believed that the embodiment of cantilena music on domra consists in performing legato extremely large melodic constructions using tremolo. However, it is worth remembering that the formation of correct articulatory thinking is facilitated by relying on the vocal nature of the melody with the indispensable presence of breathing as a natural limiter in the pronunciation of a musical phrase.

In this regard, it should be noted that the basis of the articulation technique is the mastery of all types of strokes using tremolo, primarily non-legato strokes. A tremolating sound has a beginning, lengthening, and ending. The variety of characteristics of various sounds involves the use of a certain type of attack. Tremolo can start with a soft, hard, and accentuated attack, as well as with continuous tremolo (*portato*). In the works of modern authors, there is a noticeable tendency to strive for clearer pronunciation. Legato is used sporadically, as a kind of means of artistic expression.

An interesting effect can be the simultaneous use of non-legato strokes with different types of attacks in the ensemble texture.

E. g. 1



Yasuo Kuwahara. In the Fence for two mandolins. Bars 212-215.

The rich texture contains a raised melody in the part of the first mandolin with an obvious non-legate soft pronunciation. The movement of harmony accompanied by the upper voice in the part of the second mandolin is achieved by a continuous tremolo, with barely noticeable pressure, fixing the beginning of sounds. The physical properties of the sound, its lengthening and ending are formed with the help of the intensity of tremolation, which also depends on the ability of the performer to “lead” the sound. It is important to remember that the smallest modifications of the tremolo frequency in the middle of the sound (thinning), which create a unique musical effect, must obey the acoustic laws and properties of the sound and can only be based on a clear internal representation. The author in this episode does not indicate legato in the notes, but this polyphonic articulation pronunciation, together with a change in the speed of the tremolo, creates the illusion of singing a polyphonic orchestra.

It should be noted that the use of tremor intensity as a means of technical reproduction of the sound thinning mechanism and the measure in its application significantly affect the qualitative side of the performance. This is due to the aesthetics of perception of artistic images embodied with the help of tremolo. A sharp acceleration of the tremolo rate in the pile with an increase in dynamic stress and the subsequent uncontrolled attenuation and deceleration of the pulse frequency leads to a negative perception of the tremolo, which in nature resembles howling.

The tremolation technique is directly related to articulation through the reproduction of strokes. A complex element of articulatory technique can certainly be called the mechanism of pronunciation and implementation of various types of intonation combinations. Thus, the common rhythmic formula for performing two sounds that are in a choreographic ratio (♩) is applied in the form of a triplet (or other, quintuplet modification) on the first sound. The difficulty of mastering this formula by domrist is the need to adequately imagine an odd rhythmic grouping and perform it without focusing on the third note of the triplet. At the same time, the performer should be clearly aware of the polyrhythmic combination in their time sequence, since often the triplet of the above formula in the text of a musical work is decorated with a duplet pattern.

Considerable technical skill is required to reproduce episodes associated with the transition from dual thinking to triplet thinking.

E. g. 2

**Oleksandr Oliinyk. «Sketch» for domra solo. Bars 39-44.**

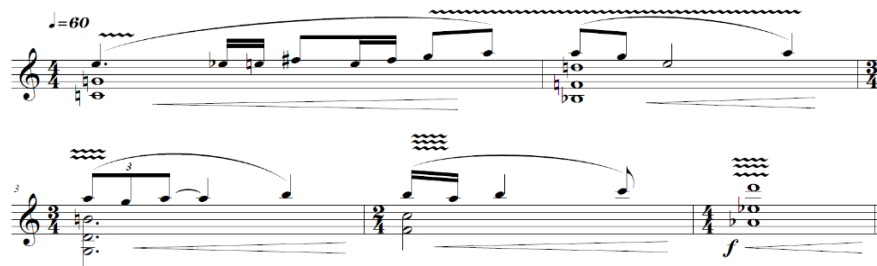
Uniformly pulsating constructions (39, 40) performed by hitting the plectrum on the string create an inertial motor sensation in domrist's right hand. The need to overcome it (41) is associated with solving complex psychophysiological problems. Often, the performer's thinking does not have time to adjust, thus resulting in a violation of the rhythm. Thus, the triplet group that forms the basis of the first sound of descending intonation (41) is performed at the speed of the previous duplet one. To correct this inaccuracy, it is important to remember that the error, first of all, should be sought not in the movements of the hands, but in the thinking of the musician.

The considered rhythmic formula, which implies relaxed polyrhythmic thinking, should be considered the basis for performing various odd groupings on the domra.

The use of tremolation intensity is mainly related to dynamics, and in some cases performs its functions. So, the dynamic domra scale in the upper register is somewhat limited, but when the dynamics reach the limit sonority, it becomes possible to achieve a more intense sound by increasing the speed of tremolation.

Given this, the attention must be paid to the technique of performing double notes, octaves, chords. The play of octaves and chords on the Fort provokes performers on the domra to increase the speed of tremolation, which is explained by the desire to better reflect the emotional side of the work.

E. g. 3

**Oleg Besborodko «Shooting stars» for mandolin solo.**

In the above fragment, the composer indicates the number of voices that require tremolation. At first glance, emotional arousal against the background of compaction of the texture, along with increased dynamics, requires a thicker tremolation. However, a tremolo on two or more strings leads to excessive muscle tension, painful sensations, and a heavy, strained sound. Therefore, it is more expedient in such cases to change the intensity of tremolation in the direction of slowing down.

As noted above, taking into account acoustic patterns in the use of dynamic resources in terms of changing the frequency of tremolation within a single sound allows you to level the irritating effect of tremolo. This is especially true when motor episodes in the musical substance are interspersed with tremolating and usually dynamically brighter sounds.

In the next work of the contemporary Ukrainian composer, the already mentioned trend of episodic use of tremolo is very clearly traced. The author deliberately uses the technique of playing as a means of artistic expression, and not a way of legate singing of a cantilena piece. Continuity is achieved in the process of intonation of the space between sounds, creating an energy wave in the time space between the actual (acoustic) sound. This saturation of the distance between sounds with meaningful energy eliminates the need for mandatory tremolation of all sounds.

E. g. 4



Boryslav Stronko. “Wicker” for two domras. II part “Chant”, bars 61-66.

In the first bars of the “Descant” (61, 62) in the part of the first domra, the second beat is performed on a tremolo. It is worth choosing a soft sound attack and, at the same time, you should not use too thick tremolo so as not to weigh down the light song melody. In addition, ignoring the fact that

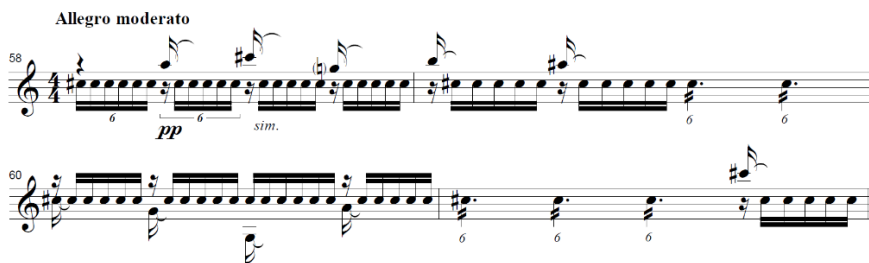
tremolated sounds stand out against the background of single hits can distort the metric structure of the melody. After all, the sounds playing the tremolo begin to be perceived as a heavy beat of tact.

It should also be noted that the ability to change the intensity of tremolation in the shortest period of time is based on the freedom to reproduce agogic vibrations within a musical work. Difficulties that arise when reproducing tempo or agogic deviations are caused by the need to be aware of the need to overcome the inertial movements of the right-hand during deceleration with subsequent acceleration and, conversely, subject to mandatory hearing control.

In the original works for domra of recent decades, the tremolo is mainly used as a powerful means of expression. Even in works of a cantilena nature, composers deliberately refuse to lengthen the sound at the expense of tremolo (E. g. 4) or use it as a manifestation of a certain character of intonation (E. g. 3).

It is possible to use tremolo rhythmization, which was mentioned earlier, to create certain effects, for example, to perform two voices. In the polyphonic texture on domra, this technique sounds organic and impressive.

E. g. 5



Valery Ivko. Fugue for domra solo. Bars 58-61.

In this episode, a rhythmic tremolo is used to individualize each voice. Performing a melodic line and accompaniment on different strings gives the impression of a melody playing against a background of continuous sound. In this example, the tremolo acts as a kind of domra coloristic tool that can convey fragility and vulnerability in the mood. At the same time, in the motor movement of fugue, a tremolo of this kind acts as a general musical means of expression.

A similar effect is mentioned in the work of Tymur Ivannikov and Tetiana Filatova "Guitar creativity of Agustin Barrios in the context of the development of Paraguayan music"⁷. The technique used by A. Barrios in the

⁷ Ivannikov, Tymur and Filatova, Tetyana. *Guitar creativity of Agustin Barrios in the context of the Paraguayan music*. Scientific herald of Tchaikovsky National Music Academy of Ukraine, vol. 124, 2019, pp. 86-102.

work “The Last tremolo” is interpreted by the authors as a means of conveying the deepest feelings. The next piece for two domras also contains a clearly defined rhythm in the tremolo.

E. g. 6

Moderato con moto

28

p *cresc.*

p *cresc.*

29

f

30

31

Evgen Milka. Three Ukrainien song-ballades for two domras. I part.

Descending chromatic sequences in high register on *p* form an attractive, mysterious mood. This example demonstrates tremolo as a coloristic technique against the background of texture, performed exclusively by the plectrum hitting.

4. Conclusions

Thus, tremolo on domra should be considered one of the most powerful means of artistic expression. Unlike its use to enhance certain specific expressive effects in general musical practice, the domra tremolo is able to perform many purposes and artistic tasks.

It is necessary to distinguish several main functions of using tremolo in domra performance practice: the technique of playing to lengthen the sound; the basis for performing cantilena; a specific coloristic tool. For all the above functions, the use of the intensity of tremolation with awareness of the time factor of its use and a clear auditory representation of an arbitrary or rhythmized tremolo, depending on the artistic task, is outstanding. In all cases of tremolo rhythmization, the alternation of duplet and triplet tremolo organization should be used to produce the continuity of musical thought. Clear coordination of right and left hands movements and mandatory auditory control will help to avoid an arbitrary transition from one sound to another.

It should be noted the differences in the use of tremolo by composers of the 20th and 21st centuries. Domra music of the last century was characterized by the use of tremolo as the basis of the cantilena, where the function of lengthening the sound prevailed. In this aspect, tremolo should be considered as a means of implementing internal intonation combinations through the intonation mechanism, which accumulates interrelated means of artistic expression, such as: dynamics, articulation, agogics against the background of an autonomously existing musical time. But in the music of modern composers, there is an occasional use of tremolo, mainly as a specific coloristic tool. However, the use of tremolo is used by them to identify and influence dynamics, articulation, agogics, and through them, the intonation process is maintained.

This multi-layered use of domra tremolo, which can solve all technical and artistic problems and reveal the full range of musical content, makes it a special means of artistic expression and ensures the uniqueness of domra's sound aesthetics.

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PRINCIPLES AND PROCEDURES OF THE CONSTRUCTION OF OPERA SCENARIOS

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SUMMARY. The construction of opera scenarios involves the development of a dramatic and narrative framework upon which an opera is built. These scenarios serve as the foundation for the libretto, music, staging, and overall production of the opera. In this introduction, we will explore the principles and procedures that guide the creation of opera scenarios. In summary, constructing an opera scenario is a complex and collaborative process that involves the careful consideration of narrative, character, music, and cultural context. The principles and procedures outlined here provide a foundation for the creation of opera scenarios that can captivate audiences and convey the depth of human emotion through music and drama. Over time, the evolution of the singing voice follows a phenomenon of symbiosis between words and music. The intertwining of the act of speaking with that of singing is constantly found in the concerns of the creators in ancient monody, Greek declamation, Gregorian chant, in the polyphonic style, in the opera performance as well as in all the ramifications of the vocal genre.

Keywords: opera scenario construction, musical drama, analysis of the libretto, Eugene Onegin, The Queen of Spades.

1. Introduction — Principles of Opera Scenario Construction

The relationship between word-music, libretto-music, designed by musicians at a higher level, requires the research of all vocal possibilities (whispering, speaking, singing to the point of shouting, onomatopoeia, the voice pushed to its sonorous limits) conferring the importance of the primary sound of life.

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Storytelling and Drama ◇ At the heart of any opera scenario is a compelling story. The narrative should be engaging, emotionally resonant, and capable of sustaining the audience's interest over the course of the opera. Opera often explores themes of love, conflict, tragedy, and human nature.

Character Development ◇ The characters in an opera must be well-defined and evolve throughout the story. Their motivations, emotions, and relationships drive the plot. A well-constructed scenario provides opportunities for character development and growth.

Musical Integration ◇ Opera is a fusion of music and drama. The scenario should be designed to accommodate musical elements, including arias, duets, ensembles, and recitatives. The music should enhance the emotional depth of the story.

Conflict and Resolution ◇ A central conflict or conflicts should be at the core of the scenario. The resolution of these conflicts often leads to the climax and conclusion of the opera. The scenario should build tension and anticipation toward these moments.

Unity and Coherence ◇ The scenario should have a cohesive structure, with scenes and acts logically connected. Themes, motifs, and leitmotifs may be used to create thematic unity throughout the work.

Cultural and Historical Context ◇ The scenario should consider the cultural and historical context in which the opera is set. This includes the time period, social norms, and the cultural background of the characters. Authenticity can enhance the opera's impact.

2. The determining stages of the construction of a musical drama

Exposition	Plot	Conflict Development	Climax	Outcome
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In many works, the exposition and the plot are revealed to us against the background of a popular table scene, for example: the table scenes from the opening of the opera *Carmen* by Georges Bizet (1838–1875)² and the appearance of the *Carmen* character through “Habanera”, which already herald the conflicts that will follow.

² Mordey, Delphine. *Carmen, Communarde Bizet, 'Habanera' (Carmen), "Carmen", Act I*, Vol. 28, No. 2, SPECIAL ISSUE: REMAKING THE ARIA, Published By: Cambridge University Press, 2016, Cambridge Opera Journal pp. 215–219.

Another way of exposing the plot is in the form of a quiet and bright life, which is suddenly interrupted by an unexpected dramatic event or the appearance of a character, for example the appearance and the aria of Santuzza in Lucia's tavern, which foreshadow the drama that will follow. Such a conventional construction can also generate the plot of the drama, an unexpected event that forces the heroes to act (for example, the opera Eugene Onegin — the arrival of Lenski and Onegin at the Larin family³ estate, which changes the course of events, Konstantin Stanislavski (1863–1938)⁴ wrote that from at that moment everything in the house was turned upside down).

In some lyrical-psychological works, the beginning of the dramatic development is a story that decisively influences a hero and in this way dramas are born. Il Trovatore (The Troubadour) by Giuseppe Verdi 1813–1901⁵ — drama and dramatic conflict found indirectly through the stories of the character Azucena⁶ who introduces us to them; Queen of Spades — Hermann's colleagues tell the story of the three winning cards at the card game).

In certain lyrical-psychological works, the exposition is built on the alternation between preparatory dramatic moments and neutral, secondary episodes. In rare cases, the action of the work begins directly with intrigue, everything is revealed gradually, later.

In some popular musical dramas, there is also the opposite phenomenon, that is, the fragmented exposition, a plot that starts late (for example: the representative works of the national schools).

The construction of a musical drama, whether it is an opera, a musical, or a ballet, involves several defining stages that shape the creative process. These stages are important to the development of the narrative, music, choreography, and overall production. Here are the main determining stages of building a musical drama:

³ Constantinescu, Grigore. *Splendorile Operei (The splendors of the Opera)*. Editura didactică și pedagogică, R. A., București, 2008, p. 73.

⁴ https://en.wikipedia.org/wiki/Konstantin_Staniislavski (accessed 9.09.2023, 20 o'clock).

⁵ ****Fragmente alese din scrisori, memorii și articole de critică ale compozitorilor „mănunchiului puternic”* — Despre Operă (Selected fragments from letters, memoirs and critical articles of the composers of the “strong bundle” — About Opera), culegere întocmită, redactată și comentată de E. M. Gordeeva, traducere de Irina Vlad și Eleonora Mircea, 1957, pp 104–105.

⁶ <https://www.metopera.org/discover/synopses/il-trovatore/> (accessed 7.09.2023, 17 o'clock).

Table 1

Libretto Creation:	If it is an opera or a musical, a librettist or lyricist works on the text, which includes dialogue, lyrics, and stage directions. This text serves as the foundation for the entire production.
Plot and Character Development:	The librettist and creative team develop the plot, characters, and their relationships, ensuring they align with the central theme and concept of the musical drama.
Performances:	The musical drama is presented to live audiences during a series of performances, often in a theater or opera house.
Feedback and Revision:	After early performances, the creative team may receive feedback from audiences, critics, and professionals. This feedback may lead to revisions or refinements in subsequent productions.
Documentation and Archiving:	Recordings, photographs, and written records of the production are often created for archival purposes and future reference.

The main determining stages of building a musical drama

These determining stages are essential for the successful construction and execution of a musical drama, ensuring that the narrative, music, choreography, and direction come together to create a cohesive and engaging theatrical experience. Each stage requires collaboration, creativity, and attention to detail from the entire production team.

In Richard Wagner's music (1813–1883)⁷, the vocal stage music, there are almost no patterns of architectural forms that are subordinate to the development of the text. However, the logic of the musical form imposes certain conditions. Introduction, exposition, development, and ending do not lose their importance even when architectural forms are missing.⁸

The vocal music must strictly correspond to the meaning of the text.⁹ The two great arts, poetry, and music, must complement each other, so that the impression produced by the written verses becomes stronger thanks to the music composed with talent, and together with the poet, shakes the viewer.¹⁰

⁷ https://en.wikipedia.org/wiki/Richard_Wagner (accessed 8.09.2023, 15 o'clock).

⁸ Abbate, Carolyn; Parker, Roger. *O istorie a operei (A History of Opera)*. Traducere din limba engleză de Cosmin Nedelcu, Editura Vellant, București, 2019, pp 260–282.

⁹ Revista Muzica (Music Magazine), No. 1, 1997, Editura Uniunii Compozitorilor și Muzicologilor din România, 1997, p 74.

¹⁰ Donose, Vasile. *Sinteze estetice (Aesthetic Syntheses)*. Editura Muzicală, București, 1988, p 17.

3. The construction of scenarios starting from the literary work that inspired the composers — defining elements of the composition of opera scenarios

The compositional technique and the requirements of the opera composers establish the basic principles that lead to the birth of an opera libretto, which coincides with the compositional style and thinking. As in the literary works from which they started, in the opera, two contrasting lines appear, intrigue and counter-intrigue, signifying worlds, interests, or antagonistic characters. This relationship between the antagonistic worlds (intrigue and counter-intrigue) is complex and very different in terms of the genres of the opera (social dramas, historical dramas, lyrical-psychological dramas, social-historical dramas, fairy-tale operas, or veristic operas).

Depending on the aesthetic, artistic, historical current, there may be a conventional structure or an innovative one.

3.1 Procedures for Opera Scenario Construction

Source Material: Many operas are based on existing literary works, historical events, or myths. The first step is often to select a source material that has the dramatic potential to be adapted into an opera.

Librettist Collaboration: The composer typically collaborates with a librettist or lyricist who specializes in crafting the text of the opera. Together, they develop the scenario, creating the dialogue, lyrics, and stage directions.

Structural Outline: An outline of the opera's structure is created. This includes acts, scenes, and the sequence of events. Key dramatic moments and arias are identified within the structure.

Character Profiles: Detailed character profiles are developed, including their backgrounds, motivations, and relationships. This informs how characters interact within the scenario.

Musical Considerations: The composer and librettist work together to ensure that the music aligns with the dramatic and emotional content of the scenario. They consider the vocal ranges of the characters and the musical styles that suit the characters and the opera's themes.

Revisions and Refinement: Scenario construction is an iterative process. The librettist and composer may revise and refine the scenario based on feedback and creative considerations.

Collaboration with Director and Designers: As the scenario takes shape, collaboration with the director, set designer, costume designer, and other production team members becomes essential to ensure a cohesive and visually striking presentation.

3.2 The differences of vision from literary work to libretto in Eugene Onegin and Queen of Spades by P. I. Tchaikovsky — applied case study

In what follows, we present the great reservations and controversies, the opinions of the other composers of his time regarding the libretto of this opera which is static: “I want it to be first in a small circle, at the Conservatory... Later I am ready to give it to a State Theater, but only if I please” (from letter to N.F. von Meck dated January 25, 1878)¹¹. In what follows, we present the great reservations and controversies, the opinions of the other composers of his time regarding the libretto of this opera which is static: “I want it to be first in a small circle, at the Conservatory... Later I am ready to give it to a State Theater, but only if I please” (from letter to N.F. von Meck dated January 25, 1878)¹². The composer is obliged to add to Pushkin’s verses, original verses of his own or of the contemporary poet Silovschi. “This is what I fear, this is what worries me”. he said in the letter to S. I. Tanneiev, dated January 24, 1878. The opera being static, the composer paints the character of Tatiana and Olga not through action but through monologues and dialogues.¹³ The composer’s ownership of his musical work also speaks for itself in his relationship with the librettists and creators of the show. “I want the opera to be represented the way I want it or not to be represented at all”¹⁴.

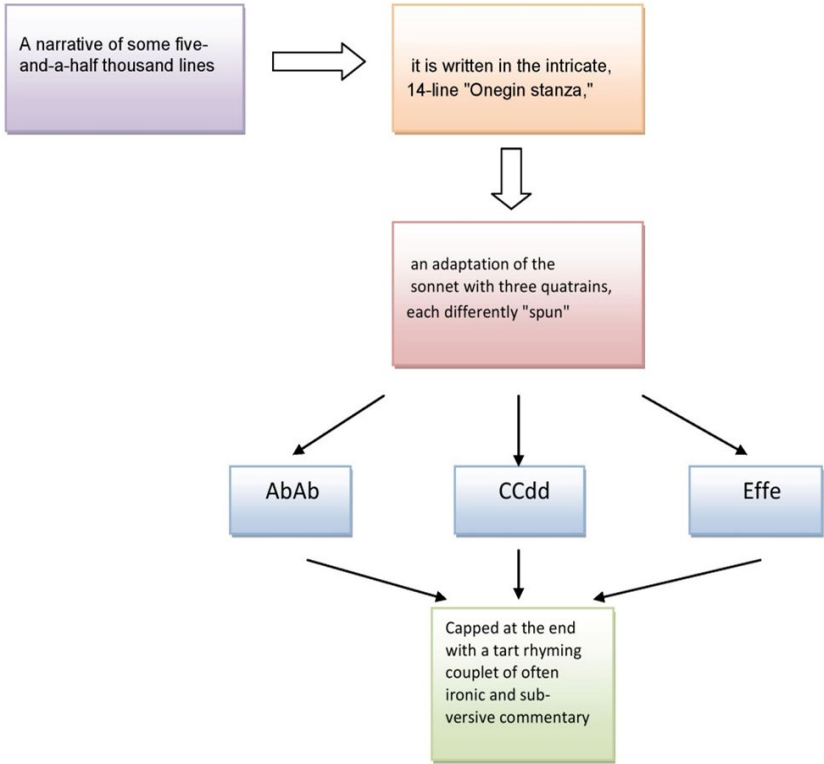
¹¹ P. I. Tchaikovsky. *About the opera*. A.R.L.U.S Cartea rusă Publishing House, Translation Anda Boldur, Bucharest, 1952, p. 48.

¹² Idem, p. 46.

¹³ Constantinescu, Gabriela; Caraman-Fotea, Daniela; Constantinescu, Grigore; Sava, Iosif; *Ghid de operă (Opera guide)*. Editura Muzicală a Uniunii Compozitorilor, București, 1971, pp. 66-67.

¹⁴ P. I. Tchaikovsky. *About the opera*, A.R.L.U.S Cartea rusă Publishing House, Translation Anda Boldur, Bucharest, 1952, p. 49.

Fig. 1



Analysis of the libretto of the opera Eugene Onegin¹⁵

¹⁵ Kearney, Leslie. *Tchaikovsky and His World*. Princeton University Press, Princeton, New Jersey, 1998, p. 216.

Table 2

Queen of Spades		Eugene Onegin	
Libretto	Opera	Libretto	Opera
<p><u>Character Development:</u> Pushkin's story allows for detailed character development and exploration of the inner thoughts and motivations of the characters, especially Hermann.</p>	<p><u>Character Development:</u> In the opera, character development is conveyed through music and sung text, which often simplify the psychological complexities present in Pushkin's original work.</p>	<p><u>Character Development:</u> More extensive character development and internal monologue, providing insight into the thoughts and emotions of the characters. Pushkin's novel contains a combination of narrative descriptions, dialogues, and letters exchanged between characters.</p>	<p><u>Character Development:</u> In the opera, due to the constraints of time and the focus on music, character development is often conveyed through the music and sung text The opera focuses primarily on dialogues and interactions between characters through sung text, with less emphasis on narrative.</p>
<p><u>Dialogues and Narration:</u> Pushkin's story contains narrative passages and dialogues that provide insights into the characters' minds and actions.</p>	<p><u>Dialogues and Narration:</u> In the opera, the narrative elements are minimized, and the focus is primarily on the interactions and dialogues between the characters, set to music.</p>	<p><u>Dialogues and Narration:</u> Pushkin's novel contains a combination of narrative descriptions and dialogues exchanged between characters.</p>	<p><u>Dialogues and Narration:</u> The opera focuses primarily on dialogues and interactions between characters through sung text, with less emphasis on narrative.</p>

Queen of Spades		Eugene Onegin	
<p><u>Omission of material:</u> In order to fit the story into the opera, some secondary characters are omitted from the opera.</p>	<p><u>Omission of material:</u> The opera streamlines the narrative to emphasize the central love story and Hermann's obsession with the secret of the three books.</p>	<p><u>Omission of material:</u> In order to fit the story into the operatic format, some elements and characters from Pushkin's novel are omitted from the opera.</p>	<p><u>Omission of material:</u> Notable differences include the omission of Lensky's long poetic digression and some secondary characters.</p>
<p><u>Musical Interpretation:</u> Tchaikovsky's music adds a strong emotional dimension to the story, heightening the drama and intensity of key scenes.</p>	<p><u>Musical Interpretation:</u> The arias and ensembles of the opera capture the emotions and dilemmas of the characters through the melodic line and orchestration.</p>	<p><u>Musical Interpretation:</u> Tchaikovsky's music adds an emotional depth and intensity to the story that goes beyond the text in Pushkin's work.</p>	<p><u>Musical Interpretation:</u> The arias and duets in the opera capture the characters' feelings and motivations through melody and orchestration.</p>
<p><u>Emphasis on Key Scenes:</u> Pushkin's story, while containing these scenes, is more focused on the gradual build-up of tension and Hermann's descent into madness.</p>	<p><u>Emphasis on Key Scenes:</u> The opera places particular emphasis on key scenes, such as Hermann's aria "Ja vas lyublyu" (I love you), the Countess's ghostly appearance, and the climactic gambling scene.</p>	<p><u>Emphasis on Key Scenes:</u> Pushkin's novel, while containing these scenes, explores a broader range of social and personal interactions</p>	<p><u>Emphasis on Key Scenes:</u> The opera places a strong emphasis on key scenes, such as Tatyana's letter-writing scene and the duel between Onegin and Lensky.</p>

Queen of Spades		Eugene Onegin	
<u>Conclusion:</u> Tchaikovsky's The Queen of Spades retains the basic narrative and characters.	<u>Conclusion:</u> The libretto and music intensify the emotional and dramatic aspects of the story, while simplifying some of the psychological nuances present in Pushkin's original work.	<u>Conclusion:</u> The opera retains the basic narrative and characters.	<u>Conclusion:</u> The opera's libretto emphasizes emotional expression through music and focuses on key dramatic moments.

**Comparative analysis of libretto-opera
in the operas Eugene Onegin and Queen of Spades**

The libretto of the Opera Queen of Spades is written by the composer's brother after a short story by Alexander Pushkin, which largely follows the subject, the story of the writer's short story. From the epilogue of the short story, we learn that Hermann went mad and was in a hospice, he doesn't answer any questions, muttering over and over again 3.7, Ace!; 3.7, Lady!...¹⁶

The old lady, Liza's grandmother, is not killed, but dies of a heart attack as the librettist constructs the action for the sake of drama. The character Hermann has gone mad and does not commit suicide as in the libretto. Hermann, prey to hallucinations¹⁷, has a vision of the ghost of the old countess who names the three winning cards, being tortured by the passion of the game.

Liza, desperate, will find her end in the cold waters of the Neva, and Hermann, with a dagger, puts an end to his hopes and emotional upheaval. In A Pushkin's story, Lizaveta Ivanovna marries a decent young man with considerable wealth, the son of the former administrator of the old countess.¹⁸

The construction of the libretto shows us Liza (Lizaveta Ivanovna), on the Neva quay, still in love, waiting for Hermann (Liza's aria). The libretto of the opera is built to outline concrete dramatic situations.¹⁹

¹⁶ Constantinescu, Grigore. *Splendorile Operei (The splendors of the Opera)*. Editura didactică și pedagogică, R. A., București, 2008, p. 75.

¹⁷ Zajaczkowsky, Henry. *An Introduction to Tchaikovsky's operas*. Praeger Publishers, 2005, p. 95.

¹⁸ Constantinescu, Gabriela; Caraman-Fotea, Daniela; Constantinescu, Grigore; Sava, Iosif; *Ghid de operă (Opera guide)*. Editura Muzicală a Uniunii Compozitorilor, București, 1971, pp. 68-69.

¹⁹ Pushkin, Aleksandr S. *Dama de pică și alte povestiri (Queen of spades and other stories)*. Editura Polirom, Traducere din limba rusă și note de Eusebiu Camilar, București, 2013, p. 228.

With respect to Pushkin's Eugene Onegin poem, its story unveils a profound irony reflecting the interplay of life and art. Events in Pushkin's poem and events of his own life were identical.²⁰

Pyotr Ilyich Tchaikovsky (1840–1893)²¹ and Alexander Pushkin (1799–1837)²² shared many predilections. Both expressed a profound love for the Classical music era. Tchaikovsky adored Mozart, but Pushkin would extol Mozart even further in his short play in verse, Mozart and Salieri.

*Tchaikovsky expressed a profound loyalty to aristocratic culture, which he expressed, for example, by including ball scenes in both Eugene Onegin and Pique Dame.*²³

4. The role of the composer in the construction of a libretto

The composer creates the musical score, including arias, duets, ensemble numbers, overtures, and other musical elements. The music enhances the storytelling and emotional depth of the drama.

All the great composers attached great importance to the characterization and presentation of the main hero's personality. The first appearance of the characters consists of arias (Carmen-Habanera, Pagliacci — Prologue). The prologue represents the exposition, the introduction in which a drama is barely glimpsed. All the action occurs through the conflict in the soul between the desire for freedom and love and the reality in which the female character Nedda lives. The conflict is realized by the dialogues between the characters: Canio and Nedda, Nedda and Tonio, and Canio and Silvio. The culminating point is actually the threat and the dramatic tension, while the performance is performed by the medieval method "theater in theater"²⁴. The denouement is the killing of the characters Nedda and Silvio through Canio's reply: "The comedy is over". In conclusion, verism reflects life and the events of life.

²⁰ Adapted from the Opera Journeys Lecture Series by Burton D. Fisher, Eugene Onegin Russian opera in three acts. Music by Peter Ilyich Tchaikovsky, Libretto by Tchaikovsky and Konstantin Shilovsky after the poem Eugene Onegin, by Alexander Pushkin, Opera Journeys Mini Guide Series, Published and Copywritten by Opera Journeys, 2000, p. 14.

²¹ https://en.wikipedia.org/wiki/Pyotr_Ilyich_Tchaikovsky (accessed 14.09.2023, 23 o'clock).

²² https://en.wikipedia.org/wiki/Alexander_Pushkin (accessed 14.09.2023, 23 o'clock).

²³ Adapted from the Opera Journeys Lecture Series by Burton D. Fisher, Eugene Onegin Russian opera in three acts. Music by Peter Ilyich Tchaikovsky, Libretto by Tchaikovsky and Konstantin Shilovsky after the poem Eugene Onegin, by Alexander Pushkin, Opera Journeys Mini Guide Series, Published and Copywritten by Opera Journeys, 2000, p. 15.

²⁴ <https://www.earrelevant.net/2021/02/verismo-opera-pagliacci-in-a-fascinating-rendering-video/> (accessed 12.09.2023, 22 o'clock).

The first appearance of the main hero is not accidental, it reveals from the very beginning his characteristic features (for example Othello by Giuseppe Verdi is presented victorious, acclaimed by the crowd, which points out and highlights the masculine face of the warrior hero, loved by the people; Radames in the opera Aida, the hero who is not afraid of anything, has a similar figure).

Many times, in the opera, the principle of indirect exposition appears in which we get to know the essential features of the hero before his appearance (for example, Leporello in the aria "Madamina, il catalogo è questo" reflects the character of the main hero Don Juan²⁵ a significant example of indirect exposition).

The exposition and the birth of the plot often occur as a result of a decision taken by the main hero, which will influence his entire later stage behavior.

In the vast majority of operatic works, the development of conflicts lasts quite a long time for the entire duration of the work, representing real duels between the forces of intrigue and counter-intrigue, also new characters are introduced in the dramatic development that also contribute to the sharpening of the conflict (for example Jose at Lillas Pastia in the opera Carmen, he meets Carmen and at that moment the bugle is heard, calling the soldiers to the barracks; the scene of Tatiana's letter from Evgeni Onegin, the conflicting feelings of the characters sharpen the conflict). As we approach the climax, the dramatic tension increases.

In the composition of the operatic scenario, a fair exposition of the sequence of scenes and a continuous increase of the spectator's interest is of great importance. An important role is played by the inspired introduction of some episodes, having the character of everyday life. We could call it framing dramatic scenes with representative paintings. Also, this framing refers to the introduction of episodes with choirs, dances, comic scenes, the appearance of some characters. This system, in fact, highlights the main scene and contributes to relaxation for what we could call rest for the viewer. These scenes enliven the action and are an essential condition in the opera (for example: La Traviata — the dance of the gypsies and the matadors.²⁶

In the development of the conflict, not only interior scenes can take place, but also the sudden appearance of a new musical form (for example: the Duke's aria from Rigoletto).

²⁵ Rice, John. *Music in the eighteenth century*. W. W. Norton and Company, New York, London, 2013, p. 229.

²⁶ <https://brians.wsu.edu/2016/10/12/giuseppe-verdi-1813-1901-la-traviata/> (accessed 11.09.2023, 22 o'clock).

The culminating point in the opera is generally given by an acute conflict between the action forces of intrigue and counter-intrigue, that is, a decisive duel of antagonistic forces, a decisive dramatic meeting of the adversaries.

In general, in national schools we also encounter another type of culmination: that of musical means (the appearance of a symphonic tableau or leitmotifs).

Always, the culminating point is a scene that produces a sudden change in the unfolding of the action and a violent conflict. Several peaks of the dramatic development can be revealed (for example: Act II of the opera *Tosca*, the moment of the stabbing of Scarpia by the main heroine, an example of the development of the conflict and of the culminating moment represented by the killing of Scarpia, because the denouement appears only in act III).

The climax often appears and plays an important role in the introduction of some scenes that act as an impetus for the denouement, after which the action rushes towards the tragic end.

The denouement in the action of the play represents the final stage in the development of the conflict. Sometimes the culmination and the denouement coincide (a good example can be the opera *Pagliacci*, the final scene between Carmen-Jose in the opera *Carmen* the tension generated between the two which represents a culmination that ends with the denouement).

Usually, the denouement represents the most concise, short stage of the development of the action. This stage does not allow lyrical deviations, arias, ensembles. There are also exceptions in which the final monologues of the main characters appear (the final aria of *Othello* by G. Verdi). The composer must work with the librettist to develop the changes necessary for dramatism and musical structure. Many times, they resorted to a new theme, to a change in the nature of the dramatic conflict, these being essential corrections of the structure of a scenario. The exposition of the subject matter takes different forms as the composers conceive it.

5. Conclusion

In conclusion, the construction of operatic scenarios is a highly nuanced and artistic endeavor that serves as a model for the entire opera production. By adhering to certain principles and following established procedures, opera composers, librettists, directors, and production teams can create compelling narratives that resonate with audiences.

Opera is a fusion of music and drama, so the script should accommodate musical elements that enhance the emotional depth of the narrative.

Central conflicts and their resolutions are essential elements of the screenplay, driving the tension and climax of the plot.

The script should exhibit structural unity, with logically connected scenes and acts and thematic elements for cohesion.

The successful construction of an opera script is the foundation upon which the entire opera production rests. It is a harmonious blend of storytelling, music, character development, and cultural context. When these principles and procedures are meticulously followed, they result in productions that move and inspire audiences, making the art form a timeless and cherished cultural treasure.

The construction of an opera libretto is a complex and essential component of the opera genre. A libretto serves as the foundation upon which the narrative, characters, and dramatic elements of an opera are built. It encapsulates the poetic and textual dimension of the work, setting the stage for the composer's musical interpretation.

Key considerations in opera libretto construction include the selection of a compelling story or source material, the development of well-defined characters, the integration of music and drama, and attention to cultural and historical context. The librettist's role is essential in crafting text, dialogue, and lyrics, working closely with the composer to ensure a harmonious fusion of words and music.

Throughout history, opera librettos have explored a wide range of themes, emotions, and styles, reflecting the diverse human experiences and cultural contexts from which they emerge. Whether inspired by classic literature, historical events or contemporary issues, opera librettos have the power to move and engage audiences through the union of storytelling and music.

The principles and procedures of opera libretto construction have evolved over time, adapting to changing artistic trends, social norms, and technological advances. Today, opera librettists continue to explore new narratives, experiment with innovative forms, and engage with contemporary issues, keeping the opera tradition vibrant and relevant.

As a dynamic art form, opera remains a testament to the enduring appeal of storytelling through music, where librettists, composers, directors, and performers come together to create moving and transformative experiences for audiences around the world. The opera libretto is a testament to the enduring power of words and music to inspire, challenge, and transport us to the heights of human emotion and imagination.

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ORCHESTRATION OF PROPER PIANO PIECES AS A SELF-INTERPRETATION

BORYSLAV STRONKO¹

SUMMARY. The study is focused on the problem of composers' self-interpretation in the orchestrations of their own piano pieces. This specific case of a creative re-thinking contains not only adaptation of a piano score to orchestral instruments, but also adding new semantic meaning, sound atmosphere and texture principles as well as further development of initial music idea.

For the analysis two pieces of Maurice Ravel and Borys Lyatoshinsky – two prominent masters of orchestration and piano miniature of 20th century, were chosen. Their approaches are distinguishably different: (a) the detailed reordering of the initial idea from an “instrument Piano” to an “instrument Orchestra” (Ravel); (b) throughout development with essential changes firstly within piano means, than by orchestral means in the genre of Symphony (Lyatoshinsky).

Keywords: creative re-thinking, self-interpretation, self-orchestration

Introduction

The concept of interpretation can be extended to many causes both in music and scientific thinking. The common background there might be reordering of some product of thinking – from philosophical conception to short piano piece. There are many musicological works about performers' interpretations; however, the problem of composers' self-interpretation is not so popular and developed. Human thinking, as a rule, has a habit of

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interpreting certain *outer* things, but the existence of a creative mind is able, almost with necessity, to work *on itself*, including a possibility to reorder and to re-think its own achievements.

Development of the creative personality includes a demand to reveal a hidden potential of previous works. A vivid example of such a situation is the orchestration of one's own piano pieces. Therefore, it would be useful to analyze some examples of self-orchestration. We choose two of them: "Alborada del gracioso" by Moris Ravel and the beginning of the Fourth Symphony of the prominent Ukrainian composer Borys Lyatoshynsky.

Orchestration of a piano piece includes such skills as acquirement of resources of musical instruments, their combinations and balance, wide variety of their sounding etc. In addition, arrangers must take into account the principal unlikeness between piano texture and the orchestral one:

- short sounds of piano and long-extended notes of the strings and winds;
- a large range of a piano and essentially limited ranges of the most of instruments;
- right pedal of the piano and its approximate imitation in the orchestra;
- exchanging too specific piano figurations to proper orchestral means.

However, an orchestration of proper piano pieces adds other problems to the previous ones. Besides technical items, a composer must become an interpreter of his proper past, his results of creativity. Sometimes for him it is enough to render a piano piece to an orchestral presentation; but in many cases the mighty opportunities of orchestra inspire him to essentially new achievements in his musical thought.

The **main purpose** of this research is detection of self-interpretation principles in such orchestrations. Appropriate **tasks** are:

- choosing of musical pieces of XX century, an époque of very distinguished piano and orchestra means;
- A comparison of composers from neighboring times and different national schools. That's why we chose the compositions of Maurice Ravel (1875-1936), France, and Borys Lyatoshynsky (1895-1968), Ukraine;
- Preliminary analysis of texture, intonation and sonic resources of chosen pieces;
- Systematic description of orchestral means embodying composers' ideas in each score;
- Deriving the conclusions about approaches on self-interpretations of both composers.
- The methods used in this research are:

- Comparative analysis of piano notes and orchestral score;
- The next level comparative analysis – i.e. the comparison of Ravel's and Lyatoshynsky's approaches to their self-orchestration;
- V. Moskalenko's method of comparison of intonation model and its embodiment in different interpretations².

Overview of publications

There are many issues about the creativity of M. Ravel and B. Lyatoshynsky. However, most of them concern ideas about their creative methods in general and less of this span of literature is about their orchestration. Certainly, investigations about Lyatoshynsky are mostly of Ukrainian origin. Moreover, only a few papers are exploring self-orchestration.

The closest to our problem is work by Samuel Winter "Orchestration as (re)composition chez Ravel & Koechlin"³. This comprehensive paper contains valuable ideas:

- about piano "as a compositional tool as they both used the instrument to form and develop their [Ravel's and Koechlin's] ideas" (Winter. p.2);
- about Ravel's usage of the terms "orchestration" and "instrumentation", as Manuel Rosenthal recalls, "*instrumentation is when you take the music...and you find the right kind of instruments...they go along very well, and the sound is good but that is all. But orchestration is when you give a feeling of the two pedals at the piano: that means that you are building an atmosphere of sound around the music, and the written notes – that's orchestration*" (Winter. p.6). This was mentioned in one of his composition lessons given to him by Ravel;
- his analysis of "The bark in the ocean" reveals an idea of non-literal art design treatment by Maurice Ravel – e.g. creating the same atmosphere by another means (orchestral despite the piano one).

Last point corresponds with V. Moskalenko's concept of intonation model, which is similar for its embodiment in different interpretations (Moskalenko, 2013)⁴

² Moskalenko, Viktor Москаленко, Віктор. *Lektsii z muzychnoi interpretatsii Navchalnyi posibnyk* Лекції з музичної інтерпретації Навчальний посібник (*Lectures on musical interpretation: Study guide*). Kyiv, 2013.

³ Winter, Samuel. "Orchestration as (re)composition chez Ravel & Koechlin". In *MUS – 30037: Paris Project. Sunday 21st April 2013*.

Another author, Murray Augustus Allman⁵, 1958, analyzed the peculiarity of Ravel's orchestration, including self-orchestration of some piano pieces. However, "Mirrors" ("The reflections") are absent among them. Allman accents on non-literal treatment of piano texture in orchestrations of the same compositions. His conclusions are very simple: "Ravel's style is typical of the French impressionistic composers with the exception that level extended the uses of the instruments. The use of the strings on tonal patterns rather than the melody, and the woodwind on the melody is characteristic of the style. The impressionistic composer usually combined parts of different characters, such as ostinatos, with the melody in contrast to the contrapuntal style of the classicists. In transcribing a composition from the piano to the orchestra Ravel never transposes, except in the case of transposing instruments. He quite often adds sustained chordal accompaniment in the orchestral version and adds *tremoli* and harmonics to the parts. He nearly always makes a greater degree a contrast in the dynamics in the orchestral versions than in the piano versions." (pp. 131-132).

There are many investigations of Lyatoshynsky's creativity⁶. A. Plotkina (Plotkina, 2011)⁷ "examined the features of interpretation of early work B. Lyatoshynsky and also style-specific of his piano creation"; she pointed out, that pieces from the cycle "Reflections" contains not only the subject of reflection, but also the "prism" as a reflecting device. However, this mark has no support with analysis.

Oleksander Kozarenko⁸ sets the transformation of main "Reflections" theme into primary theme of the Fourth Symphony with the wide row of

⁴ Moskalenko, Viktor Москаленко, Віктор. *Lektsii z muzychnoi interpretatsii Navchalnyi posibnyk* Лекції з музичної інтерпретації Навчальний посібник. (Lectures on musical interpretation: Study guide). Kyiv, 2013.

⁵ Allman, Murray Augustus. *An Analysis of Maurice Ravel's Technique of Orchestration*. Thesis for the degree of master's in music, B. M. E. Denton, Texas August 1958.

⁶ Novakovich, Myroslava Новакович, Мирослава. *Moderni horyzonty muzychnoho svitu Borysa Lyatoshynskoho (do 125-littia B. Lyatoshynskoho)* Модерні горизонти музичного світу Бориса Лятошинського (до 125-ліття Б. Лятошинського) (Modern horizons of Borys Lyatoshynsky's musical world (to the 125th anniversary of B. Lyatoshynsky). In *Ukrayins'ka muzyka 2020/1* (35) pp. 65-74. *Українська музика 2020/1* (35) С. 65-74.

⁷ Plotkina, Alla Плоткіна, Алла "Stylovi osoblyvosti tsykladu «Vidobrazhennia» B. Lyatoshynskoho" Стильові особливості циклу «Відображення» Б. Лятошинського ("Stylistic features of the "Reflection" the cycle of B. Lyatoshynsky). In *Culture of Ukraine. Issue 32* *Культура України. Випуск 32*, 2011.

⁸ Kozarenko, Oleksandr Козаренко, Олександр. "Pro deaki universalii muzychnoho svitu Borysa Lyatoshynskoho" "Про деякі універсалії музичного світу Бориса Лятошинського" ("About some universals of the Lyatoshynsky's musical world") In *Visnyk of the Lviv University. Series Art Studies. Issue 16. Pt. 1. pp. 33-37. Вісник Львівського університету. Серія мист-во. 2015. Вип. 16. Ч. 1. С. 33-37*

thematic links within Lyatoshynsky's music heritage (Dazhd'bog theme in his opera "The Golden Ring" as well as the theme from 2nd part of "Slavic concerto" and its metamorphosis into second subject group of the Third Symphony; "Mourning prelude" and the 2nd part of his Quintet). Kozarenko pointed out "about the composer's creation-rearrangement of his own musical world according to certain universal laws discovered by him" (Kozarenko, p.3).

However, it was impossible to find the literature especially about self-orchestration of the chosen pieces – very typical for approaches of Ravel and Lyatoshynsky.

A comparison of Maurice Ravel, France, and Borys Lyatoshynsky, Ukraine might be interesting and productive. Both were the masters of orchestration; therefore, they were able to perfectly convey their intensions in music; both of them wrote piano cycle, whose titles are connected with *reflections* – respectively, "Reflections" by Boris Lyatoshynsky and "The Mirrors" by Maurice Ravel. However, despite similar names, the conceptions of these compositions are quite different.

Maurice Ravel is one of the most prominent masters of orchestration. For him an orchestra was such an obedient instrument as a piano with more timbre and texture opportunities. His cycle of piano pieces "Miroirs" ("The mirrors") was written in 1904-1905. From his own words, "the word 'mirror' should not lead one to assume that I want to affirm a subjectivist theory of art. A quotation from Shakespeare helped me to formulate a completely opposite position": (Julius Caesar, Act I, Scene 2) Cassius: I'll tell you, good Brutus. And since you know you can see yourself best by reflection, I'll be your mirror and show you, without exaggeration, things inside you that you can't see. Thus, we have a pictorial description rather than a subjective expression of feeling". Therefore, every piece is a clear mirror of some phenomenon, exactly reflected. Consequently, we have the concrete names of pieces. Another case reveals "Reflections" by B. Lyatoshynsky: there are no titles of pieces, any image associations but strong thematic links between them. Respectively, Ravel gives a series of images, Lyatoshynsky – throughout dramatic conception. In the last case we can hear *transforming* reflections, not *exact* ones.

This difference between approaches has an influence on authors' orchestrations.

Ravel's "Alborada del gracioso" is a bright Scherzo-like part of the cycle with vivid Spanish spirit⁹. A couple of details point out not only to piano as a basic timbre. We can see many features of guitar sound within

⁹ The Ravel's term "atmosphere" even better, considering commonality factor between piano and orchestral variants of the "Alborada".

the musical text: short and sharp arpeggios, metal-like sounding major sevenths and diminished octaves, fast repetitions as in measure 43 and in similar places. But there are essentially other elements: the melody, especially in the fragment *Plus lent (m. 71)*; also, in the mm. 12-13 based on long notes with vocal-like articulation. At the measure 107 Ravel wrote “le chant très expressif” [“very expressive singing”], so that he intended to excess the pure piano sound by special means. A large span of the piano texture also gives an impulse for the wide-sounding orchestral embody.

So that orchestral score presents a huge set of instruments: triple set of woodwinds, full brass group, rich assortment of percussions (crotales, triangle, tambour de Basque, castanets, side drum, cymbals, bass drum, xylophone), two harps and string group.

The very first measures show a predominance of plucked sounds: *pizzicato* of the strings, *près de la table* of harps. In such a way Ravel gives an analogue of guitar sound. Bassoons from m. 6 mixed with the harps and violins and altos *pizzicato* demonstrate the process of vocal sound formation from pseudo-guitar collective timbre. The spirited accentuation of a pianist is transferred into accented and doubled notes on main beats.

From the rehearsal mark 1 an imitation of guitar becomes less literal: the melody is provided by oboe; a part of accompaniment is assigned to violins and altos *arco*. However, harps, cellos and basses are still using guitar-like *pizzicato*. An adjunction of brass and percussion instruments takes place from [3]¹⁰, with total *arco* of strings within the *tutti*. Even then two harps keep the initial timbre idea. From the rehearsal mark [5] the return of plucked sounds took place, with addition of fast repetitions of the muted trumpet. Despite the unlikeness of this sound to the sound of guitar, the metallic buzz is like guitar’s frequent iteration of notes. The same could be noticed about muted horns before [6]. Extending of guitar’s repetitions to orchestral means is confirmed in [6]: very fast repeating of *A flat/G#* by harp 1 is doubled by 1st of the flutes. Thus, a typical guitar playing is imitated as if zoomed under a microscope for ears (if such devise could exist).

The middle part of “Alborada” begins from [9], with solo of the 1st bassoon. After several measures it is accompanied with chords divided between strings’ harmonics and plucked sounds of harps and strings *pizzicato*. There is an extreme contrast between spatial locality of bassoon solo and scattered notes of the strings. On this example we can see, that in this piece Ravel intends not only to imitate guitar by orchestral means, but also to make an association with a human voice. It is the most probable reason of preference bassoon and oboe as main soloists (to a lesser extent

¹⁰ The indicating the appropriate rehearsal mark.

– English horn – [1], [30 – with bassoons]): to bassoon, as there, and to oboe and English horn. These instruments all have a double reed, which is like humans' vocal cords by their function in the formation of sound. By adding various percussions, especially castanets, the orchestration depicts a traditional situation of Spanish musical life. However, the aim of the orchestration is essentially wider. One of the author's variants of the titles is "Morning Song of the Clown". Therefore, one can hear sounds like laughter: triple tongue of flutes ([6] [27]) and trumpet ([5] [27] [26]), as well as tongue tremolo of the flutes ([25]).

Growing activity of percussions in [32] has an analogue not only in Spanish tradition, but also in such component of piano sound as knocking of the keys. However, likeness to the sound of a guitar and a voice is more evident in transparent measures of the score. In the *tutties* one can hear a typically orchestral sound, arising from the previous texture as its symphonic generalization.

The primary piano version of the "Alborada" contains all these meanings implicitly within piano timbre. The orchestration extends its almost monochromatic sounding into the polychromatic one. Thereby, piano and orchestra versions of the "Alborada" are related as two parallel variants of the same design: simpler vs. more complicated and detailed. They do not form a continuous line of development from the chronological first piece to the next. Accordingly, to platonic philosophy, we could mark it as two hypostases of one idea – without fundamental significance of their Time succession.

We can see another approach to self-orchestration in the musical heritage of Boris Lyatoshynsky, a prominent Ukrainian composer of the XXth century. His piano cycle "Reflections", written in 1925, has essentially another conception, then "Miroirs" of Maurice Ravel, despite similarity of their titles. The famous French composer had combined several images without intensive dramaturgy and thematic links between the pieces. The name "Reflections" in Lyatoshynsky's cycle means both an analogy with *optical reflections* and reflections (i.e. *hard collisions of the self-awareness*) inside human inner world. Therefore, analysis of the "Reflections" shows **a principle of reflection as a main structure trend of the cycle**. From one miniature to another Lyatoshynsky reveals several phases of main theme's rethinking:

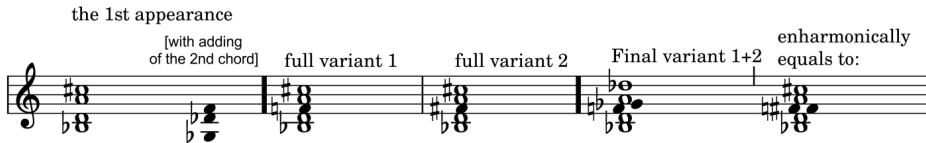
a) from 13th measure of the Third piece as a reminiscence with more intensive texture;

b) in the Sixth piece some important elements of the main theme appear in the ironic context, with texture, twice descending from massive chords to primitive octave doublings in the lowest part of the range (as a mini prophecy of the Fourth Symphony conception);

c) at the end of the Seventh piece the main theme attains the most intensive and complex sounding.

The first chord of piece 1 is a basic chord of the entire cycle.

Picture 1



The main chord variants

This chord appears partially in many chords of the cycle and completely in pieces 1, 3 (in the middle part, see *full variant 1*), at the beginning of the 4th piece (from E-flat), in the main part of the 5th piece, at the beginning and middle of the 7th piece (*full variant 2*) and in its Coda, **Maestoso**. The final variant of this chord ends this final piece and combines both two full variants, enharmonically.

Thereby, structural reflections of the first chord and the first piece are the framework of the whole composition and its development. Moreover, there is rhythmic transformation of the first phrase in the bass of the m.2:

E.g. 1



Lyatoshinsky B. "Reflections". Piece 1, measures 1-2

Next three phrases become shorter and shorter, as the reflections in a corridor of mirrors. The 2nd half of the piece contains an exact inversion of the upper voice of the first half of it. Almost all chords are derived from the first chord and consist of major 7, major 3, perfect 5 or, sometimes, their inversions.

These features are important for further orchestral interpretation, because:

- The phonic quality of the intervals (major seventh and minor ninth) on **ff** (bright, sharp and metallic sound) fits to brass instruments;

- Extremely profound and rhythmic bass in the 2nd measure and in similar measures fits to bass percussion instruments;
- The principle of progressive shortening of the structures as fragmenting reflections is more suitable for long-sounding orchestral instruments rather than short-sounding piano. This factor causes better contrast of time calibers in the orchestra;
- Massive and voluminous **ff** corresponds to a greater extent to orchestra than to piano;
- Trend to oppose different types of sounding is better embodied in the orchestra than in piano.

Thereby one can see the essential orchestral potential of the piano piece.

Moreover, the evolution of the main theme to the ending of the Lyatoshinski's piano cycle demonstrates the growth of texture intensity, towards almost orchestral complexity. The next logical step was made by him in 1964, with the beginning of his Fourth symphony for great orchestra.

This Symphony is mostly founded on the initial theme – the same as in “Reflections” for piano. However, this self-citation is not too literal.

Core chords are provided to brass instruments, according to their bright and sharp sounding even in the piano version. The bass of the chord is also doubled by bass clarinet, bassoons, and contrabassoon. This feature of the orchestration adds to every chord the simultaneous contrast between ^(a) more muffled but massive bass and ^(b) upper levels of the chord vertical as irregular harmonics of this bass.

Lyatoshynsky added whistling passages in the parts of the strings and treble woodwinds – closer to the version from the 7th piece of “Reflections”. Therefore, the very beginning of the 4th Symphony may be treated *as a kind of a sequel of the piano cycle*. This hypothesis fits to the main tendency of the cycle “Reflections” – strengthening of the main theme by the distance (see pieces 1, 3, 7¹¹). The next step of this trend might be only in exceeding piano sound, and Lyatoshynsky carried it out in 1964.

In the orchestral version of the theme one can see very distinctive rhythmic extension (compare example 2 with succeeding example 3).

¹¹ Except piece 6

E.g. 2

The image shows a musical score for measures 1-3 of Lyatoshinsky's Symphony No. 4. It is a selection of the score. The score is written for brass, woodwinds, strings, and timpani. The brass part (top staff) has a triplet of eighth notes in the first measure. The woodwinds (top staff) have a triplet of eighth notes in the first measure. The strings (bottom staff) have a triplet of eighth notes in the first measure. The timpani (bottom staff) has a triplet of eighth notes in the first measure. The score is a selection of the score.

Lyatoshinsky B. Symphony № 4. Measures 1-3
(selection of the score)

There are more complicated chords than in the piano version – maybe because the composer wasn't limited by possibilities of two hands of a pianist. However, it also has an aesthetic explanation: striving to overloaded and formidable sound.

The second phrase, unlike the piano version, is even longer than the 1st. Nevertheless, the next phrases are shortening more rapidly just in the orchestral version. From the 3rd phrase the theme loses its main active initial part and moves to the bass register. The mixing between brass and woodwind instruments became more and more intensive, string group disappeared. Such a behavior (descending and weakening) of the theme corresponds to the 6th piece of the piano cycle. On the other hand, strings together with treble woodwinds have the same function – making the intensive whirlwind of lighter sound mass than brass one. Herewith, diagonal ascending movement of the strings is essentially more amplitudinous (4 octaves) than upward movement of clarinets, oboes, and flutes. Then, we can point out timbre disintegration between brass winds and other orchestra groups. Integration between strings and woodwinds is incomplete because of dissimilarity of their span and desynchronization.

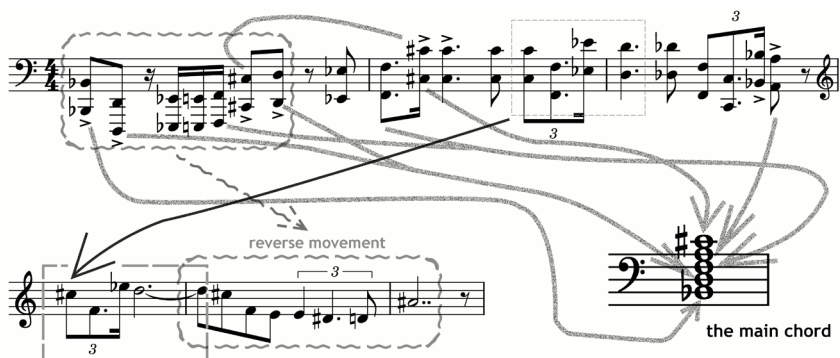
Percussion instruments have specific functions:

- doubling of other parts, as Bass drum, Side drum and Triangle
- rhythmic reflection of the measure 1 in the Timpani part.

At the end of the introduction Tam-tam emphasizes the lowest point of the process and sounds as a specific timbre shadow of the brass (by its metallic nature).

The first subject of Allegro moderato is a horizontal reflection of the main theme.

Picture 2



Transformation of the main theme into the first subject of the 4th Symphony. Measures 30-32

It is very important to consider the context of the 4th Symphony of Borys Lyatoshynsky. The main theme is crushed step by step losing its formidable and massive sounding. A texture dramaturgy of the Symphony is also aimed for transformation of the initial chordal monolith to multilevel polyphonic. It happens accordingly with the tendency within the theme: the progressive descent, disintegration into fragmentary reflections. This tendency was overcome in "Reflections" for piano; however, it takes revenge in the Fourth Symphony. The theme contains self-programming of such evolution, for example, the first subject group of the 1st part (see example 4).

Offloading of the main chord is also included in the conception of the 4th Symphony – until the major triad from B-flat, ending the score. It is essential that main chord could be represented as a sum of major triads, rooted from the notes **B-flat, D, F#** – i.e. as a triple reflection of **B-flat, D, F#**.

Picture 3

The image contains two musical staves. The left staff is titled 'derived chords' and is divided into two sections: 'asymmetrical' and 'symmetrical'. It shows various chords on a treble clef staff. The right staff is titled 'possible genesis of the Chord' and shows a sequence of chords, with some labeled 'enhar.' (enharmonic) indicating transformations between them.

The main chord as a complex of reflections

The logic of descending reflection, thereby, had influence on the conception of the Symphony, and orchestration also took part in it. The most rough and intensive sounding of brass chords has a reflection in three forms:

1. Chord of the strings **C# – F – A – B-flat – D**, as a reflection of the previous brass chord **C#-F-A-D**, moving by the chord's sounds. Adding the **B-flat** corresponds to the main chord set;
2. Parallel chords of the woodwinds, based on the part of the main chord (**A – B-flat – D – F**), moving by half steps to add strength to ascending strings' passage;
3. The rhythm sequence in the tympani part, m. 2 (see example 2).

Thereby, the main "sound subject" (brass group with the bass woodwinds) has two timbre projections: (1) spatially extended and less massive (strings and treble woodwinds) (2) spatially compressed in one pitch (tympani).

Quoting O. Kozarenko, we have the evidence of Lyatoshynsky's ability and strove to permanent self-transformation, deep changing of sound images – from titanic growth to disappearing.

Conclusions

1. Ravel emphasized enrichment of sound versatility and complexity in his orchestration. So did Lyatoshynsky; even more, he essentially enlarged dramatic possibilities of the theme. Therefore, it is a situation of respectively, a representational and processual approach to the self-interpretation;

2. Both composers derived their orchestrations from sound qualities of the piano pieces:

- a. M. Ravel – from sharp and short guitar-like sound image to plucked timbres as well as from vocal-like phrases to bassoon and oboe solos;

- b. B. Lyatoshynsky – from massive, quasi-metallic and acute vertical structures of the piano texture to brass chords; from rapid passages of Piece the 7th to fast-moving transitions of woodwinds and strings; from knocking bass in the piano piece to timpani embodiment of this element;
3. The Ravel's approach to the orchestration of his "Alborada del gracioso" demonstrates the principle of parallel co-existence of two versions of the same piece. The Lyatoshynsky's approach to the orchestration of his "Reflection No1" demonstrates the principle of further development of the earlier piece. It is not the parallel version, but the sequel.
4. We can see **two approaches** of a composers' rethinking and self-reflection:
 - a. An **adaptive** one, as in the case of Ravel: the design got another form according to the alternative set of instruments; moreover, the caliber of art approach increased. However, the conception remains the same: in fact, the Scherzo piece in Spanish manner with post-impressionist harmony;
 - b. A **transformational** (designed for effective transformation) one, as in the case of Lyatoshynsky: previous forms of the theme are changing permanently, varying its character towards more formidable and complex one through the piano cycle "Reflections", than to more and more disintegrated sound image through the Fourth symphony by Borys Lyatoshynsky.
5. According to the Ukrainian musicologist's, Victor Moskalenko's concept:
 - a. Ravel's approach to self-orchestration is based on the **intonation reproductive** way of interpretation - i.e. to another mirror (orchestral despite piano one) image of the same intonation model.
 - b. Lyatoshynsky's approach to self-orchestration is based on the **intonation productive** way of interpretation - i.e. based on intensive and dramatic inner reflections of his dynamic creative mind.
6. Further perspectives of the research are:
 - a. Studying of other self-orchestrations of different authors, including Ravel and Lyatoshynsky.
 - b. Studying self-reediting of the scores, such as Stravinsky's versions of "Petrushka".
 - c. Development of philosophical items about self-rethinking of one's creativity as an existential problem.

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THE CHERUBIKONS OF UKRAINIAN COMPOSERS OF THE 20th–21st CENTURIES: THE SPIRITUAL GENRE IN MODERN STYLISTIC INTERPRETATION

MARYNA VARAKUTA¹, DARYNA KUPINA²

SUMMARY. There are considered the features of the Cherubikons as a special troparion in the system of Orthodox worship. It is emphasized that the singing of the Cherubikon is characterized by extraordinary splendor and solemnity; historically, it always stood out noticeably from other chants. It is indicated that the style of the Cherubikons of various stages of the development of the liturgical singing was influenced by the general style panorama of that era. It is determined that, despite this, during each of the historical eras, significant samples of the Cherubikon were created, which retain visible connections with the genre invariant, based on the reliance on the text, strophic and melodiousness. It is determined that the Cherubikons performed in churches today are stylistically simple, but very convenient for choral singing. Separately allocated spiritual music, written not for church use, but for concert performances by modern composers. It is revealed that Cherubikons songs written by modern Ukrainian composers belong to sacred music and have no direct links with liturgical practice. They are individual author's implement of the canonical text. The musical language of these Cherubikons is extremely complex and involves the use of modern composition techniques. This allows composers to embody the symbolism of the content of the liturgical text and a new look at the traditions of Christian singing.

Keywords: Cherubikons, sacred choral music, sacred music, music of modern Ukrainian composers, musical style, musical genre, musical language

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In the Orthodox church tradition, from the beginning of its existence singing was an obligatory component of worship. Over time, Orthodox church chants were transformed, but some of their initial signs remained unchanged. Among them, there is the corpus of liturgical texts intended for singing. The number of texts that were sung (not proclaimed) from ancient times included the Cherubikon (transliterated, "Izhe cheruvymy"). It is in the central, culminating moment of the worship and symbolize the majesty and sacrifice of Jesus Christ.

In the ordinance of ancient Greek-Byzantine Church, the singing of the Cherubikon was characterized by grandiosity and solemnity. That part of the Church service noticeably stood out from other chants. Now the Cherubikon refers to the unchanged part of the Orthodox liturgy and is included in the musical and liturgical cycle.

The chants performed in the temples today are stylistically uncomplicated, but they are well adapted for choral singing. Much more complex is spiritual music, written not for church usage, but for concert performances. That is directly related to the Cherubikons.

Therefore, a special attitude to the Cherubikon in the system of Orthodox worship and the design of its musical part, as well as a large number The Cherubikons created during the millennium, **actualizes** studying of the role and significance of the Cherubikon in the practice of ancient and modern liturgical singing.

The purpose of this study is to determine the role of the Cherubikons in the music of modern Ukrainian composers.

To achieve the goal, it is necessary to solve the following **tasks**:

- define the Cherubikon, explain its essence and the symbolic meaning of its text;
- to make a historical review of the Cherubikon at different stages of the development of liturgical singing (monody, partes polyphony, musical classicism, 19th – 20th centuries) ;
- to determine the musical style, features of the musical language, the specifics of the reflection of Christian symbolism in the Cherubikons written by modern Ukrainian composers.

Methods of research

The research methodology is based on the method of musical-theoretical and style analysis, as well as on the comparative method. The method of musical and theoretical analysis contributed to the study of musical texts of The Cherubikon, the analytical method became the basis for identifying the musical style of the examined pieces, comparative – for comparison the music of different eras.

Results and Discussions

The Cherubikon (Greek Χερουβικός Ὕμνος) or Cherubic Hymn is a troparion performed in all churches during the ordinance of the Byzantine rite at Liturgy of John Chrysostom and Basil the Great (except for the days of Holy Thursday and Holy Saturday). The choir sings it at the Great Entrance, that divides The Cherubikon into two parts.

According to most modern liturgists, the Cherubic Hymn is not a prayer, but a description of actions that invisibly occur now of the Divine Liturgy³.

The Cherubikon was added as a troparion to the Liturgy in 573 under the Byzantine emperor Justin II. During the baptism of Kievan Rus (988) the Cherubic Hymn was already a legal part of the Liturgy of the Byzantine rite and had a special musical feature. It was the musical center of the Divine Liturgy, its most beautiful chant, parts of which were divided by the action of the Great Entrance. At this time the Holy Gifts were taken out from the side doors of the altar. It was bread and wine, symbols of the New Testament and Priest of Jesus Christ. Also, the priest in the Royal Gates said a prayer for all Christians. Therefore, the Great Entrance during The Cherubikon symbolized the Christ's voluntary consent to cross suffering and death.

Here is the text of The Cherubikon from the beginning was concluded in Greek:

Οἱ τὰ Χερουβεῖμ μυστικῶς εἰκονίζοντες,
καὶ τῇ Ζωοποιῷ Τριάδι τὸν Τρισάγιον ὕμνον προσάδοντες,
πᾶσαν τὴν βιωτικὴν ἀποθώμεθα μέριμναν,
ὥς τὸν βασιλέα τῶν ὅλων ὑποδεξόμενοι,
ταῖς ἀγγελικαῖς ἀοράτως δορυφορούμενον τάξεσιν.
Ἀλληλούϊα, ἀλληλούϊα, ἀλληλούϊα

The Old Church Slavonic text is a translation from the Greek original. The Cherubikon consists of two parts that are sung separately from each other. Between the chants, the liturgical action continues, the Great Entrance takes place, the Holy Gifts are taken out. In the action of the Great Entrance, all Byzantine military symbols that are not characteristic of the East Slavic world are preserved.

The Church Slavonic text of The Cherubikon gained in the worship of the Orthodox rite not of literal, but of symbolic significance. The lyrics organically fit into the melodies and numerous tunes of the Cherubic Hymn, created over several centuries.

³ Cherubic song and the Great Entrance: the apogee of the Liturgy. URL: <https://rivne.church.ua/2016/09/13/xeruvimska-pisnya-i-velikij-vxid-apogej-liturgiji/>

The centuries-old development of the ancient Ukrainian church monody led to the appearance of unique samples of the Cherubikon, the distinctive features of which were strophic and melodiousness, which brought them closer to spiritual songs and song folklore. Olga Shevchuk⁴ who researches the ancient Ukrainian church monody in her publication indicates that the singing-chorus structure of the stanza of a spiritual song (a + a1 + b + b) was associated with the repetition of some lines of text and the assignment of certain melodies to them. Also, in the church one-part singing (monody) of Cherubic Hymn versus-chorus structures are usually absent because when the musical stanza is repeated, another text is sung. Even so the general structure of the hymn is preserved. It can appear with the repetition of the original melodic line (a + a1); sometimes – with its transposition to a new height (a + a1 + a2) and subsequent intonation renewal of the material (b + c); sometimes with reprisal features (b + a). The intonation and structure of the Cherubic Hymn made them convenient for harmonization and singing into three voices, with the formation of a cantonal⁵ texture. This peculiarity opened the way for the development of partes polyphony within the monody. In the future, the themes of the Cherubikons will be quoted in the numerous partes concerts.

The period of partes polyphony (17th – the first half of the 18th century) was affected not only by a change in the number of voices in the Cherubic Hymns. At this time, musical-liturgical cycles arose and the Cherubikon was included in its composition as one of the central, main part. An important feature of the Cherubikon, inside the Partes art, is the abundance of choral voices (the most common are compositions of eight and twelve voices), which makes it possible for the formation of a powerful sound and operation by performing and expressive means of the so-called multi-choirfulness.

Another innovative influence of partes polyphony is the entry to the Divine Liturgy features of Concerto. The Cherubikons have also been affected by that fact. In its melody and texture, they almost do not differ from part concerts. These features, indicating a purely Baroque style, were a method of separating The Cherubikons from other chants of the polyphonic partes Liturgy.

The era of musical classicism (the second half of the 18th – the beginning of the 19th century) is extremely bright and important for the Cherubic Hymn. First, church music has become a product of not collective or anonymous, but consciously author's creativity; at this time the brilliant composers appeared (Maxim Berezovsky, Dmitry Bortnyansky, Artemy Vedel, and others). Secondly, the stabilization of the structure of the musical and

⁴ Olga Shevchuk, *op. cit.*, p. 58–70.

⁵ Ukrainian cant is a household urban song of the 17th – 18th centuries.

liturgical cycle is completed (for the first time – in the Liturgy of Berezovsky), while in the partes Liturgies the number of parts was not yet regulated and could change arbitrarily. Thirdly, the music of the Church practice, to which the Cherubikon belonged, got rid of the unusual signs of concertedness and elements of excessive baroque splendor, and began to amaze with its simplicity and high aesthetic perfection.

In the 20th century, in the musical interpretation of the Cherubikon, we can observe a tangible stratification into liturgical tradition and concert and performance practice. The first direction continues the development of church singing in the stylistic conditions of relative simplicity, formed during the 19th century. The second direction is a manifestation of individual author's position in referring to canonical texts and is considered the spiritual sphere of creativity, despite the lack of direct links with liturgical practice. Church performance of that music is impossible due to the extremely complex musical language of these chants. A sign that combines both lines is the tendency to revive traditions, which in each sphere of composer's creativity is understood in its own way.

The authors of the Cherubikons intended for church use tried to revive the aesthetic qualities of ancient singing, which were common before the implementation of polyphony. The authors of the Cherubikons, intended for concert performance, traditionally understood all periods of development of ancient Ukrainian musical culture, including both spiritual chants – medieval (or early modern) monody, part singing of the Baroque era, choral concerts of the Classicism era (the second half of the 18th century), chants of the 19th century, and folklore manifestations – cants, spiritual songs, etc. The Cherubikons, that represent both branches of composer's creativity, are completely different in their musical language. They are united by an understanding of the sacredness of the liturgical text, to embody the symbolism of its content and imagery. In the manifestation of these ideas, in some cases there is a clear observance of the traditions, in others – a pronounced individual author's position.

From the beginning of the 90s of the 20th centuries in Ukraine there was an outbreak of composer's interest in sacred music because of the natural moral and religious orientation of human consciousness. "Rooted in the cultural layers of the past, spiritual and religious music provides a reliable connection with the national tradition and, at the same time, creates a significant perspective of new creative searches, subjective interpretations, interpretations of form and content from the standpoint of moral requests"⁶.

⁶ Oleksandr Tyschenko, *op. cit.*, p. 275.

After several decades of atheistic propaganda and a ban on free religion, several generations of composers changed in the country. At the turn of the 80-90s, when all prohibitions were lifted, the so-called “generation of sixties” – artists born in the 30s of the 20th centuries and brought up in the traditions of atheism. They had no idea how to write sacred music for the church, and began to write it for concert performance, turning to canonical church genres and canonical texts and using the means of modern musical language that they used in music not related to spiritual texts.

Such works were not performed in churches during worship, but reflected the spiritual theme, revealed the views of composers on the world of the sacred, the attitude to eternal Christian values, to their understanding and perception. The generation of composers of the sixties, in whose work the indicated trends were reflected, includes the classics of modern Ukrainian music such as Lesia Dychko, Myroslav Skoryk, Yevhen Stankovych, Valentin Silvestrov, Leonid Hrabovsky etc. Using the texts of the Liturgy of John Chrysostom, they wrote beautiful examples of The Cherubikons full of Divine light, high philosophy, and Christian ethics.

Composers of our time believe that in spiritual music the most important is the transmission of its deep essence. According to one of the most famous Ukrainian composers of today, National Artist of Ukraine, Yevhen Stankovych, when a composer undertakes to write such a music, he must know God's words from the Bible: “I discovered the Bible at a mature age. My friend, talented Lithuanian composer Osvaldas Balakauskas presented it for my 40th birthday. Like most of my peers, I had no idea about the biblical texts, about the Ten Commandments of the Lord, because the words “God”, “the Bible” at that time were even dangerous to speak. It took a long time to comprehend the Words of God, try to understand their deep essence and dare to voice an appeal to the Lord. The Bible makes it possible to know spiritual values and their foundations – the Ten Commandments, which should constitute the essence of the existence of mankind. The world has been arranged for centuries so that everything important for a person must be fought. Good must be gained, and evil, alas, already finds a person. Therefore, while a person lives in this world, he must do everything to fill this world with good»⁷.

Modern composers tend to write music for church service, but their desires and opportunities to convey deep spiritual meaning by means of modern composer technology are unacceptable for the Service of the Orthodox Church. Therefore, they write spiritual music on sacred texts, including the texts of The Cherubikon, for concert performances. However, this music has a spiritual status because of its connection with liturgical texts and canonical genres of Orthodox-Christian worship.

⁷ Oleksandr Tyschenko, *op. cit.*, p. 272.

The Cherubikon by Myroslav Skoryk (1938 – 2020)

The Skoryk's Cherubikon is a part of the Liturgy of St. John Chrysostom. It was written for soloists and a mixed choir a capella in 2005 (in the same year the work was published in the series "Kyiv Choir Library"). It is the ninth number of the liturgical cycle.

The Cherubic Hymn has a thin chord texture, which was necessary to create textured arches to other chants of the cycle to give integrity and completeness to its overall Liturgy structure. The transparency of the texture is one of the signs that relate this Cherubikon with canonical chants. However, other components of musical language, in particular tonal features, reflect the individual musical style of the composer and are quite complex.

As Ostap Manulyak notes, "Skoryk applies in this work the traditional for his individual style manner of constant tonal and sudden chromatic shifts and modulations. An important role is played by polarity on the axis of second (A - b, h) and third (A - c) comparisons"⁸. Despite the bright color of such comparisons, they do not correspond so much to the church rules as to allow the performance of this Cherubic Hymn in the church for worship (except in the case of an experiment).

Here are some other observations of Manulyak regarding Skoryk's Cherubikon: "With regard to appeals to the traditions of religious music of the past, it should be noted an appeal to the Renaissance-baroque cantonal layer and the heritage of baroque part concerts and samuilic⁹ tradition, that in general is uncharacteristic for the Skoryk's style. Rather atypical for the composer's individual manner is the usage of a parallel chord movement, that reminds polyphony on archaic folklore traditions"¹⁰.

Therefore, there is a connection with the traditions of Ukrainian sacred music, but not in the generally accepted, but in the author's sense. The concept of tradition is also individually understood: the composer tries to modernize it through the saturation of music of the Cherubikon by expression and sharpness. The main conclusion after acquaintance with the music of this Cherubikon is about the approximation of Skoryk's bright individual style, "one of the characteristic features of which is attention to expressive, coloristic and phonically qualities of chords, to the character of sacred music used in the church"¹¹.

⁸ Ostap Manulyak, *op. cit.*, p. 109.

⁹ "Samuilki" or "samuilkov tunes" – are ritual chants of the Ukrainian church of Galician land.

¹⁰ Ostap Manulyak, *op. cit.*, p. 110.

¹¹ Ostap Manulyak, *op. cit.*, p. 110.

The Cherubikons by Lesia Dychko (born in 1939)

Lesya Dychko is not only a talented composer, but also an activist in the field of spiritual life of Ukraine and Ukrainian culture. She was the chairman of the jury of the Christian Youth Forum of Ukraine (Kyiv, 1999), the organizer of anniversary concerts in honor of the 100th anniversary of the birth of Patriarch UAOC Mstislav, the organizer of the concerts of the Spiritual Youth Week, etc. Lesya Dychko is the author of three Liturgies on the texts of John Chrysostom, which include beautiful Cherubikons. They embody the understanding of spirituality in the individual author's manner.

According to Dychko, «Spirituality is man's richest treasure, his divine Being. The miracle of folk intonations, which was accumulated over thousands of years by the Ukrainian people, the unique beauty of the Kyiv chant, I wanted to combine with the depth of the spiritual texts of the Bible, the spiritual world of a Christian man. The days when I had been working on the Liturgies were the happiest in my life. I was very worried about how they would relate because I was the first woman who dared to write the Liturgy in the Slavic, and maybe in the Christian world. But in this I see the divine call of the woman-progenitor to express the deepest, the petition for forgiveness and salvation of our souls, for God's churches of unity in an extremely difficult time, at the turn of the millennium, at the time of the greatest anxieties for the fate of the world, for the preservation of life and spirituality»¹².

Lesya Dychko's Cherubikons contributed to the revival of the Ukrainian tradition of author's sacred music. They have specific author's genre-stylistic features and bright emotional coloring, their texture and musical language are complex, they come across features not inherent in canonical singing – individualization of themes, sonority technique, complex chord verticals and harmonic progressions, atonal consonances and clusters, elements of heterophony, parallelisms. Along with modern composer technique, Dychko turns to Ukrainian folk traditions, which gives the music a bright national color.

Her Cherubikon from The Solemn Liturgy is a vivid example of the author's interpretation of ancient liturgical melodies. Along with medieval Orthodox tunes, there are signs of Ukrainian baroque and the strictness of classical forms. Stylistic features of music of past eras are combined with the bright, rich emotional colors of the author's musical language.

¹² Orysyia Pysmenna, *op. cit.*, p. 158.

The Cherubikon by Hanna Havrylets (1958 – 2022)

Ukrainian composer Hanna Havrylets belongs to a generation of musicians whose teachers were composers of 1960s. She was a student of Miroslav Skoryk. In her music she professes the same values as the generation of her teachers, especially in relation to spiritual music and the problem of spirituality in common.

“Music of Hanna Havrylets that bases on canonical texts represents the organic share of modern composer’s creativity, dedicated to the liturgical theme. These are wonderful examples of the national cultural and historical tradition, which at the turn of the 20th – 21st centuries have become widespread, becoming almost an obligatory indicator of the composer’s entry into the modern artistic process. How diverse is its palette, indicates not only the pieces of different authors, but also numerous festivals of spiritual creativity and performance. Intensive deployment is facilitated by the impressive flowering of performing skills, the restoration of sound ideals of different eras, work on the development of specific qualities of Ukrainian intonation”¹³.

The Cherubikon for mixed choir was written by Hanna Havrylets in 2001 as a separate liturgical song. It impresses with the refinement of sound beauty and other purely aesthetic qualities of sound. This impression relates to the usage of sonority music effects, which manage to create an extraordinary elegance of presentation and perception of music. For the canonical Cherubikon Hymns such methods of composition are completely uncharacteristic. Observance of the tradition is noted in the compositional division of the musical text into two parts, in accordance with the canonical text and the appearance of through symbolic ideas, particularly the symbolism of angel singing (with lyrics “the three-sacred song is caressing”), which was present in the canonical Cherubikons even of ancient eras.

Regarding the combination in this music traditional and individually author’s principle, the researchers note: “The originality of this work is manifested in the features of the theme deployment”¹⁴. The composer traditionally separated the first three poetic stanzas but builds their dramaturgy on an integral intonation complex. Typical for the Cherubikons compositional sequence A – A1 – A2 (that is a result of individualization of structures of each of the three stanzas) acquires a different form with a clear strengthening of procedural as a kind of realization of a single intonational idea, where themes of each three stanzas develops so freely that after the initial phrases one gets the impression of its complete renewal”¹⁵ [p. 41].

¹³ Yuliya Puchko, *op. cit.*, p. 188.

¹⁴ In Ukrainian – “rozgortannya” – a special term used to refer to a particular polyphonic development associated with reincarnations of the theme.

¹⁵ Tetyana Maskovych, *op. cit.*, p. 41.

A feature of the melodic and structural basis of the Havrylets' Cherubikon is a short two-bar phrasing in the initial constructions, which is further overcome by the appearance of wider melodic lines. It is based on a narrow-volume singing with third dubbing in soprano parts, sounding against the background of sustained pedal tones in the lower voices of the choral score and forming soft-sounding harmonies that are typical for modern music. Later the initial melodic phrase germinates in other voices of the choral tissue. Its tonal appearance changes by reharmonization and timbral renewal. Despite the greater melodization of voices, the presence of pedal tones remains a sign of texture, which creates unusual sonority effects for canonical singing.

The imitative "echoes" between the soprano and tenor parts, which expound the basic intonation material, acquire symbolic significance, creating the impression of "a peculiar echo of human and Heavens"¹⁶, that reminiscent the technique of partes polyphony. In general, the flow of melody clearly indicates the symbolic connection of angelic singing with the world of those who seek to become like cherubs. The idea of creating such a sound effect is not new, but its embodiment by means of modern musical language indicates individual manifestations.

The second part of the Cherubikon (transliterated, "Yako za Tsarya") is given by the composer in contrasting comparison with all previous expositions in which initial intonational and textural models gradually sprouted. The contrast of music is manifested in tempo-dynamic, textural and articulation changes. Only the usage of pedal tones is associated with the material of the previous section. The leading melodic voice is the tenor, evoking symbolic associations with the image of the King, and on the other hand, reproducing elements of male monastic singing. The dynamism of the subsequent presentation is formed by the consistent imitative introduction of voices (bass – tenor – alto – soprano), reminiscent of the initial presentation in fugue or fugato and giving the effect of gradual coverage of the range and the impression of extreme mobility.

Conclusions

Numerous versions of the Cherubikons were created during different stages of the development of liturgical singing in Ukraine (one part singing, partes polyphony, musical classicism, 19th – 20th centuries). During the ancient periods of the development of Orthodox sacred music in the

¹⁶ Tetyana Maskovych, *op. cit.*, p. 42.

field of church singing, extremely high, creatively, and artistically perfect results were achieved. The development of the ancient Ukrainian church monody led to the emergence of unique samples of the Cherubikons, the distinctive features of which were strophicity and melodiousness, which brought them closer to spiritual songs and song folklore.

The period of partes polyphony (17th – the first half of the 18th century) was affected not only by a change in the number of voices in Cherubikons. At this time, musical and liturgical cycles arose, and the Cherubic Hymn was included in their composition as one of the central, main parts. The abundance of choral voices makes it possible to form a powerful sound and operate with performing and expressive means of the so-called multif-choiriness and penetration of signs of concertedness – features indicating baroque style. Extremely bright and important were Cherubikons of Berezovsky, Bortnyansky, Vedel and other composers of Classical period. The music of their Cherubic Hymns lost the signs of concertedness and other elements of excessive baroque splendor and began to amaze with its simplicity and high aesthetic perfection. The simplicity of the musical style of the Cherubikons that sung in temples very well conveys the essence of Christian aesthetics and attitude, reproducing a state of peace, prayer, sacrifice, and forgiveness.

The Cherubikons written by modern Ukrainian composers reflect the manifestation of individual author's position in reading of canonical texts. They are considered spiritual music, despite the lack of direct links with liturgical practice. The musical language of these Cherubikons is extremely difficult. The individual author's position is manifested in special comprehension of the sacred liturgical text; in attempt to embody in music the symbolism of that text, as well as the attitude to the problem of the revival of religious music tradition.

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MICROANALYSIS OF A MUSIC THERAPY SESSION SEGMENT WITH AN AUTISTIC CHILD

MIRJÁM BORZÁSI¹, CATHERINE WARNER², LOIS VĂDUVA³

SUMMARY. The following microanalysis helps analyze an essential aspect of a music therapy session with a child diagnosed with autism. This detailed analysis highlights how essential music is in this little girl's life, both in expression and communication. Microanalysis in music therapy aims to critically analyze the therapy process, focusing even on the smallest elements from a musical and therapeutic view.⁴

The music therapy sessions with this client and the analysis are based on the theory of communicative musicality developed by Trevarthen and Malloch.⁵ Just as Malloch⁶ argues that communicative musicality between mother and infant has three essential parts - pulse, timbre, and narrative - so it is observed that the analyses of the segments chosen were based on these principles. The narrative of the musical interaction between the client and therapist points to the fact that it expresses innate motives for sharing emotion and experience with other people and creating meaning in shared activity. It allows two people to share a sense of passing time and to create and share the emotional framework that evolves through this shared time.

Keywords: Music therapy, autism, communicative musicality, microanalysis, attunement, psychology.

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⁴ Wosch, Thomas, and Tony Wigram. *Microanalysis in music therapy methods, techniques and applications for clinicians, researchers, educators and students*. Jessica Kingsley Publishers, 2007, pp. 13–28.

⁵ Malloch, Stephen, and Colwyn Trevarthen. *Communicative musicality exploring the basis of human companionship*. Oxford University Press, 2009.

⁶ Malloch, Stephen. "Mothers and infants and communicative musicality". In *Musicae Scientiae*, vol. 3, nr. 1., 1999, pp. 29-57.



Introduction

Microanalysis is a method of analyzing and documenting the music therapy process⁷. This therapeutic tool can provide significant insight and a means of assessing the relationship between the client and the therapist, as well as a means of assessing the therapeutic process.⁸

This research highlights the analysis of an essential part of a therapeutic process with a 6-year-old child that we will call Bird.⁹ We chose this pseudonym because it fits the client. Like a bird, the client flies away if she feels scared; however, she will come close if she feels safe. Also, just as each bird species has its unique song and form of communication, this client has a unique way of communicating, which was necessary to learn to establish a connection. Furthermore, the idea of birds and the sky appeared to bring a feeling of peace and joy to the client.

Bird was diagnosed with autism and has displayed a delayed psychological development. Upon first meeting Bird, she remained distant and avoided eye contact, rarely responding to questions, and often remaining nonverbal. She gave the impression of lacking a true sense of self. Her parents chose to pursue music therapy sessions in the hope that it would give her more opportunities to express herself, make connections, and develop her communication skills.

As a result, the principal aims of the music therapy sessions were to establish a form of communication and to foster a sense of safety and acceptance.

About the sessions

In this section, we draw on the idea of affect attunement as conceived by Daniel Stern, where the therapist attunes to the gestures, sounds and moods expressed by the client through their own music and body posture.¹⁰ Another important theoretical basis that helps frame the music therapy sessions with Bird is Communicative musicality, which explains the intrinsic musical nature of human interaction.¹¹

⁷ Wigram, T., & Wosch, T. *Microanalysis in music therapy methods, techniques and applications for clinicians, researchers, educators and students*. Jessica Kingsley Publishers, 2007, pp. 298-316.

⁸ Ibidem.

⁹ We have changed any identifying elements in this study to protect the client's identity.

¹⁰ Stern, Daniel N. "Affect attunement". In *Frontiers of infant psychiatry*. vol 2, 1985.

¹¹ Malloch, S., and Trevarthen, C. Op. cit.

Over 20 weeks, Bird benefitted from 11 music therapy sessions. During the first session, Bird showed great interest in music for the piano since it was the only available instrument in the room. As the therapist introduced more instruments during the sessions, Bird showed greater interest in the ukulele, which she called the 'little guitar'. Another essential aspect during the first session was that Bird noticed a painting palette in the room and asked if she could paint. Painting became an essential part of the music therapy sessions and something that Bird looked forward to. After a few sessions, the music therapy sessions started forming a predictable pattern, such as focusing on instruments like the ukulele and piano. After spending some time on the instruments, the therapist and Bird would continue with watercolor painting. Sometimes, Bird would accept to return to instruments after painting. Some sessions included improvisational playing, and she often asked the therapist to sing specific songs accompanied by the ukulele, the guitar, or together on the piano.

One of the challenges of the work was to develop a connection and a means of communicating with the client. Based on early observations and the observations of her family, Bird can be considered pre-verbal. However, she was primarily nonverbal in her interactions with the music therapist. She noticed and mentioned several things *to herself*, often telling herself stories and immediately mentioning whatever came to her mind. She rarely answered direct questions, but she always expressed her wishes. Regarding attachment, she appeared to display an avoidant attachment type.¹² Despite the challenge of communicating verbally with Bird, there were a few moments during the music therapy sessions in which there was a significant connection. For example, during the third session, she started singing with the therapist and mirroring the therapist's guitar play on the ukulele. This was an example of musical attunement between the therapist and the client.

The microanalysis segment

The chosen segment for this microanalysis is from a music therapy session that took place two months after starting the therapeutic process. It is based on a video recording from the seventh music therapy session. This segment marks a significant moment of the therapeutic relationship and is therefore the reason for which it was chosen for closer analysis. Firstly, because it was the first time that this kind of musical expression and improvisational

¹² Bowlby, John. "The Bowlby-Ainsworth attachment theory." In *Behavioral and Brain Sciences* 2, no. 4, 1979, pp. 637-638.

communication took place. Secondly, there was a level of response and participation from the client that had never been seen before.

The seventh session started with painting, an activity that Bird had yet to finish in the previous session and was keen to continue. The therapist joined the client in this painting activity. Usually, during the art moments, the therapist would put on soothing classical music that they listened to quietly while painting with watercolors. However, in this session, the therapist made an unplanned change because she did not use recorded music while painting which is a way of working with music 'receptively'. Instead, she started actively singing and improvising about what they were painting, or other aspects related to their activity. The therapeutic aim of this change was to encourage Bird to improvise whatever she wished or felt comfortable sharing musically. This change appeared to immediately appeal to Bird, as she started responding musically to the therapist's singing, thus starting a sing-song conversation.

During the chosen segment for this microanalysis, there was a significant deepening in the therapeutic relationship that continued in the following sessions, especially during the improvisational singing moments.

The following analyzed examples come from the second half of the session, which lasted 17 minutes and highlighted the improvisational interaction between Bird and the client. There is a half-minute section at the beginning when Bird responds for the first time by singing/chanting. This is followed by a more extended section in the middle of the session, and finally, in the end, we can observe that her responses appear to be fully developed.

Microanalysis of the musical communication between the therapist and the client

We have divided Bird's answers into two types:





















- A concrete, direct response to the therapist, marked with a blue star.
- Indirect responses, where the client either continues the therapist's singing themes or continues singing, but on other subjects. In these moments, there are alternating mirroring moments in which the client sometimes leads, and other times, the therapist leads. It seems like a musical play or like throwing a musical ball at each other. These types of responses are predominant in the analyzed sections¹³.

¹³ Our musical interactions were in Hungarian.

MICROANALYSIS OF A MUSIC THERAPY SESSION SEGMENT WITH AN AUTISTIC CHILD

The following figure represents the graphic legend detailing nonverbal cues:

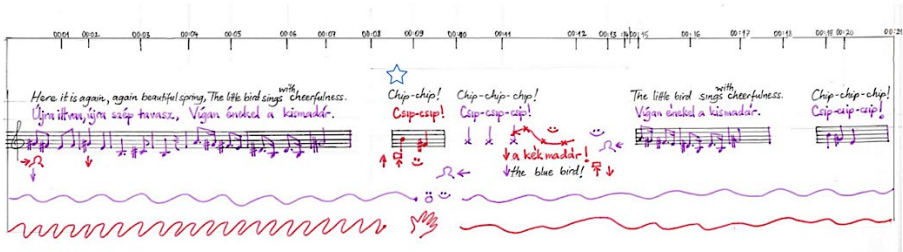
Figure 1

	CLIENT SINGS		CLIENT LOOKS UP		CLIENT PAINTS/WORKS WITH HER HANDS
	THERAPIST SINGS		THERAPIST LOOKS UP		THERAPIST PAINTS/WORKS WITH HER HANDS
	CLIENT TALKS		CLIENT LOOKS AT THE CAMERA		THERAPIST LOOKS SURPRISED/AMAZED
	THERAPIST TALKS		THERAPIST LOOKS AT THE CAMERA		DIRECT RESPONSE FROM THE CLIENT
	CLIENT LOOKS DOWN		CLIENT LOOKS AT THE THERAPIST/HER WORK		
	THERAPIST LOOKS DOWN		THERAPIST LOOKS AT THE CLIENT/HER WORK		
	CLIENT'S HAND GESTURES		CLIENT SMILES SMALL/ BIG		
	THERAPIST'S HAND GESTURES		THERAPIST SMILES SMALL/ BIG		

Legend

First segment (21 seconds)

Figure 2



The graphic score of the first segment

This introductory short excerpt contains the first moment when the therapist received a concrete answer from Bird. The response seemed fully aligned with what the therapist was saying, indicating that the client was paying attention and comprehending the meaning of the improvised song. The song's theme was spring, and the first line that the therapist sang (in E major) had the following words: "Here it is again, again, beautiful spring, The little bird sings with cheerfulness."

As the video recording of this session shows, the client started painting with sudden, fast, nervous movements. As soon as the therapist started singing about the bird, the client stopped painting, raised her head, and looked into the camera that was recording the session. She smiled, gestured with her hands, and emulated the little bird's voice: "Chip-chip"¹⁴, staying in tune (b-f#).

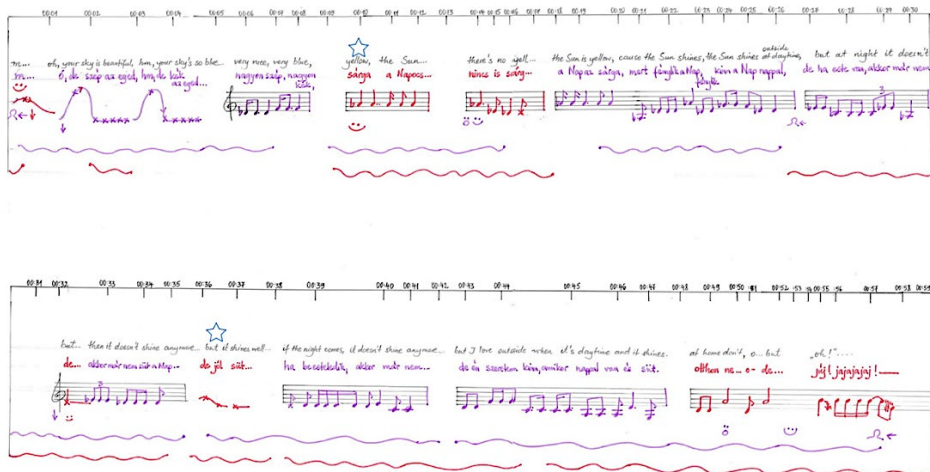
The therapist immediately responded to this, whispering - "chip-chip-chip," while Bird continued to add her thoughts, "The bluebird!". Perhaps the thought of the little bird reminded her of something else, which included a bluebird. The song did not specify the bird's color, so this was the client's contribution. This interaction is an example of 'affect attunement', as the therapist imitated the feeling of the rhythm and words, although slightly softer so as to empower Bird to sing more. 'The little bird sings with cheerfulness' indicates the therapist's attunement to the feeling of Bird's verbal expression.

The therapist then repeated the line "the little bird sings with cheerfulness" and then finished with the "chip-chip" to connect both elements of the interaction. During these moments, the therapist tried to connect with what Bird was doing and saying and wanted to encourage her to develop her ideas and thoughts further. Interestingly, the client's painting movements became calmer and more subtle as musical communication developed. Another significant aspect is that the connection between the therapist and Bird did not include eye contact. However, Bird's eye movements change during these moments, as she looks up from her work and sometimes looks over at the therapist's artwork. To the therapist, this connection through art and music felt equivalent to eye contact.

¹⁴ The English version would be "tweet-tweet."

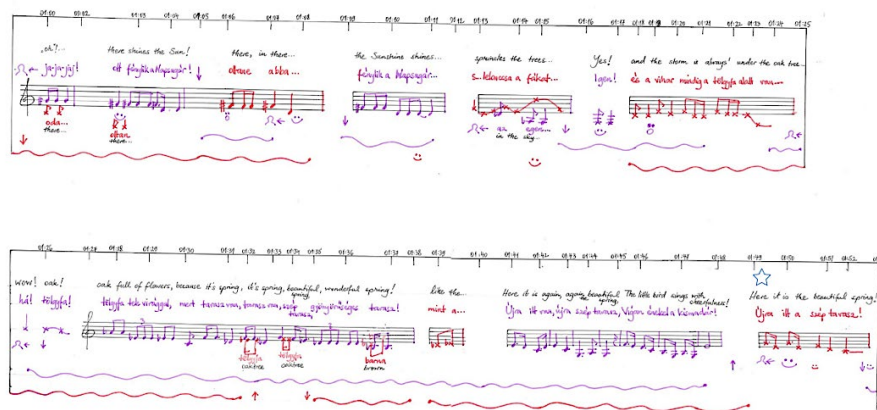
Second segment (1 minute, 53 seconds)

Figure 3



The graphic score of the second segment, 1/2

Figure 4



The graphic score of the second segment, 2/2

This section marks the development of this musical communication in which the therapist continues with the sing-song conversation, and Bird responds. Since this section is more complex than the previous one, we have

divided it into three categories of analysis: from a thematic point of view, from a musical perspective, and from an affect attunement point of view.

Reflection from a thematic point of view:

During these moments of musical communication, specific themes unfold sequentially: Sky - Sun - Trees - Oak - Spring. The subject that opened up these themes is the color blue. The therapist responded musically to Bird's humming, saying, "Hm, how nice is your sky, hm, how blue it is..." The reason for which the therapist chose these words is that colors are one of the client's favorite subjects. Bird responded in the same tune, "Yellow is the Sun..." followed by "There is no yellow." This last sentence could have referenced the fact that she was running out of the color yellow while painting. The therapist continued the dialogue by singing about the sun shining outside during the day but not at night. Bird responded to these words by saying, "No, it shines..."

After this interaction, Bird interrupted the musical dialogue but took the melodic world further. She exclaimed musically, "O, ne, jajajaj," which could have reflected many things: storytelling, unspoken emotions, and many thoughts. In essence, this musical connection was not about the message but rather the excitement of the storytelling, the transcendence, and this immersion in the chanting game. The therapist started smiling widely at this point as a unique harmonization occurred. The therapist responded in an echo: "jajajaj!" "The sun is shining there!"

After the first minute, Bird continued singing, "Storm is always under the oak tree," while she was painting trees. The therapist looked at her artwork and circled back to the idea of spring and then the song about spring. Finally, Bird responded, "Here it is again, beautiful spring!"

Reflection from a musical point of view:

In general, the therapist's melody line resembles a singable tune with simple intervals and rhythm. In reflection, the melody seems to be inspired by children's folklore. As soon as the therapists started singing a minor or major third, Bird responded by mirroring the tune immediately.

At the beginning: D flat major

00:39: C major

00:55 D major

01:27 D flat and C between

01:41 C major

These keys can only be detected with relative accuracy and stability, as they are often altered by the speech forms between speaking and singing. Thanks to Bird's good musical ear, the melodic world remained fluid.

Reflection from Daniel Stern's affect attunement point of view:¹⁵

Daniel Stern's theory of affect attunement highlights the special interaction between infants and their caregivers. The basis of attunement is not just imitation or mirroring but also reading and mapping each other and continually encouraging the infant's expressions by responding to them so that the infant can read them (Stern, 2018). The word 'attunement' has a musical connotation, which is why this connection is essential to music therapy. Music is a substitute for words and the best means for unspoken feelings and self-expression. The affect attunement can be precisely defined in time, intensity, and form. It can be a longer or shorter interaction, a very obvious or a more subtle manifestation, and it can be manifested in movement, vocal expression, and facial expression. These are precious and essential moments, regardless of the child's condition. Their essence impacts all subsequent interactions, relationships, and self-expression.

As the legend indicates, we have used blue stars to indicate moments of attunement, but Bird's musicality and playfulness often stand out in these segments. Her hand gestures and facial expressions (the smile) also appear to indicate when she behaves in highly attentive ways towards the therapist.

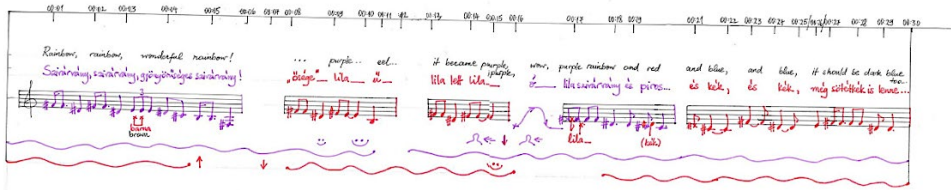
The following key moments are graded according to how much Bird had been engaging with the play and reflect how much she appeared to listen to the therapist's intonation and what she was saying:

- 00:10 -00:17 "The Sun is yellow..."
- 00:49 - 00:58 "oh, jajajajaj!"
- 01:49-01:53 "Here it is again, beautiful spring!"

¹⁵ Stern, Daniel. *The interpersonal world of the infant: a view from psychoanalysis and developmental psychology*. Routledge, 2018.

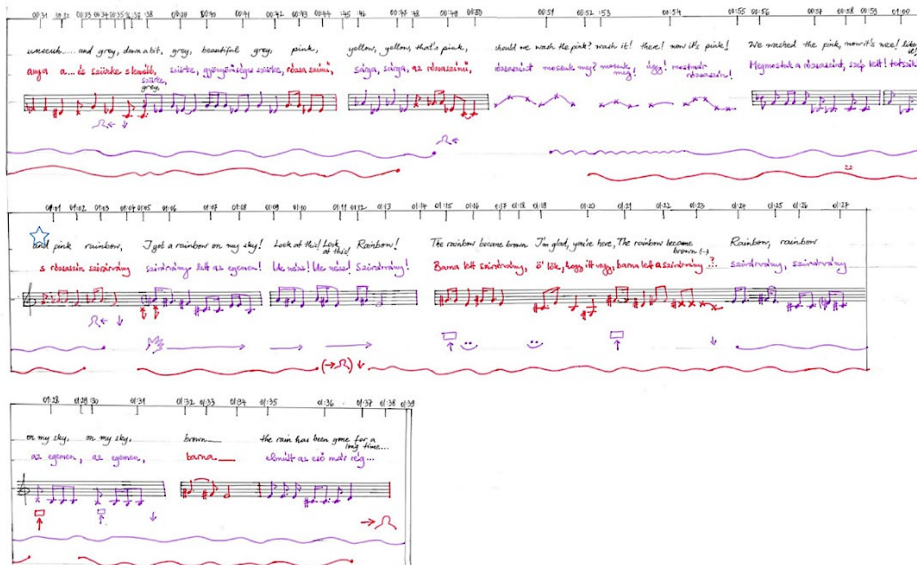
Third part (1 minute, 39 seconds)

Figure 5



The graphic score of the third segment, 1/2

Figure 6



The graphic score of the third segment, 2/2

Reflection from a thematic point of view:

This last excerpt is taken from the end of the session and reflects how Bird's musical play has developed. In this part, the changing world of colors, which appears to be her favorite, becomes the central theme.

As the therapist painted a rainbow, she also began singing about it. Bird answered in the same tone and voice movement, explaining that she was painting with purple. "I add red, then blue, dark blue..., then grey..." From the 39th second, there is a back-and-forth singing:

Bird: grey...
 Therapist: Grey...
 Bird: pink...
 Therapist: Yellow, yellow...
 Bird: pink...

At one point, the therapist noticed Bird struggling to clean up the pink paint, so she reached out to help. The client would rarely tolerate such a gesture in the past, but at that particular time, she seemed comfortable receiving help and singing: "A pink rainbow..."

The therapist invited Bird to look at her drawing: "Look here." However, Bird is preoccupied with her rainbow: "The rainbow has turned brown..." Furthermore, she continued to sing. Then, at the very end, the therapist mentioned that the rain had gone (referring to the meaning of the rainbow), and at last, at the very end of the session, Bird responded to the therapist's invitation and finally looked at her drawing.

It almost seemed that they "painted each other with colors." This back-and-forth singing was more flexible, and clearly, Bird enjoyed it.

Reflection from a musical point of view:

The singing consisted of simple motifs, with simple rhythms derived from songs, in a rubato tempo, which also applies to the previous parts.

00:01: B major
 00:39 E flat major
 00:56 B flat major
 01:06 E major.

The descending minor and major thirds appear to be the most useful, and Bird responded to those the most. Bird was constantly using the material that she had heard from the therapist and was processing it. Bird also changes the tonality at 00:39 when announcing "grey", so at 00:45 the therapist modulates at the mention of the color yellow. This back and forth play of tones also reflects the openness and flexibility of the interaction. The alternation of ideas, the appearance of new elements was also expressed musically. Here, moreover, the conversation is about color - a coincidence, but a reminder of the theme of musical synesthesia that has been so often explored.¹⁶

¹⁶ For example, in Christine Elisabeth Bronson's thesis *Making Meaning with Synesthesia: Perception, Aspiration, And Olivier Messiaen'S Reality*, (The Florida State University, 2013) she explores how different artists, like Olivier Messiaen or Wassily Kandinsky, perceived the presence of an artistic and musical synesthesia throughout the history.

Reflection in relation to attunement:

There seemed to be a constant alignment throughout this segment, with Bird frequently communicating and sharing musical material with the therapist.

- 00:08-00:15: ...purple...

- 01:14-01:23 - "The rainbow turned brown...". At this point, Bird sang: "I am glad you are here," which may have been a line from a song she already knows. However, the therapist responded to the positive nature of the phrase with a smile and enjoyed the potential implications.

- 01:38 – The session finished with Bird looking at the therapist's work and appearing interested.

Conclusions and reflections

This kind of "mothering" language that the therapist used and built this whole interaction proved how this musicality deeply has its roots in human interactions. (Trevarthen C., Malloch, S. 2000, p. 4) In Bird's case, however, the interaction could unfold from the level of "mothering" to a more musically advanced level, where it could occur in more concrete melodic and rhythmic structures. In this session, we can see what Carol M. and Clive Robbins call the "music child" being reached, which helps to unleash the true personality of the "condition child." He calls the "condition child" someone whose potential has not been released because of developmental or other psychological issues.¹⁷ According to them, it is through musical experiences that a child (whatever his abilities) can develop a new core of individuality.

Another important aspect is that the therapist and client also painted together – they worked with the same physical gestures together. It appeared they connected on multiple levels, both in music and art. This complexity of connection enriched the whole activity. This interaction also relates to the affect attunement that Stern explains.

Through this microanalysis, we have reflected that Bird enjoyed connecting affectively to the therapist, primarily through improvisational singing, and art. We can also observe that singing about colors and elements created a safe environment for Bird, encouraging her to express herself and communicate. The moment she allowed the therapist to help was pivotal in the therapeutic relationship. Through accepting help, Bird invited the therapist into her safe space to join her in play and life. When Bird sang to

¹⁷ Bruscia, Kenneth E. *Case studies in music therapy*. Barcelona Publishers (NH), 2006.

the therapist, “I am glad you are here,” she expressed something positive about their relationship. This connecting interaction took the therapeutic relationship to the next level and offered the hope of a fuller and richer community for our future sessions.

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THE COGNITIVE MECHANISM OF MUSIC

NICOLAE GOJE¹

SUMMARY. Music clearly has a mathematical structure. From the ancient Pythagoreans we know that harmony is the mathematical ratio between the notes (the frequencies as has been discovered by physics). This operation can be performed by the brain which has been seen as a kind of computer by the philosophy of mind of the last decades. And it is an unconscious operation. The conscious presentation of music contains the intervals as phenomenal components, yet not in a mathematical form, obviously, but in a sensorial form, alongside the notes themselves. The experience of music must contain the intervals as cognitions (in the sense that they have phenomenal form), otherwise no music would be possible at all. The phenomenological structure of harmony shows us the notes themselves in the foreground but the intervals in the background that we can still hear and experience it fused with the notes. The experience of the intervals are also not the emotions that music evokes in us - though they are definitely connected in some ways by the neural circuits of the brain and compose further phenomenological structures.

Keywords: Music, Mathematics, Intervals, Cognition, Computation, Phenomenology

Music is a complex phenomenon that includes a multitude of dimensions such as cultural, psychological/cognitive/emotional, physiological, physical, mathematical, philosophical; both as pragmatic and theoretical manifestations. Underlying the complexity of the phenomenon, however, is a relatively simple structure related to the way in which the mind/the cognitive system perceives sounds and conceives/creates the musical experience. The form of this mechanism is mathematical and easily deducible once certain facts are established.

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Already from antiquity, Pythagoras (or his school) discovered that there is an arithmetical relationship between the sounds we perceive as harmonic, (2:1 for the octave, 3:2 for the fifth, 4:3 for the third, etc.), even though it seems that they did not know that it is about the vibration of the air at certain frequencies. It was only in the 19th century that a physical theory of sound was conceived by Heinrich Hertz, whose name is used for the unit of measurement of the frequency of the sound wave $1 \text{ Hz} = 1/\text{s}$. This constitutes the understanding of the mechanics of sound, of its physical form. Music theory, on the other hand, works at the level of subjectivity, it is interested in intervals, in the relationships between sounds. These do not exist as such in the physical world. In the ontology of the physical world there are instruments, there are acoustic vibrations of certain frequencies, but nowhere do we find anything substantial and/or natural in the form of the mathematical relationship between frequencies, unless we consider the brain and the cognitive system that can perform these operations.

The Pythagorean school seems to have discovered not a purely physical theory, but the cognitive mechanism by which we conceive and understand harmony, an essential element of music (along with rhythm and melody - which also have mathematical structures). To describe this mechanism, we need two theories of the mind: 1. the theory of mental representation and intentionality; and 2. the theory of computational functionalism.

The representational theory of the mind has a long and often inconsistent or contradictory history. The origin of the term intentionality for example comes from medieval philosophy which was interested in the logical structure of concepts; "The term 'intentio' was employed as a technical term for a concept or notion."² notes Tim Crane; which seems to derive in turn from the Aristotelian term *noema*. For simplicity I will use a generic formula for perception: mental states such as perceptions possess intentionality in the sense that they are representations of objects/things, just as a photograph of an apple is a representation of the physical apple.

In the case of auditory perception, the auditory sensation can be said to be a mental representation of physical sound. I have in mind a non-reductive representational theory, the physical properties of sound and the phenomenal properties of representations are different (because physical sound and mental representation are two different things), but there are causal connections and quantitative correlations between the two. A sound perceived as high in pitch represents a higher physical frequency compared

² Crane, Tim. *Elements of Mind. An Introduction to the Philosophy of Mind*. Oxford University Press, 2001, p. 9.

to a sound perceived as low. There is a correlation between the physical frequency of the vibration of the air and the pitch of the perceived sound in the mind.

Quantitative correlations can also be explained by the computational theory of mind which holds that the brain is a type of computer and mental processes are based on computations. Jerry Fodor notes: "Specifically, a computation is a transformation of representations which respects these sorts of semantic relations."³ To the extent the theory is correct (around which philosophical and scientific arguments have been carried for at least 60 years), we can easily regard the brain as a computational organ that can represent and memorize quantities in the form of information and perform operations on them.

The two theories are compatible; thus, we obtain a model with three levels of description: the physical level, the computational level, and the phenomenal level (Ray Jackendoff distinguishes between two problems of consciousness, the computational mind-brain problem, and the mind-mind problem)⁴. The cognitive mechanism involved in music can be understood in the relationships between these levels.

The general schematic would be as follows. On the physical and computational side, the mechanical waves of frequency f and g enter the ear, electrical impulses are sent to the part of the brain that processes sound which (while retaining f and g by themselves) computes f/g or g/f . Then, on the phenomenal side through a process still incompletely understood by contemporary science or philosophy (known as "the hard problem of consciousness") the structure composed of the representations of f , g and f/g is manifested as the experience of a chord.

Fortunately, the physiological details (how the inner ear and the auditory cortex work) are not necessary for the present analysis, we can deduce the functions that the "black box" must perform to obtain the form that we experience as music. In other words, we are only interested in the formal or syntactic properties that the cognitive system uses for music. This way of theorizing is generally called functionalism, proposed among others by Stephen Stich who writes "...I have urged the adoption of the Syntactic Theory of Mind, which constructs cognitive mental states as relations to purely

³ Fodor, Jerry. *The Modularity of Mind*. The MIT Press, Cambridge, 1983, p. 5.

⁴ Jackendoff, Ray. *Consciousness and the computational mind*. The MIT Press, Cambridge, 1994, p. 18.

formal or syntactic mental sentences.”⁵ By mental sentences is usually understood anything that has a logical or computable structure.

To simplify, we can use the term information in a ubiquitous sense. Thus, we have physical information (the frequency of the mechanical wave), phenomenal information (found in experience), and computational information (which is the actual mechanism/algorithm). In the case of a single sound, the information is preserved from the physical to the phenomenal level (approximately, since the mechanism of perception has certain limits). But the relationships between sounds have a special phenomenology. They are undoubtedly to be found in the musical experience, because otherwise we would not be able to distinguish between different intervals and consequently, we would not have a musical experience (in contrast we can consider the case of a tone-deaf person who hears the sounds but not the relationships between them). The intervals, however, seem to occupy an obscure phenomenal position, secondary to the clearer phenomenality of the sounds themselves that come to the fore.

However, we can understand the fraction as a cognition that has a phenomenology⁶ of its own. David Pitt holds that there is such a phenomenology for cognition in general, “there is something it is to think that P”⁷ independently of the actual language in which P is expressed. Similarly we can believe that there is something it is like to think or rather feel a ratio (a third, a fifth, etc.) independently of the sounds evoke it, even though it has an obscure presentation and in experience the two types of cognitions, the physical sounds and the ratios are almost completely fused, we hear them together – just as we hear a word and its meaning together – yet we can separate them as having their own phenomenologies. This is all the more plausible because the identity of an interval depends on the *relative ratio* of the frequencies of the sounds, rather than the absolute values of the notes. For example, we hear the same octave relationship between both the frequencies 200 Hz and 400 Hz, and between 500 Hz and 1000 Hz, and a trained ear can easily identify them as octaves.

If we accept computational theory, the operation of the fraction is carried out by the brain, and is an automatic process, it does not involve any decision making. Indeed, when we listen to music, we do not make a conscious mental effort to hear the relationships between sounds, but the

⁵ Stich, Stephen. *From Folk Psychology to Cognitive Science*. The MIT Press, Cambridge, 1983, p. 209.

⁶ Here phenomenology and phenomenality are understood as synonymous terms.

⁷ Pitt, David. “The Phenomenology of Cognition or What Is It like to Think That P”. *Philosophy and Phenomenological Research*, Vol. LXIX, No. 1, July 2004, p. 2.

experience of music is spontaneously constructed by the unconscious mind (computational level). At the phenomenological level we hear the relations between sounds not as a mathematical ratio but as something closer to a sensation or an abstract feeling that accompanies the sounds, but a feeling that is, without our knowledge (at least not directly), the phenomenal manifestation of the mathematical ratio.

An experienced listener can additionally identify the values of different musical structures (for example, the transition from G major to D# minor) which can enrich his experience of musical understanding, but this knowledge comes in addition to the basic experience. The underlying mechanism of musical cognition is mathematical (not in a formal symbolic sense, but in a raw computational sense) and remains unconscious even when we are familiar with how it works. It is not necessary to know any math at all to experience music or even to understand music theory, but it can help.

Music theory does understand that intervals play as important a role as the notes themselves, if not more so, but it also tends to forget that the nature of intervals and harmonies and rhythm is mathematical. This is probably because music theory does not need formal mathematical language, its descriptive and heuristic language is sufficient. The idea applies more to the school of classical theory and less to modern musicology that has interdisciplinary accents, as an example the study of Lerdahl and Jackendoff that applies an empirical-linguistic methodology to music: "We conceive of a rule of musical grammar as an empirically verifiable or falsifiable description of some aspect of musical organization, potentially to be tested against all available evidence from contrived examples, from the existing literature of tonal music, or from laboratory experiments."⁸

Modern mathematics approaches music by applying various mathematical devices (such as set theory) to the composition or proposing computational structures to explain the origin of tonalities. The *Journal of Mathematics and Music* specialized in this type of approach. As an example, Christina Anagnostopoulou asks "Can computational music analysis be both musical and computational?"⁹ Her answer is affirmative, but with the caveat that a completely automatic intelligent system that does not consider the human factor cannot be created.

⁸ Lerdahl, Fred. Jackendoff, Ray. *A Generative Theory of Tonal Music*. MIT Press, Cambridge, 1996, p. x

⁹ Anagnostopoulou, Christina. Buteau, Chantal. "Can computational music analysis be both musical and computational?", *Journal of Music and mathematics*, Vol.4, 2010, p. 75

Conversely musicians like Leonard Bernstein tend to move away from the mathematical dimension, because they sense something mystical, magical, or metaphysical in music. "We try to be scientific about it, in our bumbling way - to employ principles of physics, acoustics, mathematics and formal logic. We employ philosophical devices like empiricism and teleological methods. But what does it accomplish for us? The "magic" questions are still unanswered."¹⁰ He does not, however, completely reject the mathematical dimension: "The most rational minds in history have always yielded to a slight mystic haze when the subject of music has been broached, recognizing the beautiful and utterly satisfying combination of mathematics and magic that music is."¹¹

In the present analysis what might be recognized as magical or mystical in music is how a mere neurological-computational mechanism can produce the experiences, emotions or feelings music elicits in us. A metaphysical vision like that of Sergiu Celibidache "The fact that man has not yet learned this, namely that the physical world is supported by another superior one (if you wish we can call it "astral")..¹² (*tr.*) is too Platonic for modern scientific taste, despite the fact that some weak form of Platonism is prevalent or at least discussed in both the philosophy of mathematics; as well as in the ontology of music which poses the question: In what sense does a particular musical work exist? Carl Matheson and Ben Caplan answer: "The dominant view in the ontology of music is the *type of theory*, according to which the *Hammerklavier*¹³ is a type [...] whose tokens are sound events that sound exactly like note-perfect performances of the *Hammerklavier*."¹⁴ Music thus pertains to the logic of the ontology of information, for which a paradigmatic example is the type/token distinction.

Music is indeed mysterious, but no more or less mysterious than consciousness itself. Theories of consciousness attribute qualities, or qualia, to mental phenomena. Qualia have an ineffable character in the sense that they cannot be described directly but can be subjected to a structural or phenomenological analysis.

One of the definitions of consciousness, offered by David Chalmers, is formulated in a way in which the sensible character is highlighted: "...we

¹⁰ Bernstein, Leonard. *The Joy of Music*. ed. Simon & Schuster, New York, 1959, page 12

¹¹ Ibid.

¹² Celibidache, Sergiu. *Despre fenomenologia muzicii (About the phenomenology of music)*. Spandugino Publishing House, Bucharest, 2012, p. 22

¹³ Refers to Sonata No.29 in B flat Major, Op.108, "*Große Sonate für das Hammerklavier*" by Ludwig van Beethoven, completed in 1818.

¹⁴ Matheson, Carl. Caplan, Ben. "Ontology". *The Routledge Companion to Philosophy and Music*, New York, 2011, p. 39

can say that a mental state is conscious if it has a qualitative *feel* – an associated quality of experience.”¹⁵ (the emphasis does not appear in the original). The terms “feel” and “feeling” apply especially to the experience of music because music is, at a phenomenal level, primarily felt and only secondarily thought (if by thinking music we understand the analysis of tonal structures of a melody and not the computational mechanism whose effects is also felt rather than thought.) But we must not confuse this meaning of the term feeling with the psychological meaning (the distinction between “phenomenal concepts” and “psychological concepts” made by Chalmers)¹⁶. The psychological meaning is understood the behavioral character “what the mind does”, and by the phenomenal meaning the qualitative character “what it feels like” or “what it is like”. The two are related but the question is in what way?

Musical intervals, as indicated above, are the result of the computational mechanism active in music and can be identified in experience. The question that remains is related to the qualitative and expressive character. The explanation of Pythagorean origin indicates the correlation between the degree of harmony and the degree of simplicity of the mathematical ratio, an explanation that has some virtues. Indeed, there is a correlation between the degree of “positivity” of the musical feeling and the simplicity of the mathematical ratio represented by tonal intervals. For example, the distance of six semitones - in physical terms a mathematical ratio of about 99/70, that is numerically complex - is perceived as strange, negative, or dissonant, while the distance of seven semitones - a mathematical ratio of 3:2, is numerically simple – and it is perceived as positive/harmonic. It is interesting that these correlations are universal, they are a kind of psychophysical laws that do not depend on the cultural-historical context. It may depend however to some degree to the musical context.

Are harmonic intervals therefore inherently “good” and disharmonic intervals inherently “bad”? Of course not. Music does not have the sole purpose of expressing or transmitting “positive” feelings. The aesthetic quality of the musical experience depends on the syntax composed not only of positive harmonies but can explore the entire harmonic spectrum. In fact, disharmonies play an essential role in many types of compositions, introducing a tension that needs to be resolved by returning to the tonic, which can be achieved

¹⁵ Chalmers, David. *The Conscious Mind. In Search of a Fundamental Theory*. Oxford University Press, 1996, p. 4

¹⁶ Ibid. p. 10

through several musical modalities (major, minor, chromatic, or other). The musical mode is responsible for the overall feel, the atmosphere that a piece creates, and often contains specific disharmonies, for example the Persian scale that creates a certain type of atmosphere immediately recognizable in Middle Eastern music. (As a separate note music was considered a branch of mathematics in the Arab Middle Ages).

Music can express negative emotions such as sadness, mourning, tragedy, melancholy, etc. Theorists of musical emotions such as Stephen Davies suggest that music points beyond itself: "If music never referred us beyond itself, so that all that was involved in understanding music was an appreciation of its structure, its texture, the thematic relationships, and so on, then the nature of musical understanding (and, thus, of musical 'meaning') would raise few philosophical difficulties. But music does refer beyond itself, in that it is expressive of emotions, and there are considerable philosophical difficulties faced in attempting to account for this."¹⁷ Stephen Davies theorizes that music expresses emotion by it resembles in some ways natural expressions of emotion (e.g. posture or tone of voice). He holds that even when something does not actually express emotion we project/anthropomorphize emotions onto it, for example the weeping willow, or a basset-hound (which although not necessarily sad, its appearance seems to express sadness, Davis's example). Davis believes that this is also the case with music, that music is inert, not alive, just a lot of sounds, onto which we project emotions by virtue of structural similarities.

A criticism that can be directed at the similarity theory is that music is not inert but is an experience in which different mental and cerebral mechanisms are active. The sound dimension and the actual emotional dimension are expressed in different parts of the brain (auditory cortex and amygdala). They are also not completely modular but can independently express several secondary aspects. The sound dimension contains an "emotional" aspect of its own, the immediate aesthetic feelings of the music we discussed are directly related to the physical character of the sounds and to the "simple" computational operations on the quantitative dimensions. The qualitative aspect can be explained locally. This is a possibility, considering the criticism addressed to the classic idea of modularity, for example by Peter Carruthers: "Understood in this weak way, the thesis of massive mental modularity would claim that the mind consists entirely of distinct components, each of which has some specific job to do in the functioning of

¹⁷ Davies, Stephen. *Themes in the Philosophy of Music*. Oxford University Press, New York, 2003, p. 122

the whole. It would predict that the properties of many of these components could vary independently of the properties of the others.”¹⁸

But music is also a global cerebral phenomenon, it extends to all parts of the brain ¹⁹ among which it may be mentioned: 1. the Auditory Cortex (the first stage of auditory perception and analysis of tones) and 2. the Amygdala and Nucleus Accumbens responsible for emotional reactions to music ²⁰. It is through this kind of extensive interconnectivity that it can explain why music evokes emotions in the listener and why these emotions are more relative than the music itself. They are a form of “interpretation” by the emotional part of the brain of the musical material processed around the auditory cortex where the main work of music processing occurs (or so we interpret the brain mappings).

The degree of relativity of the emotional response can depend on taste but also on the degree of understanding. The understanding of music depends on both the formal dimension and the expressive dimension, as Davis himself says: “...the expressive and the formal are not intrinsically opposed, and in many cases cooperate in propelling and shaping the course of the work. This is not to say that accounts of mood, color, and expressiveness can be easily reduced to technical descriptions, or vice versa. The two kinds of description are not perfectly inter-translatable. They are complementary, though, not opposed.”²¹

The technical and metaphorical descriptions represent the two aspects of the musical phenomenon that were discussed the algorithmic/phenomenal and the psychological/emotional. They are complementary because the two regions of the brain responsible for them are connected in a way that resonates. However, the causal direction seems to be from the former to the latter. Our mood cannot change the structure of a composition, but a composition can change our mood.

However, the more metaphysically baffling is the relationship between the algorithmic and the phenomenal, that even if deterministic, is related to the fundamental nature of consciousness and its relationship to

¹⁸ Carruthers, Peter. *The Architecture of the Mind. Massive Modularity and the Flexibility of the Mind*. Clarendon Press, Oxford, 2006, p. 2

¹⁹ The influence of the musical phenomenon extends to: motor cortex, sensory cortex, prefrontal cortex, cerebellum, visual cortex, corpus collosum, hippocampus and cerebellum.

²⁰ Levitin, Daniel, J., Tirovolas, Anna, K. “Current Advances in the Cognitive Neuroscience of Music”. *The Year in Cognitive Neuroscience*, New York, 2009, p. 212

²¹ Davies, Stephen. *Themes in the Philosophy of Music*. Oxford University Press, New York, 2003, p. 261

the physical world. Music is an interesting case in this sense because we have a formal theory (even if not always expressed in mathematical formalism) that describes a subjective dimension thus providing at least one way in which the chiasm between the subjective and the objective may be bridged.

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MUSIC AND THE ALTERED STATE OF CONSCIOUSNESS

LAJOS KIRÁLY¹

SUMMARY. Tourists travelling to Turkey may encounter circling (mevlevi) dervishes² in Konya, spinning in circles to achieve a kind of altered state of consciousness and enter a trance-like state of ecstasy. The world of popular music has also been inspired by the concepts of Christianity and ecstasy, and some rock bands have emerged from a combination of the two.³ This altered state of consciousness is brought about by the combined effect of dance and music, which they believe can be an ecstatic experience of dual action, freeing one from the agonies and pains of everyday life. In some religions, the ecstatic and altered state of consciousness is part of ritual and worship as a power unleashed. The question is, is there a place for music-induced ecstasy in Christian worship? In this sub-chapter, we will discuss the ecstatic effect of music, the altered state of consciousness experienced as a result, and the increasingly prevalent binaural beats and music at 432 hertz.

Keywords: music, altered state of consciousness, ecstatic dimension, binaural beats, 440 Hz, rhythm

The ecstatic dimension of music

Ecstasy (in Ancient Greek ἔκστασις *ékstasis*) is “a great feeling of happiness or joyful excitement, emotional or religious frenzy, a trance-like state, originally with the experience of mystical self-transcendence.”⁴ From

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² The word is derived from the Persian word *Darwīsh* (درویش), meaning “one who stays by the door, i.e. a beggar”. Bokor József (ed.). *A Pallas nagy lexikona (The Great Lexicon of Pallas)*. <https://mek.oszk.hu/00000/00060/html/026/pc002628.html#2> (last accessed 2 July 2023).

³ One example is the rock band Jesus on Extasy, which was formed in Germany in 2005. <https://tastedive.com/like/Jesus-On-Extasy> (last visited 4 February 2017).

⁴ Stevenson, August (Ed.). *English Oxford Living Dictionaries*. <https://en.oxforddictionaries.com/definition/ecstasy> (6 February 2017).



a psychological perspective, ecstasis refers to a temporary lack of self-control (and sometimes consciousness), often associated with religious mysticism.⁵ As a theological concept, it refers to the “rapture, the falling into a trance, the loss of self-consciousness”⁶, a state in which “one’s personality comes under the influence of a force outside oneself and is made a partaker of supernatural energy and knowledge”⁷. According to Andrew Wilson-Dickson, one of the three dimensions of music, alongside the symbolic and rhetorical, is the ecstatic dimension.⁸ This is a topical issue to address at a time when there is still debate about what music can be played and listened to in Christian congregations. Some argue that Christian musical praise has no place in worship, because ecstatic music is counter-cultural in its genre, “*born out of the lives of African primitive tribal, magical, spiritualistic religious people, and has evolved in America into modern popular music.*”⁹ However, if the songs in worship services and casuals are not to be disconnected from the world and the reality in which the congregation lives, they must “keep up with the times”.¹⁰

The ecstatic dimension is linked to the rhythm and pulsation of the music. The world around us is full of noises¹¹ that are repeated (for example, when walking), and we can even become in tune with them. Our relationship with rhythm has its roots in fetal life, when our first experience of music is the rhythm of the mother’s heartbeat.¹² This experience was associated

⁵ *The Free Dictionary By Farlex*. <http://www.thefreedictionary.com/ecstasy> (2 July 2023).

⁶ Tibor Batha (ed.). *Keresztény bibliai lexikon (Christian Biblical Lexicon)*. Budapest 1993, Kálvin Kiadó (Calvin Publishing House), 336. In the Old Testament, the phenomenon of the calling of the prophets is the “ecstasy” (Is 6:1k, Jer 1:4k, Ez 1:1k, Zech 1-6), and in the New Testament, the baptism of Jesus (Mk 1:10k), the temptation (Mt 4,1kk), the story of the glorification (Mk 9,2kk), Peter (Acts 10) and Paul (9,1kk), Stephen (Acts 7,55) and the rapture of John (Mark) are also included in this category. Ibid.

⁷ Ibid.

⁸ Wilson-Dickson, Andrew. *The Story of Christian Music*. A Lion Book, Oxford – Batavia – Sydney, 1992. 11.

⁹ Gál Péter. *A dicsőítés és a keresztény rock zene (Worship and Christian rock music)*. <http://www.karizmatikus.hu/evangelizacio/dicsites-liturgia/2968-a-dicsites-es-a-kereszteny-rock-zene.html> (last accessed 2 July 2023).

¹⁰ Hézser Gábor. *Pasztorálpaszichológiai szempontok az istentisztelet útkereséséhez. Elméleti és gyakorlati lehetőségek. (Pastoral psychological aspects of the search for the path of worship. Theoretical and practical possibilities)*. Kalvin János Publishers, Budapest, 2007. 30.

¹¹ Christiaan Barnard quotes Hartmut Ising, spokesman for the US Environmental Protection Agency’s Office of Water, Soil and Air Quality, who says noise is a major threat to human health. In response to a known noise, the body responds by secreting noradrenaline (a catecholamine hormone and neurotransmitter), but in response to a sudden, unpleasant noise, the body goes on alert and secretes cortisol. Barnard, Christiaan. *50 ways to a healthy heart*. ECON Ulstein List Verlag, Munich, 2000. 139-140.

¹² Bolyki László. *Milyen zenét szeret Isten? (What kind of music does God like?)* Álomgyár Publishing House, Budapest, 2005. 76.

with a sense of security, and it is surely the connection with rhythm that evokes this feeling. According to the main character in the documentary *István Sky*, “the heart absorbs the vibration”¹³, meaning that the sound of the environment around us is important even after birth. The human body functions according to biological rhythms, so we distinguish between rhythms that are internally driven (breathing, heartbeat, bowel movements, brain waves) and those that are externally driven (the song of certain birds).¹⁴ At the same time, galaxies, planets, stars, universes, seasons, all operate according to the perfect divine rhythm. Gábor Hézser refers to sociological and social-anthropological studies of our time, which show that man is characterized by a *desire for experience*¹⁵, and that rhythm is one of the complex forms of experience. Others, on the other hand, are concerned to reject any rhythmic-musical manifestation, considering any (ecstatic) ecstatic experience dangerous to one’s spiritual equilibrium. The ecstatic dimension of music is thus lent by rhythm, and rhythm is inherent in ritual, since “celebration is a rhythmically repetitive ritual”.¹⁶ According to László Bolyki, the two most elemental, ecstatic experiences of man are sexuality and music, having a strong rhythmic pulse.¹⁷ Similar sentiments are expressed in the Song of Songs, one of the most beautiful works in world literature, in which the “most important event in man’s life, the awakening of sexual desire and love, is openly sung.”¹⁸

Music and the altered state of consciousness

For the soul to descend to the depths or to the heights, a special state of mind is required, and this can be brought about by an altered state of consciousness. Various definitions have been given as to what this means. One definition is that it is a mental state in which the consciousness is somewhat focused, but at the same time somewhat disconnected from the outside world,¹⁹ and there is always some lack of response to external

¹³ Szilárd Horváth. *Istvan Sky – Az ember, aki zenével gyógyít (Istvan Sky - The man who heals with music)*. Reportage, Hungarian, 2012.

¹⁴ Détári László. *Biológiai ritmusok (Biological rhythms)*. <http://slideplayer.hu/slide/2093282/> (last accessed 2 July 2023).

¹⁵ Hézser Gábor. *Pasztorálpszichológiai... (Pastoral Psychology...)* i. m. 15.

¹⁶ Székely Csilla Imola. *Rítus, ritmus, zene és lélek (Ritual, rhythm, music and soul)*. In András Falus (ed.). *Music and Health*, Kossuth Publishing House, Budapest, 2016. 133.

¹⁷ Bolyki László. *ibid.* 76.

¹⁸ Margaret J., Kartomi. *Music and trance in central Java*. In: *Ethnomusicology*, 17. 1973/1. 167.

¹⁹ Wilson, Lawrence. *Trance States – a Way to understand many People*. <http://drwilson.com/Articles/TRANSE%20STATES.htm> (2. July 2023).

stimuli. These states are most often triggered and induced by music²⁰ or psychoactive substances.²¹ Margaret Kartoni (ethnomusicologist, Clayton Campus), examining Javanese trance music and dance, has found that the most effective music for achieving trance states is music that contains a continuous rhythm/pulsation, and that the pitch is constant over a long period of time.²² Hutson Scott's research showed similar results, highlighting that strong bass frequencies in modern music, repetitive musical motifs and a steady tempo over a longer period of time are common characteristics of trance music.²³ The rhythm-induced ecstatic experience helps to achieve an altered state of consciousness, and this takes control over human feelings, emotions and consciousness. Some religions seek to enter a different state of consciousness by chasing these ecstatic experiences, while others consider it dangerous for man and the liturgy of Christianity and reject it.²⁴

Sándor Gergely Szabó²⁵, who in his doctoral thesis²⁶ discusses the issue of altered states of consciousness, approached it from a psychological²⁷, phenomenological and receptive perspective. He has also examined the altered state of consciousness in its relation to music in the auditory driving theory, the issue of context, cognitive-emotional changes, and a phenomenological approach. In summary, he notes that he has come to the realization that the music used to induce altered states of consciousness has common characteristics such as continuous acceleration (*accelerando*²⁸), *crescendo*²⁹, and extreme "monotony and long duration (up to hours)"³⁰. In examining the melody, he found that there is a lot of repetition and minimal variation, that it moves in a narrow range of notes, and that it is cyclical in that a note is sustained continuously or repeated frequently. The study also reveals that

²⁰ Csaba Szabó, Rita Csáki and Katalin Nagy. *A zenei élmények mint módosult tudatállapot vizsgálata és összehasonlítása a transzállapot egyéb formáival* (Examination of musical experiences as an altered state of consciousness and comparison with other forms of trance states). http://real.mtak.hu/1055/1/43394_ZJ1.pdf (2 February 2017).

²¹ Gábor Nagy - Pál Lovass. *A kábítószerek világa* (*The world of drugs*). Medicina Publishing House, Budapest, 1985. 20-23.

²² Margaret J., Kartomi. *Music and trance in central Java*. In: *Ethnomusicology*, 17. 1973/1. 167.

²³ Scott R., Hutson. *The rave: Spiritual healing in modern western subcultures*. In: *Anthropological Quarterly*. Academic Research Library, 73. 2000/1. 35-49.

²⁴ Gál Péter *Ibid*.

²⁵ Szabó Gergely Sándor (1987-) psychologist, Károli Gáspár Reformed University.

²⁶ Szabó Gergely Sándor *Ibid*.

²⁷ Szabó distinguishes between "spontaneously occurring, physically and physiologically induced, psychologically induced, disease induced, and finally pharmacologically induced" altered states of consciousness.

²⁸ Accelerated, gradually increase the tempo.

²⁹ With increasing force, the voices must be made louder and louder with each degree of intensity.

³⁰ https://modosulttudat.blog.hu/2017/07/18/zene_es_transzallapotok_877 (2 July 2023).

for someone to enter a state of consciousness that is altered by music, it requires the individual's intention to do so and the environment. The results of neurobiological research on emotions show that *"dopamine and mesolimbic reward systems play an important role in the development of positive musical emotions and in altering cognitive processes."*³¹

Binaural beats

In 2008, the online portal Hvg.hu published an article entitled *"Digital drugs, infinite risk"*³², which said that those who use binaural beats are "experimenting with their brains", as there is not yet enough scientific evidence of their positive effects. Almost ten years have passed since the article was published and a lot of research has been done on the subject. We are able to modify processes in the brain with the help of external stimuli, as binaural beats can produce the same mental results as traditional meditation practice, but much faster.³³

Binaural beats are *"related to a psychological phenomenon that occurs during hearing"*³⁴, which was discovered by Heinrich Wilhelm Dove³⁵, a physicist and meteorologist, in 1839. More than a hundred years later, in 1973, Gerald Oster published a paper on the subject in the scientific journal *Scientific American*, which is still a reference source today.³⁶ According to the researcher, the binaural beat is a useful tool for brain research and shows how animals perceive sounds in three-dimensional space. Companies selling binaural beats have also appeared, claiming that the sound materials they sell can induce altered states of consciousness³⁷ and even sexual orgasms in response to sound.³⁸ The graph below is based on validated data from Google Trends, with the y-axis representing these results.

³¹ Szabó Gergely. Ibid 35.

³² Bari Máriusz. *Digitális drogok, végtelen kockázat* (Digital drugs, infinite risk) http://hvg.hu/tudomany/20080403_agyhullam_binauralis_utem (2 July 2023).

³³ Alban, Deane. *Binaural Beats: A Meditation Shortcut*. <https://bebrainfit.com/binaural-beats-meditation/> (2 July 2023).

³⁴ Szabó Gergely. Ibid 5.

³⁵ Heinrich Wilhelm Dove (1803 Liegnitz -1879).

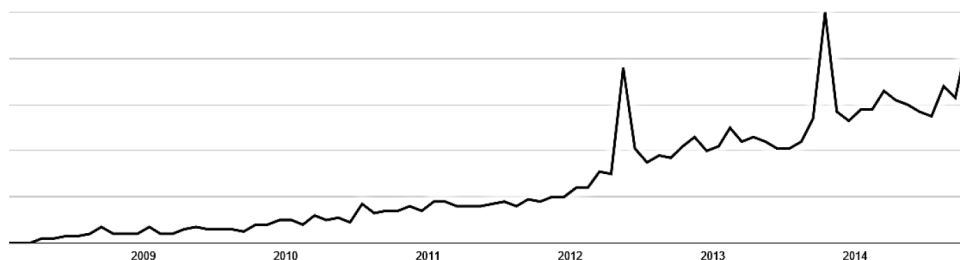
³⁶ Oster, Gerald. *Auditory Beats in the Brain. Slow modulations called binaural beats are perceived when tones of different frequency are presented separately to each ear. The sensation may show how certain sounds are processed by the brain.* <http://www.amadeux.net/sublimen/documenti/G.OsterAuditoryBeatsintheBrain.pdf> (2 July 2023).

³⁷ <http://www.i-doser.com/> (2 July 2023).

³⁸ Forrai Judit. Ibid. 163.

Hearing two sounds of slightly different frequencies (e.g. 520 and 530 Hz) and having them transmitted through the ear via stereo headphones, creates a 10 hertz auditory illusion in the brain, which gives the perception of sounds below the threshold of hearing. Listening to this frequency difference for several minutes has a healing effect, as it has a self-healing property in the case of psychosomatic illnesses³⁹, and the interference⁴⁰ is not created in the air but in the brain, more specifically in the brain stem (upper olive⁴¹).

Picture 1



Source: Gergely Szabó, “The role of expectations and the tone finger in the phenomenological effects of binaural beats.” 2015, PhD thesis, University of Debrecen, Doctoral School of Human Sciences, 7.

In the following, we will review the frequency ranges examined by Szabo that are “*used in sensory stimulation*”⁴², such as the binaural rates of the gamma, beta, alpha, theta and delta ranges. The *gamma* EEG frequency ranges of 30-100 Hz⁴³ can be detected in healthy adults, which cannot be measured during sleep, but are re-established upon awakening. It has been reported in musicians while listening to music, but similar values have also

³⁹ Raghavan, Sandhya. *Benefits of binaural beats and how it can heal your mind and body*. <http://www.thehealthsite.com/diseases-conditions/benefits-of-binaural-beats-and-how-it-can-heal-your-mind-and-body-k0217/> (8 January 2017)

⁴⁰ “Interference is a physical phenomenon that occurs when two coherent waves from different sources meet, i.e. waves whose phase difference is constant”. https://regi.tankonyvtar.hu/hu/tartalom/tamop412A/2010-0017_45_optika_es_latorendszerek/ch02s05.html (30 December 2020). At some points, the “meeting waves reinforce or weaken each other”. <https://www.arcanum.hu/hu/online-kiadvanyok/Lexikonok-a-magyar-nyelv-ertelmezo-szotara-1BE8B/i-i-31843/interferencia-32466/> (2 July 2023).

⁴¹ On the lateral edge of the cerebellum, an oval swelling rises under the bridge (pons), the so-called *olive*.

⁴² Szabó Gergely. *Ibid* 41.

⁴³ “1 hertz is 1 oscillation, wave period, occurring in 1 second”. http://www.trimagus.hu/wp-content/uploads/2018/03/Illoolajok_frekvenciaja.pdf (30 December 2020).

been measured during Buddhist meditation.⁴⁴ These frequencies have been used effectively to reduce headaches.⁴⁵ The beta frequency ranges (15-30 Hz) can be recorded in the waking state and have been associated with a longer-term increase in academic performance in healthy students. One study reported a positive outcome using beta range programs to improve mood.⁴⁶ The alpha range (7-12 Hz)⁴⁷ was found to improve cognitive function, reduce anxiety⁴⁸ and prevent burnout (often used in conjunction with beta frequencies), the theta range (4-7 Hz)⁴⁹ to promote meditation and hypnosis, and the delta range (0-4 Hz)⁵⁰ to reduce headache symptoms and anxiety.⁵¹ Szabó also details short- and long-term studies on cognitive performance, stress and anxiety, mood and depression, pain control and headache with binaural beats, summarizing research results from 30 minutes to several months.

According to Szabó, the mechanism of action of binaural beats has not been proven beyond reasonable doubt, so further research is needed to clarify “*what frequency ranges can be used, with what results, and under what conditions.*”⁵²

440 Hz or 432 Hz?

In 1953, the International Organization for Standardization (ISO) approved the tuning of the single-line octave “a” to 440 hertz. According to a conspiracy theory, the conversion of the music from 432 hertz to 440 hertz was ordered by Joseph Goebbels, the Nazi propaganda minister⁵³, who could thus make German soldiers more aggressive. The a⁴ tone is 432 hertz, also known as the “*Verdi alternate tuning*”. According to scholars, the a⁴

⁴⁴ Travis, Fred. Are all meditations the same? Mindfulness, Tibetan Buddhism, and TM. <https://www.tminfo.hu/tudomanyos-tudatkutatas/minden-meditacio-egyforma-a-mindfulness-a-tibeti-buddhism-it-a-tm/> (January 19, 2017).

⁴⁵ <https://www.youtube.com/watch?v=axTlmgP9Ts> (2 April 2017).

⁴⁶ Berg, Kathy and Siever, Dave. *A Controlled Comparison of Audio-Visual Entrainment for Treating Seasonal Affective Disorder*. In: Journal of Neurotherapy, 13. 2009/3. 166-175.

⁴⁷ https://www.youtube.com/watch?v=_Wmzw4d7qpg (2 March 2017).

⁴⁸ According to Bánfalvai, “*words cannot penetrate anxiety. You can only reach the edge.*” In Attila Bánfalvai. Osiris Publishing House, Budapest, 1998. 125.

⁴⁹ <https://www.youtube.com/watch?v=66tq9xji0xA> (2 March 2017).

⁵⁰ <https://www.youtube.com/watch?v=JnhFsHyeeNQ> (4 March 2017).

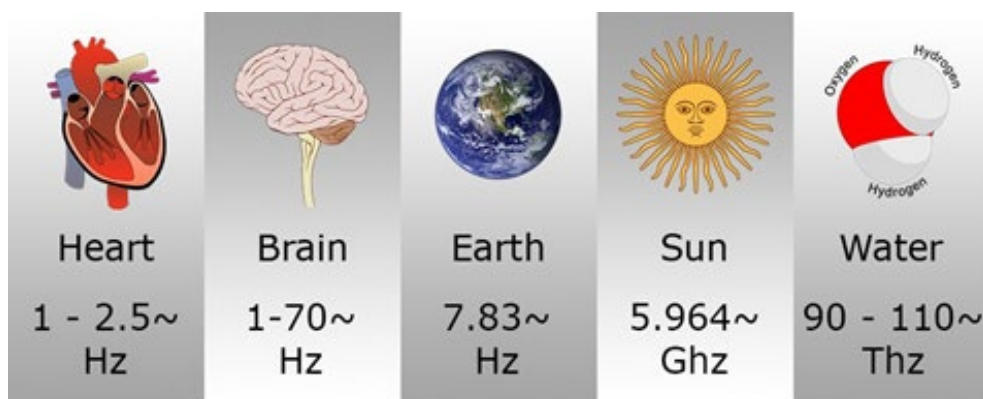
⁵¹ Szabó Gergely. *ibid* 42-43.

⁵² *Ibid.* 54.

⁵³ Marian, Jakub. *The 432 Hz vs. 440 Hz conspiracy theory*. <https://jakubmarian.com/the-432-hz-vs-440-hz-conspiracy-theory/> (2023. július 3.).

note of Orpheus' lute still sounded at this vibrato in France at 435 hertz, while an 18th century English tuning pipe sounded at 380 hertz.⁵⁴ Proponents of the 'Verdi tuning' argue that the frequency of DNA replication, the magnetic vibration between the earth's surface and the ionosphere,⁵⁵ is 8 Hz (7, 83 to be precise), because if „a[^] is positioned at 432 hertz, all the other notes in the scale correspond to whole tones, multiples of 8". Thus, by listening to a pitch of 432 hertz, we are in harmony with the world and with ourselves.⁵⁶

Picture 2



Source: Assaf Dar Sagol: „Music Theory: 432 Hz Tuning – Separating Fact From Fiction.”

<https://ask.audio/articles/music-theory-432-hz-tuning-separating-fact-from-fiction>

Some people thought to discover the dark forces, Satan himself, in the 440 hertz tuning⁵⁷, which appeared in the world as the enemy of humanity and confuses it, tipping it into disharmony. The 432 hertz pitch, however, brings healing, aligns with the earth's magnetic field, and thus brings our souls into harmony, as it helps to reorder our DNA. Leonard Horowitz (Harvard University, behavioral science expert) writes in his study, *“The music industry uses this frequency with its prescribed characteristics to ‘steer’ people toward greater aggression, psychosocial agitation, and this ‘emotional stress’ predisposes*

⁵⁴ Csepelyi Adrienn. *Verdi a náci ellen (Verdi against the Nazis)*. <http://nol.hu/kultura/verdi-a-nacik-ellen-1583847> (3 July 2023).

⁵⁵ The upper atmosphere is the region of the atmosphere ionised by solar radiation, starting at an altitude of 80 km above the surface.

⁵⁶ Ibid.

⁵⁷ Grannum, Gillian. *The A=440 Hz Frequency: DNA Tuning and the Bastardization Music*. <http://www.shiffrequency.com/curious-case-of-432-vs-440/> (2023. július 3.).

people to physical illness.”⁵⁸ According to him, 440 Hz is nothing more than the Rockefeller Foundation’s military-commercial music, which makes the population more aggressive, and people more prone to emotional distress, to physical illness. With this in mind, the author calls for a “*musical revolution*” to enable the world to evolve, and for health and peace to take over through the sound frequencies of healing music.

To conclude, the 2009 documentary film *Kymatica* makes the relevant point: “*the rediscovered knowledge of the science of sound shows that sound is something more than a mere vibrational signal, that sound not only interacts with life, but sustains and develops it. It acts as a channel of conscious intention between people, societies, and entire civilizations.*”⁵⁹

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DEFINITORY CHARACTERISTICS OF PIANISTIC EXPRESSION IN THE CONTEMPORARY JAZZ

FLORIN BĂLAN¹

SUMMARY. The general fundamental approach of improvisation, of the creative moment in jazz leads succinctly to the question of whether this phenomenon is a product or a process. The jazz perception as a product assumes that the recordings accompanied by the related transcripts represent that product (final) which is used for analytical purposes by taking harmonical-melodical characteristics. It is important to remember the aspect by which these transcripts do not fully express the essence of improvised thinking and elaboration but are only a starting point in identifying key characteristic features. The possibility of representing a replica of the artistic act produced on stage, however, is not a real one. Visualizing the improvisation process as a practical way of creative performance is therefore an essential aspect of the artistic act. This should be considered together with the product, especially when synthesizing models or indicators that define the personal style of the instrumentalist. Previously, some jazz critics defined the vision of the two modes as an inseparable dichotomy, which is the basis of multi-dimensional analytical possibilities. Beginning in the '60s, jazz is marked in the expression and elaboration of pianistics by Herbie Hancock, Chick Corea, Bill Evans and later by Keith Jarrett. They implement a variety of contemporary jazz elements, melodical-harmonic expressions that will be taken over and will obviously lead to a new evolutionary stage.

Keywords: jazz, pianistic improvisation, spontaneity, creativity, harmonic knowledge, contemporary

1. The influence of Herbie Hancock

The usual harmonic bonding II-V, or II-V-I in jazz, has been repeatedly analyzed. Pianist Herbie Hancock (E.g. 1), however, elaborates this procedure using agreements with added sounds, distribution up to 13th, harmonic making

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use of transient agreements on adjacent steps and tritonic substitutions in measure 2. In measure 3, the reduced B flat agreement containing additional high 7th degree (note A natural) and 9th degree (note C) has a strong impact creating harmonic tension, with immediate resolution to tonic (although connoted in context as B flat 6/9), with classical, stable structure, 1st fundamental, 3rd and 5th degree, again with added sounds.

In the related improvisatorical expression (measure 3) there are outlined elements of the diminished scale, built successively upward on the ton-semitone pattern (B flat, C, D flat, E flat, F flat, G flat, A flat).

E.g. 1



Herbie Hancock II-V-I workout cycle

The same process we encounter during the improvisation moment (E.g. 2) of Michel Petrucciani in the song Home² minutes 6.57 (G# diminished) and 7.24 (C# diminished), respectively, the structure of the steps in improvisation in accordance with the harmonic support.

E.g. 2



Improvisatorical harmonic similarity in the expression of Michel Petrucciani

² https://www.youtube.com/watch?v=xvluuKVwY_8 accesat la data de 25.08.2020.

1.1 Treating the melodic minor by Herbie Hancock

A new element due to the ingenuity of Herbie Hancock (E.g. 3) is the treatment of the minor melodic scale as improvisatory support in different harmonic contexts. In the example in the first two measures, two melodic minor scales are found, which are the foundation of improvised lines, harmonically supported by tensioned structures (D minor11/5 flat, or G altered).

For the first chord agreement, the locrian mode is used starting from tonic, note D (D, E, F, G, A flat, B flat, C), and, nothing other than the same melodic F minor in another structural expression, and for the altered ground G alt. (G, B flat, C flat, E flat) followed immediately by the substitution of the fundamental by 7th degree (septime) so F, B flat, C flat, E flat), the appearance of the A flat melodic minor scale (in the expression of G, A flat, B flat, C flat, D flat, E natural, F natural, G) representing the above mentioned range in succession starting from the note G, therefore the 7th degree of the range.

E.g. 3

The image shows a musical score for piano accompaniment in 4/4 time. The key signature has two flats (B-flat and E-flat). The score consists of two systems of staves. The first system has two measures. The first measure is labeled with the chord 'Dm11b5' and features a triplet of eighth notes in the right hand. The second measure is labeled with 'G7alt.' and features a triplet of eighth notes in the right hand. The second system also has two measures. The first measure is labeled with 'C°7' and features a triplet of eighth notes in the right hand. The second measure is labeled with 'Cm6' and features a triplet of eighth notes in the right hand. The bass line consists of sustained chords and moving lines in the left hand.

Turnaround II-V (altered) - I, on melodic minor scale

In measures 54 and 55 of the improvisation on the *Brazilian Like* track (E.g. 4), Michel Petrucciani builds the melodic line (identical) against the background of the melodic minor and the bebop-style patterns 7 and 8.

E.g. 4



Brazilian Like improvizatoric line

2. The influence of Chick Corea

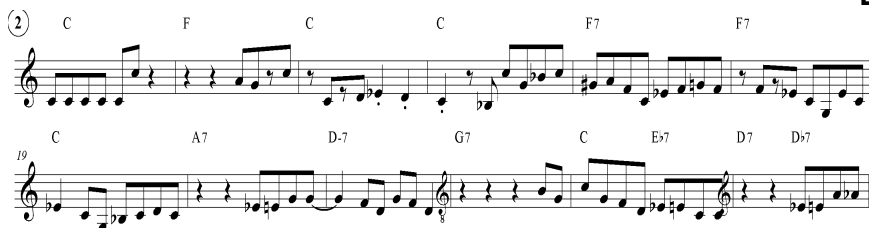
The famous Chick Corea, in turn, brings into his creation new elements such as pentatonic interpretation, in ascending, descending progression, preserving the harmonic (static) structure. In example no. 5 there is the pentatonic f major scale (F, G, A, C, D), harmonically supported by agreements with added sounds (2nd, 6th, 9th degree), and, with specific voice distributions structured on quarts and seconds, which contribute to increasing tension and tonal widening of the improvised frame. Also relevant is the modal, lidian improvisatory tentation, due to the consecutive appearance of the A natural, the increased quart of the agreement on the 1st degree of the scale.

E.g. 5



New harmonic and melodic elements in the improvised context

Michel Petrucciani during playing the Jean Philippe Herbien (E.g. 6), in the second improvisation cycle, exploits pentatonic scales in a combined form with the blues style tinge, thus with the 3th degree, the 4th and the VIIth degree (depending on the tonal center), mobile configuration.

E.g. 6**Derived form of pentatonia****2.1 Chick Corea and the semitone chromatzation**

Another interpretative process, typical of Chick Corea (E.g. 7), taken over by jazz instrumentalists, consists of double transitive chromatzation at semitone, both melodic line and harmonic background (side-slipping riff)³. A bitonality that still preserves, paradoxically, the tonic.

For this procedure, modal (lower structure), elliptical of 3th and 5th degree agreements, elaborated from overlapping quarts, are used, agreements which take over the harmonic structural completion of the right hand (upper structure) (to be remembered here the song So What, the jazz masterpiece of the great trumpet player and composer Miles Davis).

E.g. 7**Ascending chromatzation on the next step with return to tonic**

³ Liebman David, *A Chromatic Approach to Jazz Harmony and Melody*, Advanced Music, Schott Music GmbH&Co.Mainz, 1991, pp. 35-37.

Oscar Peterson in the introduction of *Perdido* (E.g. 8) uses the mentioned procedure, in double descending chromatic motion (E-E flat and E flat-D), with intermediate agreement in authentic relationship (D minor 7 to G 7/9 flat). The latter is considered as a transient tonal center (contrary to the tonality stipulated at the beginning of the work), subsequently the immediate exposure of the theme having as a major tonal center the scale of B flat.

The desired effect, achieved by melodic-chromatic coloring, gives that moment of suspense, followed by that immediate relaxation, by direct return or intermediate steps (chords), to the initial tonal center.

E.g. 8

PERDIDO

By Juan Tizol

The musical score for the introduction of *Perdido* by Oscar Peterson is shown. It is in B-flat major (two flats) and 4/4 time. The score is divided into two systems. The first system is labeled 'Intro.' and shows a piano introduction. The left hand (bass clef) plays a sequence of chords: $E m7^{(b5)}$, $E b m7^{(b5)}$, $D m7$, and $G7^{(b9)}$. The right hand (treble clef) plays a descending chromatic melody. The second system continues the same pattern, with the left hand playing $E m7^{(b5)}$, $E b m7^{(b5)}$, $D m7$, and $G7^{(b9)}$, and the right hand continuing the descending chromatic melody. The score is marked with 'L. - gna.' and 'L. - gna.' in the left hand.

Improvisatory construction, chromatic structuring

Michel Camilo (Dominican Republic), another virtuoso contemporary instrumentalist, in the solo of *Caravan* (E.g. 9) develops the chromatic cycle by using 4 consecutive tritons (F, Fa# diminished C as 6/4 distribution and Do7 as 6 distribution), with tritonic substitution at the end (A minor7 to E flat 7).

E.g. 9

Chords in E.g. 9: F, Bm7(-5), E7, Am, Am7/G, F, F#dim, C/G, C7/E, F, E7/G#, Am7, Eb7, D7, Dm7/G, C.

(Dr. Solo)

Extended harmonic foundation

For a broad analytical deepening of the tritonic structure of the left hand, encountered in the harmonic (and implicitly rhythmic) structuring of contemporary jazz, a concise clarification of the general notion is required.

The chords by the sound material of which they are composed can be diatonic or chromatic. Also, after the auditory sensation of „understanding” or „misunderstanding” that it creates can be consonant or dissonant.

Harmonic evolution has led to the creation of new agreements, which are not based on the principle of overlapping of 3ths, but by overlaps of 4ths, 5ths, or even 2ths, 7ths and 9ths. In modern harmony, new chords structures arise from enrichment with musical scales (tonality, modes), different from traditional ones.

Analyzing their structure, the constructive ways of contemporary jazz harmonic expression for most previously exemplified pianists, are crystallized (E.g. 9/10) two categories, often used and composed as follows:

E.g. 10

- E A D G C.

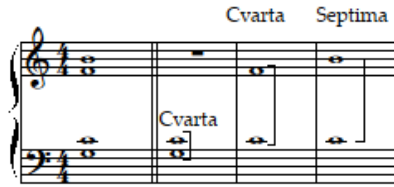
Septima

Septima

Cvarta

Small 7th (2) and perfect 4th (stable structure)

- G C F B.



Perfect 4th (2) and a large 7th (unstable, slightly dissonant structure)

Michel Petrucciani in the first improvisation cycle of the song Home (E.g. 11) on the Trio disc in Tokyo (starting with minute 4.07), in measures 5-7, implements the procedure, as follows, without returning to the tonic, but with continuous harmonic extension (barking).

E.g. 11



Chromatization derivative possibility

2.2.1 Melodic patterns in progression

Another specific element of the thinking, the inventiveness of Chick Corea⁴, consists in the repetitive implementation of the patterns on the right hand, using different steps as a starting point (E.g. 12). At the interval of the ascending 4th, while the left hand has a contrary, descending, regressive movement.

E.g. 12

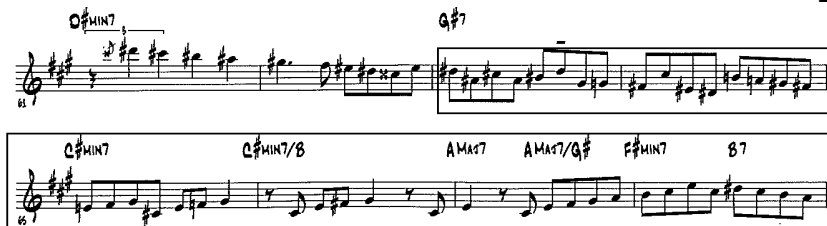


Progressive improvisational riff

⁴ *Ibidem*, pp.67-69.

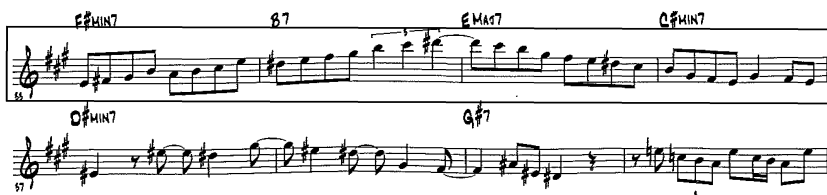
Michel Petrucciani, in the solo of Looking Up, (E.g. 13/14) builds the improvisation line, through melodic patterns in descending, ascending progression, having different tonal fundamentals.

E.g. 13



Improvisatory patterns

E.g. 14



Successive pentatonic improvisation

Consecrated pianist Bill Evans⁵, in the solo of the song Alfie, by Burt Bacharach, implements the elements encountered in the expression of Chick Corea (of course, as in most of the other instrumentalists mentioned above), with a small addition, or an evolved, expanded form. Following the overall score (E.g. 15), it is found that the harmonic foundation, through the altered agreements (A), especially the bass line (through the related constitutive harmonic elements) in its turn in a continuous movement, and the use of other steps instead of tonics on hard times, all this gives an extended improvisatory tonal ambience, that dynamic, progressive, but still stable sound.

⁵ Long Jack, *Bill Evans's Essential New Folio Jazz Piano*, Wise Publications, London, New York, Sydney, Copenhagen, Paris, 1996, p. 4.

E.g. 15

The musical score for E.g. 15 consists of three staves: Piano, Bass, and Drums. The Piano staff shows a sequence of chords: Em7b5, A7alt, and Dm7. The Bass staff features a melodic line with triplets. The Drums staff shows a rhythmic pattern with sextuplets.

Patterns with harmonic extension

These inflections are supported for emphasis by rhythmic coloring, the implementation of exceptional subdivisions of sextuplets, being cataloged as hemiola (ternary division in a binary rhythm/meter). Michel Petrucciani, in the solo of the song *Rachid*, (E.g. 16) recorded on the CD *Conference de Presse*, in measures 15-19, highlights this modern jazz rhetorical modality.

E.g. 16

The musical score for E.g. 16 consists of two staves of improvisatory patterns. The first staff includes chords E MA7, G7alt, C#MIN7, and E7. The second staff includes chords C#MIN7, G#7, C#MIN7, and C#MIN/B.

Improvisatory patterns

2.3 Pentatonic scale in improvisatory organization

Another specific element, treated by Chick Corea⁶, is to combine the use of the pentatonic scale, consistent with the tritonic substitution, or supported by another harmonic support, compared to the base range.

⁶ *Ibidem*, pp. 89-91.

In example 17 apart from the progression II-V-I, the tritonic substitution between the two hands is observed in measures 3 and 4 by improvisation on the pentatonic E flat scale, with harmonic support of the A chord (altered). Thus, we encounter atypical elements such as the small third (note C natural), the small 5th (note E flat), the small 7th (note natural G), enlarged 9th (in enharmonic expression note B flat) or small 13th (note F natural). In measure 5, a new improvisation moment appears with the structure of the E pentatonic scale, with support on the chord D 6/9/11#.

E.g. 17
Combination of tritonic substitution with pentatonica

In the solo of his own song Looking Up (E.g. 18), Michel Petrucciani prepares in advance that moment of tritonic substitution (G#7/D7) by simple, preparatory application of successive pentatonic, by semitone harmonization, with return (G#7-A7-G#7).

E.g. 18
Improvisatory gradation, pentathons, substitution pentathons

2.4 Patterns consisting of steps (reductions) of the scale reduced in progression

From the arsenal of Chick Corea's ingenuity, we must also mention the repetitive patterns, structured on the narrowed range, successively resumed in progression, at fixed distances (intervals). In example 19, there are these patterns of the B flat diminished scale, resumed (enharmonic) in small 3rds descendants (C, A, G flat, E flat), both to the right as well as on the left hand (fundamental G, E, D flat), representation by modal chords, consisting of overlapping 4ths, or bipolar chords.

E.g. 19



Modal patterns in downward motion

Analyzing Thelonius Monk's improvisation (E.g. 20a) in the play Ba-lue Bolivar Ba-Lues-Are (E.g. 20b), at the end of 5th cycle and the beginning of the 6th, we encounter another element, close to the structuring of the reduced scale (range pentatonic), namely the scale formed successively, only from tones (whole-ton scales).

E.g. 20a



BA-LUE (Monk Book)

Structure of the scale consisting only of tones

E.g. 20b



Structure of the range consisting only of tones

The same procedure we met at pianist Oscar Peterson (E.g. 21) in the solo of Round Midnight, at the beginning of the 2nd improvisation cycle, by expressing the structure of the range consisting only of large 2ths, starting from the C note, sustained harmonically tensioned, through the E pentachord with the diminished 5th, small 7th (note D) and added note, the 6th (note C), chord notated as E7/6/5 flat.

E.g. 21



Whole-ton expression with dense harmonic configuration

2.5 Pentatonic reductions of the diminished scale

After elaborating the consolidated patterns on the reduced range elements, in the next step of the synthesis, new reductions or pentatonics of the range are reached. These specific elements often applied in the musical expression of Chick Corea, create a broad, unmistakable personal sound, which leads to a creative musical consolidation of the great instrumentalist, the, unanimously recognized and accepted by the interpreters of keyboard instruments (and not only).

In example 22, it is interesting to analyze the dynamism, created by the opposite movement of the two hands: the left hand in downward motion of the chordal structure in 3ths intervals, while the right hand, the, it highlights ascending pentatonic structures, successive ones, (marked by accolade), on the notes A flat, B, D, then, again, the note A flat at the upper octave.

E.g. 22



The pentatonic from the diminished scale

Michel Petrucciani⁷, in the solo of the song Rachid, (E.g. 23) recorded on the CD *Conference de Presse*, in measures 25-29, highlights this modern jazz rhetorical modality.

E.g. 23



Contemporary improvisatory expression

3. Keith Jarett cadences, passages

Most of the cadences highlighted in the expression of another pianist, which in turn influenced contemporary jazz expression, namely Keith Jarett, are synthesized from the context and explosive improvisational spontaneity of the bebop style instrumentalists.

⁷ Armand Reynaud and Jeremy Brunn, *Michel Petrucciani The Book-Transcriptions*, Edition Henry Lemoine HL, Beaumarchais Paris, 2008, p. 67.

It is worth noting that in the cadential expression, at the end of each measure, a return is outlined, for a consolidation of harmonic support, after which an interpretative variety is used, made up of added sounds and moving steps, necessary to achieve a melodic-stylistic coloring.

Example 24 of the song *Meaning of the Blues*, highlights these peculiarities, so at the end of measure 1 (time 4), there is a consolidation of the harmonic support to A minor 7, in addition, to the 2nd bar, a polytony is observed at the end, so a return rendered by tritonic substitution (the dominant triad of the 5th degree in authentic relationship, G sus4/Dminor 7 and arpeggio at increased 4th interval, A flat E flat, C, E flat), and at the end of measure 3 a cadential expression of the G 7#5# chord.

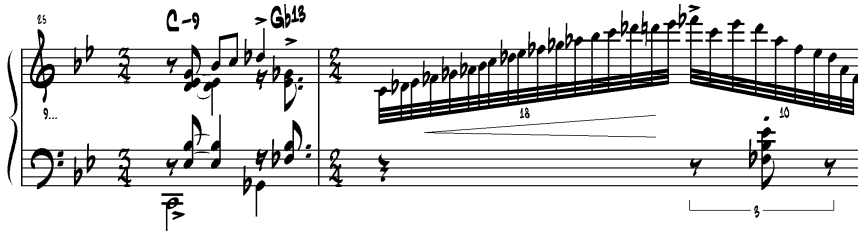
E.g. 24

The image displays a musical score for piano accompaniment, consisting of three measures. Each measure is written on a grand staff (treble and bass clefs).
 - Measure 1: Labeled 'Am7'. The right hand plays a melodic line starting on D4, moving up stepwise to A4, then down to G4, F4, E4, and D4. The left hand plays a sustained A3 note.
 - Measure 2: Labeled 'D7sus4' and 'D7 loco'. The right hand plays a melodic line starting on D4, moving up stepwise to A4, then down to G4, F4, E4, and D4. The left hand plays a sustained D3 note.
 - Measure 3: Labeled 'G' and 'Gmaj7#5'. The right hand plays a melodic line starting on D4, moving up stepwise to A4, then down to G4, F4, E4, and D4. The left hand plays a sustained G2 note.
 Dynamic markings '8va' and 'loco' are present above the right hand staff in measures 2 and 3 respectively.

Cadential variety, contemporary improvisatory language

This process of melodic cadence, which implies a high degree of virtuosity, is also encountered in the improvisational expression of Oscar Peterson, in the 1973 Chicago Blues song *The Trio*. In example 25, an ascending cadence of the C diminished scale is observed, framed in a tonal ambitus of two and a half octaves (C1/ F flat 3), and, supported by a bipolar modal agreement, the F flat/ E flat notes, representing enharmonic the 6th degree (the 7th degree altered at descendant half step), respective the 13th (or 6th degree over) of the G flat 13 chord.

E.g. 25



Passage of improvisatory virtuosity

Michel Petrucciani, in his turn, elaborates in the song Looking Up (E.g. 26), a manner of his own, which is important to the large-scale cadences, namely those static virtuosity patterns, the variable elements being here, only successive harmonic chains. Thus, a slightly adjusted ostinati figure is born, harmonically supported on different degrees within the mother tonality (1st, 5th, 4th, 7th natural, 3th).

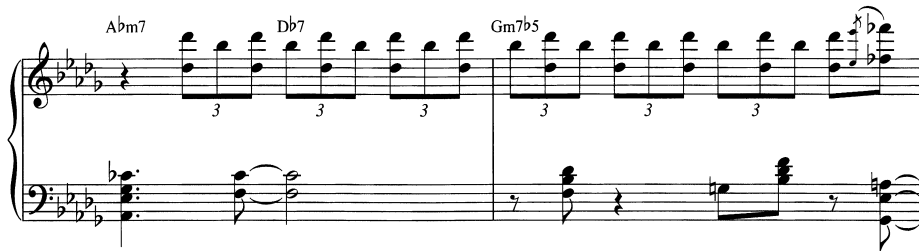
E.g. 26



Stylistic way of expression contrary to cadence

Paradoxically, however, these ostinati formulas are also found in Oscar Peterson's interpretation, which denotes that the new elements in general, they are immediately taken over and implemented in the baggage of knowledge, of the improvised expression modalities. The solo of It's On, outlines this aspect by examples 27a, harmonic support rendered by V-I progressions (A flat minor 7/D flat7), followed by tritonic substitution (D flat7/ G minor 7/5-) and in example 27b, with chromatzation support and semitone return, the same procedure previously mentioned by side-stepping (G flat maj 7, G diminished—G flat minor 6), solved to double dominant C minor 7, to F 7/9- , and finally (possibly) to B flat minor.

E.g. 27a



Repetitive formulas, amplification of the musical discourse cumulation, harmonic hypostases

E.g. 27b

Example 27b consists of two musical excerpts. The first excerpt shows a right hand with a repetitive eighth-note pattern over a G-flat major 7 chord, while the left hand has a sustained G-flat major 7 chord. The second excerpt shows a right hand with a repetitive eighth-note pattern over a G-flat m6 chord, while the left hand has a sustained G-flat m6 chord. The score is marked with a '30' at the beginning of the second excerpt.

Repetitive formulas that amplify the cumulation of the musical discourse, harmonic hypostases

4. Bill Evans interpretive stylistics

Many American jazz critics consider Bill Evans⁸ to be a promoter of the practical instrumentalist of the 'piano-bar' style. The interpretive manner structured less by the rhythmic pulsation, mainly the harmonic and improvisatory

⁸ Reilly Jack, *The Harmony of Bill Evans*, Unchrom Ltd., Brooklyn, N.Y., 1992, p.3.

aspect being those that are exposed to the superlative. A refined, special, and calm thought of artistic expression, rich in elements and harmonic chains, surprise", non-usual, which denotes the moment of exceptional spontaneous creativity. The accuracy and ease of natural use of reharmonization procedures of a work reveals the innovative spirit of the performer, which is why the vast majority of his repertoire consists of jazz standards and not the modern repertoire. His influence, his contributions regarding the evolution of jazz are of particular relevance, a fairly high percentage of the elements of the interpretative expression of the current generation being due to his vision and pianistic expression.

The fact is that we must forget about the critics because jazz is essentially a harmonic, melodic and spontaneous rhythmic creation, with Bill Evans being an elite representative of the phenomenon.

Harmonic genius and phrasing, adept at the romantic-impressionist mixes of the tune, pianist Bill Evans recognizes the improvisational potential in Debussy's work. It is distinguished by the finesse of the touch, formed in the study of academic music, warm, cantabile, refined tone. In contrast to Thelonious Monk, Bill Evans treats improvisation as a color element, which is why his piano style is more delicate, non-percussive, with jazz legato.

Bill Evans is primarily an innovator of the harmonic concept in jazz and a perfect improviser in that he enriches the harmonic jazz structure using intense polychords, specific elements inspired by the stylistics of musical impressionism.

Alongside Thelonious Monk, Bud Powell, McCoy Tyner, Herbie Hancock, Chick Corea, Keith Jarrett, Bill Evans is one of the leading modern pianists.

Bill Evans is like the previously mentioned bebop practitioners, an analytical, deeply intellectualized nature, which gently highlights the importance of musical thinking, stating in interviews that: „if you try to teach jazz, a, you will have to extract those principles from music that are not related to style, and this is extremely difficult: If you execute several structures at the same time, you will have to, your whole approach will be undefined. You will not know what to keep and what to take away! Know exactly what you are doing and why you are interpreting more economically, but with a clearer vision. It's much better to spend 30 hours on one theme than to interpret 30 themes in one hour.

Bill Evans is an integral master of improvisation and in the manner of plated agreements, who approaches, like Bud Powell, this advanced manner of spontaneous musical construction. The multitude of unprecedented subtleties of chromatic harmony, elaborated in a poetic manner, accredits the „romantic expression of the avant-garde" attributed to its interpretative style.

Example 28 of the final solo for Waltz for Debbie⁹ reflects the complex harmonic improvisatory style practiced by Bill Evans:

E.g. 28

The musical score for Example 28 consists of two staves of piano music. The first staff shows a sequence of chords: Fadd9, D7(#9)aug, Gm9, C13, A13, D9, Gm9, and A7aug. The second staff shows a sequence of chords: Dm9, B13, E9, and Amaj7. The music features intricate voicings and improvisatory phrasing, with various accidentals and ties indicating complex harmonic structures.

Improvisatory structuring through the use of plated agreements

Final conclusion

Contemporary jazz can be considered the value equivalent of great contemporary music, which is often reflected in sometimes bizarre experiments, little or almost not at all agreed by the general public. As regards everyday musical life and concerted possibilities, it must finally be acknowledged that, despite the undeniable value of Wolfgang Amadeus Mozart or Ludwig van Beethoven, he said, it also requires a contemporary reporting, dictated by (a part of) the public today.

Unlike classical music, in which the performer is strictly related to the score, not being able to modify, or implement new elements in the writing dating back several hundred years, when it comes to jazz, the performer enjoys the freedom of creative expression, the material being processed not having the obligation of an exclusively jazz origin, but it can be borrowed from a pop music hit, it can be a classic theme or even a folk inspiration.

⁹ Long Jack, *Bill Evans, The essential new folio reflects the unique talent of an innovative and extraordinary gifted musician, fourteen classics edited & transcribed by Jack Long Jazz Piano*, Wise Publication, London, New York, Sydney, Copenhagen, Madrid, 1996, p. 54.

The theory, the belief by which European western music, by diversity, by harmonic and melodic coloration would be superior to universal music (in general), it could work at the time of exclusion from the discussion of the jazz phenomenon.

The styles, evolution, development and forms that jazz has clothed over the years are the essential elements of analysis, discussion, of the musical phenomenon. References, only strictly musical (abstaining from historical, philosophical, social, or religious aspects), give a completely new, clear, and clear picture, undoubtedly, this element of creation and spontaneity which is also found in the universal musical creation.

Treating improvisation/composition in general, as a musical work of art due to a professional instrumentalist/composer, (un)fixed, in most cases, especially in the sphere of European musical culture, by writing, notation is defining.

Improvisation is the result of a complex process of corroborating some psychic elements (intuition, inspiration), of musical sensitivity (talent), with technical artisanal data provided by the art and science of music, such as melodic inventiveness, rhythmic, harmony, counterpoint, leadership and distribution of voices, dynamics, form, instrumentation, orchestration.

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ABOUT ELECTROACOUSTIC MUSIC: FROM THE BEGINNING UNTIL OUR DAYS

ANCA-TEODORA PIEPTĂNATU¹

SUMMARY. In this article, we will follow the development of electroacoustic music. This article focusses especially on the instruments that contributed to the apparition of this genre of music, starting with the beginnings, before the twentieth century. This will help us understand the evolution of musical instruments and how important they are when it comes to making music. What is more fascinating about electro acoustic music will be presented in the article, focusing on some of the pioneers of this type of music, and how electro acoustic music turned into what nowadays we call techno music. Also, we will follow the development of the instruments used back in the days to the processor which we use in the creation of electronic music.

Keywords: electroacoustic, technology, musique concrète, Theremin.

Electroacoustic music appeared from the XX century tendency to bring something new in the vast world of music. This genre represents the bridge between classical music, as we know it, and some of the genres of music these days, facilitating more than a century of original classical music. From concrete music to audio samples, from *electronische Musik*, from Telharmonium to laptop, electronic technology represented the conventional. Its incursion with other arts allowed it to reach a new audience and to become an accomplice in many forms of expression.

This article has the purpose to follow the evolution of this music genre, for a better understanding of what it meant for the XX century world, and also the contribution to the music of this century.

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Electroacoustic music: New instruments

The origin of electronic music comes from the creativity of the imagination. The technology used in the creation of this music genre is the effect of the human nature to produce something original, to record and to manipulate sounds. Although the term electronic music refers specifically at music made with the help of the electronic machines and some mechanism, the musical possibilities that this technology opened are a recurrent theme in literature, art, engineering and philosophy. But, starting with the twentieth century, electronic and electromechanics instruments began to be a physical reality, that futter composers transformed in new possibilities already imagined by others.

The earliest electronic instrument was Denis d'or (1748), invented and constructed by the Czech theolog Vaclav Prokop Divis, also known for his invention, the lightning rod. The Denis d'or consisted of 790 iron strings struck like a clavichord. These, in various combinations, enabled the imitation of a bewildering range of instruments. A development like the Denis d'or appeared ten years later with the electric harpsichord by Jean-Baptiste Thillais Delaborde, a French physicist, mathematician and Jesuit priest. Invented in 1759, it is one of the first electric instruments to have survived to the present day.²

In 1836, American scientist Charles Grafton Page demonstrated a way of producing sound using electricity, by placing a magnet close to a coil connected to a battery. The magnet vibrated, producing an audible frequency.

In the mid-1800s, Prussian physicist Hermann Von Helmholtz designed what is generally recognized as the first synthesizer. The instrument, built by his pupil Rudolf Koenig, consisted of several tuned tuning forks held in continuous vibration by a series of electromagnets.³

One of the factors that encouraged the emergence of electroacoustic music was the revolutionary field of one of the great inventions of the twentieth century: long-distance communication, first by telegraph and then by telephone. By analogy, the early 20th century was marked by a vertiginous development thanks to new sound transmission technologies (e.g., radio).

In 1874, American inventor Elisha Gray demonstrated the first instrument designed to transmit musical sounds over electric wires, called the Musical Telegraph. The idea of music at a distance found its first practical realization in the Telharmonium by Thadeus Cahill, another American inventor, which somehow anticipated radio transmission.⁴

² N. Collins, M. Schedel, S. Wilson, *Electronic Music*, Cambridge University Press, 2013.

³ Ibidem

⁴ Ibidem

Cahill's idea was to develop a keyboard instrument capable of producing a variety of sounds and transmitting music via special telephone lines to homes and businesses. With his partner Oscar Crosby, they set up the New England Electric Music Company and later the New York Electric Music Company to collect donations and produce the instrument. In 1905 they negotiated an agreement with the New York Telephone Company to build special lines for the transmission of music produced by the Telharmonium, and in 1906 special rooms were set up in buildings on Broadway and on 39th Street in Manhattan.

In 1906, inventor Lee De Forest, also an American, made a definitive breakthrough by patenting the first triode, the Audion, a vacuum tube capable of causing amplification of an electrical signal. This moment represented a crucial development for radio, in that it enabled the tuning circuit to operate with greater precision than before, with importance also in music.⁵

In 1915 De Forest filed a patent explaining how the Audion could be used as an oscillator to produce musical sounds. The same year, he created an instrument called the Audion Piano. This had one Audion per octave. It was the first instrument to use a heterodyne oscillator.

In 1916, Russian Futurist painter Vladimir Baranoff Rossiné invented a new instrument called the Piano Optophoniste. Beneath the traditional appearance of an upright piano with keyboard, this piano (donated by his widow to the Centre Georges Pompidou in Paris) concealed a mechanical device consisting of glass disks painted by the artist, complemented by a set of prisms, lenses, mirrors and a light source. Colored images were projected to the rhythm of the music emitted by the discs.⁶

The junction between music and visual art is now complete.

Ether, created by Nikolai Obukhov in 1918, was perhaps the most extreme. Obukhov was a Russian experimental composer whose music embraced mysticism. Ether was an electrically powered wind machine. Although described as inaudible, its inventor claimed that it produced sounds five octaves above and below what the human ear perceives, to subliminal effect on the listener.⁷

A more practical instrument, still in use today, is the Theremin, originally called the Etherophon. Invented two years later, it perceives the performer's movements in the surrounding air. Russian researcher Léon Theremin (or Lev Termen) designed a new interface consisting of two antennae protruding from a box containing sound-producing electronic components.

⁵ Ibidem

⁶ Ibidem

⁷ Ibidem

The first antenna, the vertical one, controlled the instrument's height, while the horizontal one controlled its volume.⁸

Like the Theremin and more practical than the Ether was Nikolai Obukhov's Sonorous Cross. It took the form of a 175-centimeter-high brass cross with an ornamental star at its apex protruding from a flattened globe. An artist could vary the pitch by moving the hand closer to or further away from the star. Unlike the Theremin, the volume was controlled by a device hidden in the artist's other hand.⁹

Around 1928, while working at Berlin's Hochschule für Musik, German physicist and musician Friedrich Trautwein invented the Trautonium. He was soon joined by his pupil, the physicist Oskar Sala (who created the soundtrack and music for Alfred Hitchcock's film *The Birds*). The Trautonium was a monophonic instrument but designed with a particular emphasis on expressivity. Instead of using a keyboard, the performer placed his or her finger along a wire to control pitch, enabling microtonal variations. A pedal was used to control volume. In 1934, Trautwein added a second key to his invention, so that two notes could be played at the same time.¹⁰

Another instrument that became more popular was created by Maurice Martenot in France at the same time as the previous one, Les Ondes Martenot. This cellist had worked as a radio telegraphist during the First World War. Like Trautwein and Sala, Martenot had the idea of trying to extend the range of expressivity with electronic instruments. In the original version of this instrument, the performer pulled a ring attached to a ribbon to the left or right to vary pitch, while the other hand manipulated various controls affecting dynamics and timbre. Martenot continued to improve his instrument over the decades, adding a six-octave clapper and a lever at the bottom to vary timbre.¹¹

Probably one of the most popular inventions was that of Laurens Hammond in 1935. The Hammond organ was the first practical electronic organ. It was mass-produced for use in churches and homes, where it rapidly replaced reed organs. Throughout the 1960s and 1970s, the Hammond organ became ubiquitous in musical genres such as blues, gospel, jazz and progressive rock. It was also used to a lesser extent by avant-garde composers such as Karlheinz Stockhausen, the famous German composer.¹²

The original design of this organ lies in the use of 96 wheels that rotate in front of the electromagnetic pickups instead of coming into contact with the wire brush. Five phonic wheels are included solely to maintain mechanical

⁸ N. Collins, *Introduction to Computer Music*, Wiley 2007.

⁹ Ibidem

¹⁰ Ibidem

¹¹ N. Collins, M. Schedel, S. Wilson, *Electronic Music*, Cambridge University Press, 2013.

¹² Ibidem.

balance, so that a total of 91 different frequencies are produced. As with the Telharmonium, these were not precisely positioned, and compromises regarding tuning were accepted. A series of sliding sliders, labeled to correspond to the organ stops, allowed the performer to vary the strength of each harmonic.¹³

The Hammond organ was one of the first keyboard instruments to reach many homes.

Many others followed, such as the Clavioline, invented in 1947 by French engineer Constant Martin. It consisted of a three-octave monophonic keyboard producing, using a single oscillator, sounds imitating the timbres of acoustic instruments (trumpet, violin, oboe, etc.) and a separate amplifier. It was recognized for the wide range of sounds it could produce.¹⁴

Another kind of music: the famous electroacoustic music compositions.

While early electric instruments influenced the emergence of synthesizers and interfaces, they did not contribute to the creation of new musical genres.

John Cage was a pioneer in the use of electronic devices on the concert stage: *Imaginary Landscape* (1939-52)) includes the first use in live performances of electric sound devices and recordings, sometimes combined with sounds that, without amplification, would have remained barely audible.¹⁵

In the 15 years since the creation of electroacoustic music, two approaches (not three acousmatic music, mixed music, soundscape) have emerged to combine electroacoustic resources with live performers. In 1948, the music consisted of combining live instrumental and vocal performers with pre-recorded tapes, such as *Orphée 53* (a concrete opera for three voices, harpsichord, violin, and tape) by French composers Pierre Henry and Pierre Schaeffer, and *Musica su due dimensioni*, for flute, timpani, and tape by Italian composer Bruno Maderna.¹⁶

The music has embraced divergent aesthetics, from works focusing on the relationship between extended or non-expanded, standard instrumental sounds and the sound world opened up by the acousmatic approach, to works exploring the tonal and rhythmic complexity of serialism, with electronic sounds recorded on a band that acts as an accompaniment for the performer. *Kontakte* by German composer Karlheinz Stockhausen (1959-60) embodies elements of both approaches.¹⁷

Composers have also surrounded performers with ambient sounds, sometimes to articulate social and political arguments, as in Italian Luigi

¹³ Ibidem

¹⁴ Ibidem

¹⁵ S. Emmerson, *The Language of Electroacoustic Music*, Palgrave Macmillan, 1986

¹⁶ M. Chion, *Guide to Sound Objects: Pierre Schaeffer and Musical Research*, Continuum, 2004.

¹⁷ S. Emmerson, *The Language of Electroacoustic Music*, Palgrave Macmillan, 1986

Nono's *Fabbrica illuminata* (1964) for female voice and tape, or as part of larger sound environments and installations.¹⁸

Musique concrète is a pioneering genre of electroacoustic music that emerged in the mid-twentieth century. It represented a revolutionary departure from instrumental vocal music, focusing on the manipulation of recorded natural or electronic sounds rather than the use of conventional musical instruments.¹⁹

Often considered the father of musique concrète, French radio engineer and composer Pierre Schaeffer began experimenting with recorded sound at Radio France in the late 1940s. His work laid the foundations for musique concrète. Throughout his career, Schaeffer composed numerous works, including *Etude aux chemins de fer* (1948), *Symphonie pour un homme seul* with Pierre Henry (1950) and *Etudes de bruits* (1952). These compositions push back the boundaries of instrumental vocal music and highlight the artistic potential of everyday sounds. *Symphonie pour un homme seul*, one of the most famous works of musique concrète, was conceived in collaboration with Pierre Henry, the French composer considered to be the artistic father of musique concrète (known to the general public for his work *Psyché Rock* from the suite *Messe pour le temps présent*, danced by the Ballet Béjart).²⁰

Similarly, the Romanian-born Greek - French composer Iannis Xenakis, known for his revolutionary work in the field of electronic and concrete music, pushed back the boundaries of sound manipulation with pieces such as *Concret PH* (1958).²¹

Morton Subotnick, an influential American figure in this field. *Silver Apples of the Moon* was his first electronic work commissioned by a record label. His works often combined Buchla synthesizers with live instruments.²²

Trevor Wishart, English composer known for his innovative use of technology. His song *Tongues of Fire* explores the human voice through electronic manipulation.²³

A new era of electronic music: technological advances

In 1980, a group of musicians and synthesizer designers got together to standardize an interface that would enable new instruments to interoperate, to communicate control instructions to other instruments and computers. This standard or communication protocol and file format was named Musical

¹⁸ Ibidem

¹⁹ D. Smalley, *Spectromorphology: Explaining Sound-Shapes*, In *The Language of Electroacoustic Music*, edited by Simon Emmerson, 1996.

²⁰ M. Chion, *Guide to Sound Objects: Pierre Schaeffer and Musical Research*, Continuum, 2004.

²¹ C. Roads, *Composing Electronic Music: A New Aesthetic*, Oxford University Press, 2015.

²² Ibidem

²³ Ibidem

Instrument Digital Interface (MIDI). MIDI is the result of collaboration between leading manufacturers, initially Sequential Circuits, Oberheim, and Roland. They were later joined by other engineering participants from Yamaha, Kong, and Kawai. Dave Smith of Sequential Circuits wrote an article and proposed it to the Audio Engineering Society in 1981, and in August 1983 the MIDI 1.0 specification was finalized.²⁴

This technology allows a simple keystroke, joystick movement, pedal movement or command from a microcomputer to remotely activate every device in the studio. This is done synchronously, with each device responding according to the conditions defined by the composer.

Also in 1980, Yamaha launched the first digital FM synthesizer, the Yamaha GS-I, but at a high price. In 1983, the same company introduced the first stand-alone digital synthesizer, the DX-7, which also used FM synthesis (invented by Stanford University professor John Chowning) and became one of the best-selling synthesizers of all time. The DX-7 was known for its recognizably bright tones, due in part to an oversized sampling frequency of 57 kHz. This new technology, along with current techniques such as electronic music creation programs accessible to anyone with a laptop, led to growing popularity.²⁵

But the most important invention to bridge the gap between old and new is the MIDI Theremin.

We've spoken of the Theremin as the electronic instrument that has survived the test of time, but the new MIDI technology has contributed to its development.

One example is the Altura MkII+. The Altura MkII+ is a MIDI controller/sequencer/arpeggiator that emulates a Theremin. When you move your hands in the air, the Altura MkII+ transmits MIDI data to your synthesizer to control pitch, volume, velocity, bend, modulation, portamento and much more! Save presets. Program an 8-step sequence, play it up and down the scale, enter a tap tempo, switch to double time or half time.²⁶

To conclude, and to better understand this link between technologies, let's evoke the work of Russian composer Vladimir Komarov, *Voice of Theremin*.

Vladimir Komarov is a composer whose main interest is the Theremin and the sounds it produces.

Composed in 1996, *Voice of Theremin* is a biographical sound collage depicting the Theremin - its personality, invention, and history. The piece is built around synthesized sound extracts of Theremin's voice, recorded by the

²⁴ C. Roads, *Composing Electronic Music: A New Aesthetic*, Oxford University Press, 2015.

²⁵ S. Emmerson, *Living Electronic Music*, Ashgate Publishing, 2007.

²⁶ <https://zeppelinindesignlabs.com/product/altura-mkii-theremin-midi-controller/>

composer himself. Although the impression is that the piece features a large amount of computer-generated sound, it seems that no other sound, apart from Theremin's voice, has been added.²⁷

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²⁷ https://www.jstor.org/stable/3592978?read-now=1&seq=6#page_scan_tab_contents

VOCAL PEDAGOGY - REFLECTIONS ON HOW TO TEACH PROPER SPEAKING AND SINGING TO STUDENTS

JUDIT HARY¹

SUMMARY. The present study intends to dive into the world of technically appropriate human sound production. Whether it's used in professional speech or singing, understanding the different elements that aid in the correct creation and emission of sound are prerequisites for all who intend to pursue a career that requires speaking or singing for an extended period of time. From the characteristics of sound, to the anatomy of how sound is created, what does technical breathing mean but also what a voice trainer needs to pay attention to in terms of anatomy but also psychology when working with students, the following article presents the steps and methods a vocal coach needs to take into account when taking on a new student.

Keywords: human voice, pedagogy, technical breathing, professional speech, singing, vocal coach, anatomy.

The human voice - The most beautiful instrument that ever was

Stressing the importance of singing in teaching music, Zoltán Kodály wrote in a 1914 article, "A more profound musical knowledge has only ever developed wherever singing has been the foundation. The instrument is the preserve of the privileged few. The human voice, the instrument that is accessible to all, free and nevertheless the most beautiful instrument is the only fertile soil available for a general musical culture that reaches a large

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number of people".² As a performing artist, singer and teacher, my thesis - based on existing literature as well as my personal experience - explores the methods necessary to improve the voice of the professional actor-singer, in agreement with the teaching of the great Hungarian composer-educator. Question: what makes the human voice identifiable, unique and recognizable? The fact is that every human being, and every artist, carries in the slightest nuance of his voice the gift inherited from his ancestors - talent, the sum of his life's experiences, the full range of his emotional and personal knowledge, the stamp of his geographical and social origins and the cumulative cultural knowledge - which over time makes his voice an identifiable, recognizable trademark.

The subtleties of sound emission

The source of human sound, the vocal cord, can produce only a barely audible sound by itself, but the resonant cavities of the human body - the solid skeleton - amplify it, imbuing it with timbre and colour. The resonators are located above and below the source of the sound, so our largest resonator below the source is the chest, and the resonant cavities above the source are located in the head. While the pharyngeal and oral cavities change their shape constantly, the nasal, facial, frontal and cranial cavities have a permanent character. The resonance of the head cavity tends to be high-pitched, while the resonance of the chest and thoracic cavities tends to be lower-pitched. Knowing that sound waves propagate over a spherical surface, the sound waves produced by a human sound source also reach all the resonators in the body, causing them to resonate together, so that different resonators at different points on the human sound spectrum produce sounds of different colours, types and intensity, depending on their shape and size.

Sound has three basic properties: volume, pitch and timbre. This study is concerned with the development of the individual and natural pitch. Timbre is closely related to the first two basic properties, so if volume and pitch are used correctly, then timbre is born. The fact is that we hear our own voice - our speech - differently from the audience listening to us,³ for a physiological reason: unlike the listener, the person who is speaking or singing does not only hear the sound coming to his ears through the air, but also the vibration generated in the larynx and transmitted by the bones to his

² Kodály, Zoltán. Éneklő ifjúság. In: Kodály Zoltán. *Visszatekintés (Retrospective I)*. Zeneműkiadó Vállalat, Budapest, 1974, 117.

³ Fischer, Sándor. *Retorika. A közéleti beszéd gyakorlata (Rhetoric. The Practice of Public Speaking)*. Kossuth Könyvkiadó, 1981, p. 197.

eardrum, where he perceives a combination of sounds that is not the same as the sound perceived from the outside. Therefore, we cannot hear our actual sound and therefore cannot judge it correctly.

There are two ways to judge our actual, realistic voice:

1. we record it and listen to it back - it should be noted, however, that even the best recorder will distort it slightly, but it will still approximate reality.

2. by covering one ear, or by holding a thicker sheet of paper or notebook in front of each ear, parallel to each other and perpendicular to the jaw, as the method of Chris and Carole Beatty, singing teachers,⁴ recommends.

In both cases, our sound will seem completely foreign to us, but this is the *true timbre* of the sound, because it is the internal vibration that is eliminated or absent when listening to a recording. As a teacher, I find it very important and useful that my students make recordings of our lessons every time, because when they listen back to them, with an 'external ear' - in this case their own - they get to know their own voice and timbre, and also hear the mistakes they have made and need to correct. The corrected exercises, which are recorded and can be listened to many times, are also useful for individual practice at home.

Can the pitch of the singing voice differ from the pitch of the speaking voice?

On the threshold of adulthood, women often seek a higher pitch for their speaking voice, men usually a lower, deeper one, so it is advisable to find as early as possible the pitch of everyday speech, the individual pitch and range of four to five notes that provide the pitch of impassioned everyday speech.⁵ The pitch range for comfortable, audible speech is the midrange, the development of which varies from person to person, some people find it easy, others struggle for years, decades, sometimes needing the help of a specialist to find it, if their voice is already impaired.⁶

⁴ Chris Beatty (b.1944) is an eminent singer-songwriter, nephew of composer Samuel Barber, who is considered the world's best vocal coach and teacher. Chris Beatty "vocal coach" with his highly qualified and individual singing experience, focuses on teaching his students of all ages and abilities the correct singing technique, as well as making singing fun. His wife Carole also helps him in this endeavor. See: <https://www.vocalcoach.com/about/>, accessed on 28.08.2023.

⁵ Fischer, Sándor. *A beszéd művészete (The Art of Speech)*. Gondolat, Budapest, 1966, p. 48

⁶ Montágh, Imre. *Tiszta beszéd, Beszédtechnikai gyakorlatok (Clean Speech, Speech Techniques)*. Múzsák, 1995, p. 12

There are almost as many different timbres as there are people, which can make anyone recognizable and unique. The correct classification of the individual expression of a speaking and singing voice becomes important when it plays a role in the profession of someone - see actor, singer, perhaps teacher, priest or even lawyer. A professional career as an actor or singer requires voice training. During the long teaching-learning process, voice training takes place under the guidance of a teacher and with the use of a piano.

Similarities and differences between the speaking and singing voice

My colleague A.B. is a chirpy-singer, speaking in the fifth octave, her voice here is clear and strong, not really offensive to the ear, just a bit unusual. She has a temperamental nature, whether she is telling a story or asking a question, she always speaks quickly and in a high-pitched voice. Her mother has a similarly high, clear speaking voice, presumably, to prove the hereditary factor, their anatomy is the same, and their tone of voice is influenced by a similar temperament. AB's singing voice is also high-pitched and has a clear, strong sound, and in conclusion her speaking and singing voices are identical, i.e. her mid-range in the high register. My sister has a deeper than usual, strong, ringing, ear-pleasing, robust speaking voice, which has been mezzo since childhood, but as soon as she began to sing, her voice was at its best more than an octave higher, in the coloratura-soprano fach, and she sang even the Queen of the Night from Mozart's *The Magic Flute* in the high register with the most proper singing technique and the greatest ease. Considering that both the speaking and the singing voice are well trained, powerful, clear, intelligible, pleasing to the ear of the listener, and in the long term does not cause any disorder, discomfort or hoarseness, it can be concluded that the speaking voice and the singing voice are not always in the same register, so it is not our intention to bring both into the same register. Although a study by Sándor Fisher states that "The timbre of a speaking voice, provided it is not distorted, is always an unambiguous indication of the correct type of voice",⁷ this statement is contradicted by the example above. In conclusion, there is no general rule for that. It is a serious pedagogic error that my sister was placed in the alto range as a child solely on the basis of her speaking voice, without even listening to her singing voice, and it is fortunate that her voice was not damaged by this incorrect classification.

⁷ Fischer, Sándor. *A beszéd művészete (The Art of Speech)*. Gondolat, Budapest, 1966, p. 68

The fact that she has never taken a single minute of voice training and yet sings perfectly can also be explained by the fact that she is an oboe player by profession, and thus has full command and use of deep breathing, i.e. diaphragmatic breathing, which is identical in every respect to the breathing technique used in singing. During our student years, she as an oboe student and I as a university student studying singing, we repeatedly compared our breathing and voice training techniques, which were later scientifically explained in a doctoral thesis written by Tamás Altorjay, a vocal coach, in 2013. It should be noted that the shaping of the mouth and cheek cavity for blowing the reed is also very similar to the singer's voice production and vocal emission, but the difference comes after deep breathing, because while: 'Wind players concentrate the airflow and air pressure on the lip, they blow the air there, since the resonator cavity is located outside their body, inside the instrument. The singer must concentrate the air pressure on the pitch, and then not blow into the extension tube, but rather circulate the vibrating air so that its cavities act as resonators to amplify the partials of the 'primary sound' produced in the larynx. If the singer "blows his voice", too much air is expelled through the vocal fold, the sound becomes "light, muffled, airy".⁸ It follows that, above all, it is proper breathing that is crucial, working in conjunction with the vocal organs, to the correct cultivation of the individual's speaking and singing voice.

Teaching practices that lead to correct sound production

Technical breathing

Breathing is an innate unconditional reflex, designed to maintain our physiological functions, controlled by the respiratory centers in our brain. This physiological vocal breathing adapts to our speech through prolonged practice, which also creates a conditioned reflex. Inhaling is thus carried out at the rhythm and volume of air required by the rhythm of our speech. However, in the case of professional speaking or singing - singers, actors, teachers, priests - the aim is to achieve a correct, robust, strong, audible quality of voice, which requires the acquisition of technical breathing techniques developed for this purpose. "Technical breathing is a form of speech breathing developed through conscious practice which, taking into account individual ability, is capable of high performance without overtaxing

⁸ Altorjay, Tamás. *Klasszikus énekesi hangképzés empirikus kutatása, az orr és melléküregei bekapcsolhatóságának vizsgálatára* (Empirical research on classical vocal training on the engagement of the nose and the paranasal sinuses). PhD thesis, Szeged, 2018, p. 21

the body and can thus form the basis of the most versatile and complex technical solutions in the art of speech" (F.S., 1966, 23).⁹

Awareness is manifested in two factors. The first is the deliberate directing of the inflowing air column into the lower part of the lungs, which causes the diaphragm to descend and the organs in the abdominal cavity bulge slightly forward.

The second is to let in a predetermined amount of air, adapted to the length, dynamics and structure of the intended text or melody.

Given the fact that in many cases, over many years, incorrectly trained breathing mechanisms have been created which do not lead to high performance, the solution to eliminate these is learning to breathe correctly, which is of great importance both from a health and quality standpoint. This is breathing based on deep breathing, or diaphragmatic breathing, which is achieved through the unified action of the abdominal muscles and diaphragm. Its development and continuous, patient, thorough practice are the prerequisites for artistic speech and singing. The result is a volitional control of the speed and direction of the breath, which is manifested in the formation of the voice, the development of the quality of artistic speech and the creation of an educated, cultured singing style. The correct flow of air is crucial in creating the basic characteristics of the voice: pitch, volume, timbre and, last but not least, length.

For the continuous practice of technical breathing, the triple unit of inhalation, retained air, exhalation, followed by inhalation, then hissing airflow, and finally the imposition exercises on the m, n sounds after inhalation were the basic task. The exercises described above continue to serve as the basis for warm-up exercises after several years of vocal training.

"If we base sound training on regularly balanced breathing, we will develop an individual sound profile for each person, an individual timbre that corresponds to their individual constitution. Correctly structured voicing and tone construction enable the artist to express the whole range of human emotions and feelings with his voice, from the most subtle mood changes to the deepest dramatic tension" (A.I., 1996, 17).¹⁰

As a result of technical breathing, when cultivating artistic speech and singing, there are some changes compared to everyday speech:

- when inhaling, more and larger volumes of air flow into the lungs
- the lungs are expanded more forcefully by the intercostal and thoracic muscles

⁹ Fischer, Sándor. *A beszéd művészete (The Art of Speech)*, Gondolat, Budapest, 1966.

¹⁰ Adorján, Ilona. *Hangképzés, énektanítás. Feljegyzések hatvan év pedagógiai munkássága során (Voice training, voice teaching. Notes on sixty years of pedagogical work)*, Eötvös József Könyvkiadó, Budapest, 1996.

- when exhaling, the lungs do a much more active job
- the sound is directed towards the resonators in a more concentrated form, resulting in a much more powerful, front-ringing sound

The front ringing sound is produced at the front of the oral cavity, with a small degree of resonance with the nasal cavity.

Correctly formed sound in the epiglottis, including the articulation of the oral cavity and tongue, is the key to the forward sound, of which a loose articulation of the jaw is an essential part.

What should the “singing coach” look out for?

A poorly trained voice requires much more air. In this case, it is important to make sure that the poorly trained voice may not have a physiological or other medical cause. This kind of voice training may also have a psychological cause, which can mostly be traced back to childhood, or it may be the result of repression of some psychological trauma. In this case, long and patient work on both sides, mutual trust, are necessary to find the right solution.

The learning process can be made more difficult if we hear our own voice as correct even when it is wrong and perceive the new voice, which is intended to improve, as wrong even when it is correct. That is why, when starting to learn, two basic factors should be emphasized: we do not want to hear what we have already heard, but the new, the improved voice, and we should take the very first and simplest exercises for such improvement with the utmost rigor.¹¹ Finding the middle range is made easier by simple exercises in which we move from speaking to singing and vice versa. To this end, pentatonic hymns of a sacred nature are very useful, practiced alternately in singing and in the spoken version. It is also useful to alternate between the spoken and sung forms of the songs to be learnt, which will enable the student to apply the speaking voice they have found to singing and vice versa. In addition to finding the middle voice range, it is also important to produce a more resonant, pleasing, rich and full sound.

Can imagination and temperament help in sound production?

Sound shaping is easier for the visually inclined, but anyone can and should easily master a method that requires a little imagination, i.e. the ability to visualise the sound and its point of emission, the external projection of the

¹¹ Fischer, Sándor. *Retorika. A közéleti beszéd gyakorlata (Rhetoric. The Practice of Public Speaking)*. Kossuth Könyvkiadó, 1981, p. 98.

inner and upper focus, and the whole phrase. To understand singing on the same plane, with the same pitch, I usually give my students an example of sparrows sitting next to each other on a light wire, i.e. depending on whether we are singing a rising or falling melody, we should not mentally step up or down, but try to imagine the notes on the same level, "on the same floor". In fact, an introverted person speaks more slowly, quietly, with longer pauses, while an extrovert speaks faster, louder, more confidently, which is fine as long as his speech remains intelligible, and his thoughts are at the same pace as his speech. But if we impose the characteristics of one on the other - introvert on extrovert and vice versa - we get an artificial, distorted impression, which cannot lead to good results. These qualities need improvement, especially in the case of the actor-singer, but also in the case of the teacher, the clergyman, the lawyer since the pace of speech can be fully remedied by appropriate rhythmic exercises.

Can the voice be broken?

As we go through several octaves of singing or speaking practice, the timbre of our voice changes at a certain point, the place of this change is called a break in pitch, and the sound that is made here is called a changing note, or *passaggio* in Italian. It is characterized by the fact that this sound has already lost space in the lower resonator center, but does not yet resonate in the upper resonators, and is therefore lacking in color and power. To study this phenomenon, the literature has developed the concept of a register, which is a series of successive tones, each member of which is produced by the same laryngeal mechanism and each tone occurring in succession has the same timbre.¹² One of the main tasks of singing masters and voice coaches is to equalize these registers.

Solutions

When the changing note is in the first half of the octave, or one or two notes below it, they should be practiced with loose laryngeal function and a dropped stance, so that the shift between the two registers is subtle, almost imperceptible. Avoid at all costs any harsh sound or amplification, since by its very nature it is colorless and powerless, and the aim is therefore to make the changes imperceptible to the audience.

¹² Fischer, Sándor. *A beszéd művészete (The Art of Speech)*, Gondolat, Budapest, 1966, p. 70.

When the voice has to be shifted to the second half of the octave, I have found the following method to be useful: the musical section written in the higher register, in the second half of the octave, after the text has been successfully practiced at the front, is first practiced in the first half of the octave, one octave lower than the written one, and then sung at the original, upper pitch. The point of this method is that the student should not want to sing in a different position or in a different place in terms of position and timbre but should imagine the notes as if they were in the same plane, i.e., as if they were “in the same place” as if they were speaking naturally. This is one way to even out the sound, to smooth out the breaks given by register changes.

Factors affecting the voice

Inappropriate voice classification in school years

Just as the stability of a newly built house depends on a good foundation, so too does a good foundation ensure future success in singing, based on four main principles:

1. the mastery of correct breathing
2. learning the resonators and consciously using them
3. well-trained front emission, which is a combination of the previous two
4. free positioning of the airways, the pharynx, to allow the free flow of air.

Training the whole body, building, and maintaining muscle tone is also a prerequisite for future performance on stage, where it is a serious task to physically and mentally perform a two-to-three-hour performance with maximum effort. It is not necessarily the range of the voice that determines the type of voice, but rather the position in which the singer sings most easily and naturally. Identifying pitch can be a problem at school age, especially for boys aged 13 to 14, when their voices start to mutate and change. At this point, they are unable to control their voice, which will involuntarily rise and falter, and they try to deepen it by darkening it, to make it sound more masculine. It is a mistake to think that girls' voices cannot change, that in their case the mutation is also taking place, but in a less audible and obvious way. Sometimes, at the age of transition, girls may speak in a high-pitched, almost shrieking voice, and it is important to warn them about this, because the voice can be changed.

Voice classification by genre can have unforeseen consequences, especially for school choirs. It is often the case that a student is placed in the register where there is a shortage, regardless of the register in which he or she sings most easily and naturally: the soprano is often forced into mezzo or alto, and the baritone is forced into tenor, for several years. The students try to make do, forcing out the most uncomfortable sounds, but over time this results in hoarseness, laryngitis, a breathy, over-stretched voice, to which the throat becomes somewhat accustomed, but which is damaging to the voice. It is very difficult to replace and correct the bad, incorrect reflexes thus formed with new ones that are useful to the individual. The longer one has been singing incorrectly, the longer the process of correction. Choir teachers have the responsibility to select the right voices for their students, as singing in choir, if sung in the right key, has a very positive effect on the student's further artistic and vocal development, developing their hearing, training their voice, breathing, lung capacity, confidence and contributing greatly to the development of their artistic and aesthetic sensibility.

The consequences of singing in a different voice

Identifying your own singing voice correctly is not necessarily a problem at a young age. For professional singers, it is a fundamental error when singing not in one's own voice or timbre, but imitating, trying to mimic the place and tone of another singer's vocal delivery. This is most likely to happen when a singer listens a lot to recordings of other singers, either to learn, to master the material, or because he or she believes, or has been made aware, that his or her tone is not appropriate for the role, and tries to imitate the tone or even the volume of another singer's voice, which is considered by many to be the ideal tone. This may be the case when a lyric singer wants to sing a role with dramatic qualities (or perhaps he is being asked to sing it), or conversely, a dramatic singer is forced to learn a lighter role even though it is not written for his voice. A good example is when a lyric soprano - whose range of roles includes Rosina, Gilda, Norina, Traviata - takes on a dramatic soprano role such as Puccini's Tosca or Leonora in Verdi's *Il Trovatore*, or Abigail in Verdi's *Nabucco*, since these roles require a much fuller, dramatic tone and voice than a lyric soprano. Since most of these dramatic roles are mainly written in the middle register, the high notes also require a dramatic tone, while her voice is suited to roles composed in the higher register, requiring a more relaxed, light, coloratura technique.

The secret of great singing: warming up

Whether it's a football match, a swimming tournament or an athletics competition, the moments before the competition are always filled with warm-up exercises. Why should it be any different when preparing singers for the stage, or in pre-show classes for skilled artists? In fact, even school singing, or choir lessons are not without warm-up exercises, it is very important to prepare the vocal cords for singing, because warming up before singing serves the same purpose as warming up before training in any sport. During the warm-up, the muscles of our body and our vocal organs are prepared for work, while the blood supply to the larynx increases and the mobility of the vocal cords increases.

Can we have artistic education without emotional and mental education?

The work of an educator in any field is a complex and responsible task because the future of the students is very much in his or her hands. But it is not enough to be an excellent teacher: to educate well-prepared students, you also need to be a well-versed in the art of human behavior and thinking, even more so when you are guiding students who are actors or singers towards a career in the arts. In educating for life on stage, the arts teacher must bear in mind that technical preparation and emotional and mental education are closely linked. It is a fact that in everyday speech, too, a scowl or a raised voice can cause a person's throat to constrict, which can be fatal when singing, because with a constricted throat the vocal cords freeze, and the sound cannot come out of the mouth. So, the task of the teacher-educator is to find the ideal, effective method, in which professional rigour is combined with a desire to help and kindness.

In the words of Pier Francesco Tosi, the teacher *"should be moderately strict, to be respected without being hated. I know that it is not easy to find a middle way between severity and gentleness, but I also know that extremes are harmful, because from excessive severity often comes stubbornness and from excessive indulgence contempt"*.¹³

Today, on stages all over the world, artists must have excellent movement skills, in addition to flawless diction, and, depending on the role, they must also be able to sing and dance. A good actor knows no limits, but knows that to get the acclaim he deserves, he must work hard and be at his best every minute of the day, whether it is singing and dancing in prosaic roles or, more recently, as a performer in the popular and audience-friendly

¹³ Tosi, Pier. Francesco. *Opinioni de'cantori antichi e moderni*. Bologna, 1723.

musicals. The question is: what can the aspiring actor do to master the art of singing without any musical training or with very little musical knowledge? Well, that is the job of a well-prepared teacher who, drawing on his or her own experience, will work with the student with patience, understanding and perseverance until, through collaboration, the desired results are attained.

Translated from Hungarian by Juliánna Köpeczi

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LÁSZLÓ DOBSZAY: THE WORLD OF TONES SOLFÈGE BOOK SERIES AND THE TIMELINESS OF THE CONTEMPORARY EDITION¹

KRISZTINA VÁRADY²

SUMMARY. The article discusses the necessity of the contemporary publication of *The World of Tones* series of solfège books by *Dobszay*. It outlines the areas of Kodály method that are related to the textbooks and describes the solfège publications in use before the series was published.

Keywords: Kodály-method, solfège, music education

The work of *Béla Bartók* and *Zoltán Kodály* marked the beginning of a new era in the history of Hungarian music education. We can find the foundation of this revolution in the folk music collections of 1905-1906. *Kodály* and *Bartók* realized that by discovering authentic rural folk music, they had acquired a national treasure. From this time on, they dedicated their entire musical activity to make this value the basis of modern Hungarian music culture. One of the aims of this effort was to create *modern Hungarian classical music*, the other was to redefine music education, which was closely associated with the creation of Hungarian national music. *'Hearing Zoltán Kodály's name makes most people think about the Kodály method...but he was a respected and well-known composer as well, even if he was not as prolific as his contemporary, Béla Bartók.'*³

¹ This study was published first in Hungarian in *Parlando* 2017-3 as. *Dobszay László. A hangok világa szolfézs-könyv sorozat alkalmazása a zeneiskolákban VI/1. - A Hangok világa szolfézs-könyv-sorozat megjelenésének korabeli időszerűsége. (The World of Tones Solfège Book Series in Music Schools (VI.1. - The Timeliness of the Contemporary Edition of the Series).* See. *Tanmuv-Varady-Krisztina* (parlando.hu)

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³ Csüllög, Judit. *Kodály Zoltán. Hét zongoradarab Op.11. (Zoltán Kodály. Seven Piano Pieces Op.11.)* (In. *In the memory of Kodály*. EKE, Líceum Publishing House, 2020.)



In 1925 Kodály's educational activities took a major turn.⁴ He started to focus on exposing a broad range of the population to music. According to Kodály, educating the audience, generalizing the existence of Hungarian choral culture, creating studies in sight reading based on relative solmization, and introducing everyday music lessons in the school curriculum was an important task. All in all, he intended to develop a general musical reform that extended the achievements of music education to general public education. The *Kodály method* is based on a set of principles that are necessary to achieve the goals outlined.

We can examine Kodály's music education method in several ways. László Dobszay developed one of the most comprehensive and detailed analyses.⁵ He divided the method into five main topics, in which we can find music education as well as Kodály's ideas on human education.⁶ Below, we will systematically explain the topics that deal with the educational tools found in Dobszay's textbooks.

Relative solmization and tonal experience

Relative solmization was actually introduced into the *Kodály method* relatively late, in the 1930s, after Kodály's pedagogical principles had been developed. It perfectly suited his plans since relative solmization could become a perfect tool to implement his musical educational ideas. Kodály saw the greatest benefits of relative solmization in developing tonal hearing, musical thinking, inner hearing, and clear intonation. While playing music, relative solmization creates associations for each note. These associations about notes and their relationships are based on actual musical experiences instead of only theoretical knowledge. This develops tonal thinking.⁷ The use of relative solmization is most effective when it is linked to a well-known melody. The repetition of melodies in different styles reinforces the sense of

⁴ 'Until about 1925, I lived the normal life of a professional musician. I didn't bother about music education in schools, believing that everything was fine there. They were doing what they could, and if you are a tone deaf, you won't matter then, anyway.' - said Kodály (excerpt from the presentation „Vidéki város zeneélete” ('Music in a rural town'), 1937.

⁵ Dobszay, L. A Kodály-módszer és zenei alapjai (L. Dobszay. Kodály method and its musical basis) (In. Parlando 1970. issue 11, pp. 15-26.)

⁶ Five topics. 1. Relative solmisation and tonal experience, 2. Folk song and musical value, 3. Vocality and musical creativity, 4. Schools and humanistic learning, 5. Culture and personality.

⁷ 'Ultimately, solmisation is a system of expressions that reveals the logic of the relationship between notes. Compared to measuring intervals, solmisation gives a more genuine picture of the relation of pitches. It is simple TONALITY. It shows relations and not just intervals.' Dobszay. A szolmizáció (L. Dobszay. Solmisation) (In. Parlando 1961. Issues 7-8., p. 17)

tonality.⁸

The memorization of melodies helps clear intonation and develops knowledge of style. Moreover, it is in perfect harmony with the pentatonic scale. The three main goals that relative solmization helps to achieve are '*singing in tune, pentatonic patterns, and development of musical thinking.*'⁹

Relative solmization can be utilized for music composed even after the Classical and Romantic musical periods. In one of his articles¹⁰, after a theoretical introduction, *László Dobszay* shows exact solmization patterns on a folk song, a Viennese classical example, as well as on two short pieces by *Béla Bartók*. Even though we can only speak of microtonality and 6/7-note figures in the latter, *Dobszay* proves in the cited study that solmization has a place in modern music as well.¹¹

Folk song and musical value

*'A folk song is par excellence Hungarian classical music.¹² It is inherited from the old, general, and universal Hungarian culture; therefore, it should serve as the basis of our national music culture, especially our music education'*¹³

The two basic characteristics of Hungarian folk songs are that they are monophonic and unaccompanied. Their simplicity allows their widespread use in music education. They are easy to recognize and understand, so '*They can be perfectly used as a musical alphabet*'¹⁴

Instead of exclusive influence, *Zoltán Kodály* intended to give priority to folk music at the early stages of music education. He was not campaigning against Classical music: 'we shouldn't aim to push schools to the other *extreme*

⁸ That is why *Zoltán Kodály* created his reading exercises which progress from easier two-voice exercises to more difficult two-, and three-voice exercises. These offer countless opportunities for teachers and students to practise relative solmisation and reading music.

⁹ Dobszay, L. *Kodály Zoltán zenepedagógiai eszméi és népzene kutatásunk* (L. Dobszay. *Music Educational Ideas of Zoltán Kodály and our Folk-music Research*) (In. *Parlando* 1968. Issue 2. pp. 3-10)

¹⁰ Dobszay, L. *A solmizáció* (L. Dobszay. *Solmisation*) (In *Parlando* 1961. Issues 7-8. p. 17)

¹¹ In this article, *Dobszay* references various excerpts from *The Bluebeard's Castle/Third Door* and *Bartók. Sonata for Two Pianos and Percussion/Part 2* and illustrates them with different possibilities of solmization.

¹² Kodály, Z. *A magyar népdal művészi jelentősége* (Kodály, Z. *The Artistic Importance of Hungarian Folk Songs*) (In *Visszatekintés* (Retrospect) Volume I. p. 35)

¹³ Kodály, Z. *Százéves terv.* (Z. Kodály. *A Hundred Year Plan*) (In. *Visszatekintés* (Retrospect) Volume I. pp. 288-289) *Magyar népzene* (Hungarian Folk Music) (In. *Visszatekintés* (Retrospect) Volume II. p. 135)

¹⁴ Ujfalussy, J. *Zeneoktatás és nemzeti hagyomány* (J. Ujfalussy. *Music Education and National Tradition*) (In *Parlando* 1984. Issue 1. pp. 6-16)

by applying only our folk music,¹⁵ we must be open to foreign masters of any nationality.’¹⁶

Vocality and musical creativity – ‘Singing is the root of music’¹⁷

An important element of the concept is to make music education democratic. The special character of teaching musical instruments cannot fulfil this role. Due to the strong auditory perception, Kodály also promoted singing as an important tool during instrumental lessons. At the time, the published instrumental music curriculum was also based on Hungarian folk music. *‘Using folk songs allows us to develop an instrumental music curriculum based on singing. We can provide vocal education in the use of musical instruments by applying folk songs. Singing while playing the piano can greatly develop aural perception and the ability to connect different musical areas (singing, playing the piano), improves rhythmic skills, musical memory, and proper musical phrasing.’¹⁸*

Kodály considered singing as the foundation of music education regardless of social and economic status. Changes in music education have taken place in three main areas: music education in elementary schools, Hungarian choral culture, and the curriculum used in music schools.

Music education in elementary schools

In Hungary, compulsory singing lessons were introduced in primary education under Article XXXVIII (11)(3) of the Public Education Act of 1868.¹⁹

However, without mandatory course material and requirements, the content of singing lessons depended on the teacher’s competence. We can find documents about the revisions of course material and methods dating back to the 19th century. In the preface of his publication *‘New system of*

¹⁵ Kodály, Z. *Megjegyzések a „Szó-Mi” népiskolai énektankönyv bírálóinak viszontválaszára* (Z. Kodály. *Comments on the Reply of Critics of „So-Mi” Music Handbook for Elementary Schools*) (In. *Visszatekintés (Retrospect)* Volume I., p. 152.)

¹⁶ Ujfalussy, J. *Zeneoktatás és nemzeti hagyomány* (J. Ujfalussy. *Music Education and National Tradition*) (In. *Parlando* 1984. Issue 1., pp. 6-16.)

¹⁷ Kodály, Z.. *Zenei nevelésünk reformjáról* (Z. Kodály. *About the Reformation of Our Musical Education*) (Visszatekintés (Retrospect) Volume I. p.287)

¹⁸ Dr. Csüllög Judit. *A népzene aránya és szerepe a Zongoraiskola kötetekben* (Dr. Judit Csüllög. *The Proportion and Importance of Folk Music in Piano Method Volumes 1 and 2*) (In *Parlando* 2016. Issue 6)

¹⁹ Resource. Electronic version of *Corpus Juris Hungarici*. DVD Legal Register

singing lessons’²⁰, János Goll wrote about the current situation of music education: ‘According to our experience in most schools’ teachers do not even attempt to teach reading music. But if they do so, their efforts produce little or no results... Let anyone who doubts this see the complete lack of singing abilities of graduating students.’²¹

These circumstances motivated the inclusion of Kodály’s principles into the elementary school singing lesson curriculum. Kodály considered singing lessons as an introduction to choral activities. The results speak for themselves. The official cultural policy of Hungary also supported the implementation of the *Kodály method* in singing lessons in elementary schools. Following the examples of schools in the cities of Békés-Tarhos and Kecskemét, a curriculum including daily singing lessons was implemented in more than 130 schools throughout the country. The increasing number of schools using this special music curriculum also resulted in a new, musically trained audience. Kodály emphasized the importance of this in several of his articles and speeches: ‘We have created the musical elite but we forgot about the audience.’²² The publication of new singing lesson textbooks based on the new method became an important milestone in the formation of a sophisticated audience.²³ Kodály’s vision of making the masses of children musically literate seemed to become the reality.²⁴

Choral culture

One of the basic principles of the Kodály method is to allow anyone to actively participate in singing and in music performance. This role was fulfilled by the emerging choral movement. Kodály urged fellow composers of his time to compose sophisticated choral works based on folk music.²⁵

²⁰ Goll János. *Blätter zur Verbreitung der Chevéschen Elementar* (János Goll. *Blätter zur Verbreitung der Chevéschen Elementar*). Galin-Paris-Chevé education method, 1884.

²¹ Kónya Éva. *A Békés-Tarhosi Énekiskola-az első magyar állami énekiskola története* szakdolgozat (Éva Kónya. *The History of Békés-Tarhos Music School – First Hungarian National Music School, a thesis*, EKF Faculty of Humanities 2005).

²² Kodály, Z. *Tanügyi bácsik!* (Z. Kodály. ‘Seniors’ in Education!). In *Visszatekintés (Retrospect)*, Volume I. pp.306-307

²³ Kerényi, Gy. and Rajeczky, B. *Énekes Ábécé* (1939); Kodály, Z. *Iskolai Énekgyűjtemény I-II. kötet* (1943- 44); Ádám, J. *Módszeres Énektanítás a relatív szolmizálás alapján* (1944). (Gy. Kerényi and B. Rajeczky. *The ABC of Singing* (1939); Z. Kodály. *Collection of Songs for Schools I-II.* (1943- 44); J. Ádám. *Accurate Music Teaching Based on Relative Solmisation* (1944)

²⁴ Nowadays, the number of schools with music faculty has decreased significantly. Compared to sciences and informatics, the demand for humanities and their financial and moral support is constantly decreasing due to the perceived lack of their economic value.

²⁵ One of the results of this effort is the *27 Choruses for Children’s and Female Voice* by Bartók (1935)

The first pieces composed for children's choir were published and gave rise to a new trend in Hungarian music compositions. The increased demand for the performance of new choral pieces led to the need to publish printed sheet music. From 1931, the *Hungarian Choir magazine* ²⁶ fulfilled this role. Many series, volumes, and journals were published for children's choir, helping the work of teachers and choir directors.²⁷ From 1934, events called *Singing Youth* and *National Song Contest* organized and directed by the association named 'Énekszó', provided a forum for choirs and choir directors where they could present the results of their high-quality professional work. ²⁸

Music education

At the same time as the Singing Youth movement began, instrumental education began to undergo significant changes. From 1952, *Erna Czövek* ²⁹ and *Sándor Veress* organized a music pedagogical seminar at the 1st district music school - formerly *Fodor Music School* ³⁰- with the aim of presenting

²⁶ Edited by *Jenő Ádám*, *Lajos Bárdos*, *György Kerényi*, *Gyula Kertész*.

²⁷ In addition to *Magyar Kórus (Hungarian Choir)*, *Énekszó (Singing)* was published in 1934, aimed at the teaching of singing in schools, *Zenei Szemle (Music Review)* dealt with musicology, while *Zenepedagógia (Music Pedagogy)* and *Hangszer (Musical Instrument)* focused on the issues of instrumental music education. In 1959, the journal '*Parlando*' was launched, which is still published today, dealing with general music education issues.

²⁸ To this day, the annual concerts of the *Singing Youth* are organised by the *Association of Hungarian Choirs and Orchestras*, for primary school and grammar school choirs. Choirs can request a rating. The grades for the 'A' certification are *bronze, silver, gold, and gold diploma*. Choirs that perform even better than the 'gold diploma' rating can receive a 'National Certificate of Commendation'. The most outstanding performance can be awarded the 'Choir of the Year' title. 'B' grade is awarded for folk song, choir, and church singing. The 'B' type rating grades are bronze, silver, and gold. Special Award. Certificate of Recognition the *National Song Contest* is a professional meeting of adult amateur choirs.

²⁹ *Erna Czövek* (1899 Orsova-1983 Bp.) was one of the most important figures in the modernization of Hungarian music education. She was a very progressive-minded teacher, and her fundamental goal was the idea of Kodály that music should be accessible to all, regardless of the social and economic status. She revitalised the chamber music education, supported new pedagogical efforts and the professional development of her colleagues. She prepared the nationalisation of the rural school network and was a member of the editorial board of the music education journal *Parlando* from 1959 to 1983. Many of her theoretical (e.g., *Teaching of music in a human-centred way* 1979) and practical works (*Piano Method I-II*) are still relevant in teaching.

³⁰ The most important private music school of the period was founded in 1903 by *Ernő Fodor* (1878-1944), a pianist. The most prominent teachers of the time were *Margit Varró*, *Albert Siklós*, *Dr Sándor Kovács*, *Leó Weiner*, and *Pál Kadosa*. The *Fodor School of Music* operated at primary, secondary, and higher levels. The school supported the contemporary Hungarian music and the *Hungarian Music Association* regularly organised concerts in the school.

new methods and works from a pedagogical point of view. Lectures and professional debates shaped the principles that laid the foundations for the new instrumental education. '*The first instrumental lesson book based on Hungarian folk songs was made by Erna Czövek. Her enthusiastic encouragement convinced many composers that Hungarian piano education needed piano pieces written in the spirit of Hungarian traditions for beginners, too.*'³¹ An entire generation of graduates from the Kodály School began composing pieces based on folk music and incorporating elements of the Kodály method to contribute to the development of new instrumental lesson books.³²

Most of the instrumental lesson books in use today were created after the Second World War, in the spirit of the principles that were then being developed. The three most commonly used solfège lesson books were published in the 1950s and 1960s.³³ The importance of teaching solfège was questionable even in the training of professional musicians.³⁴ Nevertheless, Kodály, as a teacher at the Academy of Music, introduced serious reforms in the training of professional musicians as early as the late 1910s. He devoted a significant part of his music theory lessons to the subject of solfège, that is the development of hearing training and the reading and writing of music. Kodály incorporated folk songs into the solfège curriculum by practicing melody writing on folk songs.

³¹ Csüllög Judit. *A népdal szerepe a kezdők zongoraoktatásában Magyarországon.* (Judit Csüllög, *The Role of Folk Songs in Teaching Piano to Beginners in Hungary.*) (EKF, Líceum Publisher, Eger, 2009.)

³² Of the major composers, the following deserve special mention. Jenő Takács, Pál Kadosa, Pál Járdányi, Sándor Szokolay, and György Ránki.

³³ Szőnyi Erzsébet. *A zenei írás-olvasás gyakorló füzetek (1955-56).* Agócsy László – Irsai Vera. *Szolfézs példatár – alsófok I-II-III. kötet (1953-56).* Dobszay László. *A hangok világa (1964-72).* (Erzsébet Szőnyi. *Practise Books for Musical Reading and Writing (1955-56).* László Agócsy - Vera Irsai. *Solfège Exercise Book - Volumes I-II-III (1953-56).* László Dobszay. *The World of Tones (1964-72).*)

³⁴ There was an open debate between Kodály and Antal Molnár on this issue published in the columns of the *Hungarian Music magazine*. Although Antal Molnár agreed with several aspects of Kodály's principles (the importance of relative solmisation, choral singing and singing-based education, the elimination of musical illiteracy), he did not accept the need for solfège teaching at the Academy of Music. In his opinion, the entrance examination should be made more rigorous, so that students who are not sufficiently prepared in this field would not be admitted (Molnár Antal. *Megjegyzések a szolfézs- tárgy főiskolai oktatásáról.* (In. Magyar Zene) (Antal Molnár. *Notes on the Teaching of Solfège at the College Level* (In. Hungarian Music 1965/5. pp. 508-510.) Kodály, however, accused Molnár of constantly talking about 'elementary' solfège, although studies in this area can and must be continued at the highest level 'if we want to educate musicians who understand what they are playing' (Kodály, Z. *Kell-e szolfézs a Zeneművészeti Főiskolán?* (In. Magyar Zene). (Kodály, Z. *Should there be solfège at the Academy of Music?*) (In. Hungarian Music 1965/6. pp. 640- 641.)

Kodály's work fundamentally changed the direction and development of Hungarian music education. The long-lasting impact of his method lies in the fact that he found the right pedagogical tools for teaching music based on Hungarian folk music. Together, the new curriculum and the new teaching method created a music education and music culture that were accessible to the general public. The emergence of new methodological principles also brought with it the need to publish textbooks based on the new principles. The first publications based on the *Kodály method*, which could be used in music school solfege teaching, were László Agócsy-Vera Irsai *Volumes I-II-III of the Solfege Exercise Book-Elementary Level* and Erzsébet Szőnyi: *Practice Books for Musical Reading and Writing (1-8.)* (Zeneműkiadó, Budapest, 1955-56).

The first textbook of solfege education for the six grades of music school was: László Dobszay: *The World of Tones solfège book series* (EMB Budapest, 1966-72).

Solfège publications preceding the *World of Tones* solfège book series

The first volume of László Dobszay: *The World of Tones* series of solfege books was published in 1966. At the time of its publication, two textbook series were in use in music school solfege teaching: Erzsébet Szőnyi: *Practice Books for Musical Reading and Writing (1955-56)* and László Agócsy-Vera Irsai: *Volumes I-II-III of the Solfege Example Book-Elementary Level*.³⁵

In terms of presenting *The World of Tones* from a music pedagogical point of view it is important to outline the structure and content of these two other series, because they shed light on the necessity of the creation of the Dobszay series.

³⁵ In 1952, the consultations on the reform of music education were completed, and the *Ministry of Education* decided to change the system of music education. Music education should be provided in music schools (elementary level), specialised schools (secondary level) and music colleges (higher education). In accordance with the principles of the reform, the music conservatories in Budapest and the five largest rural cities (Debrecen, Pécs, Szeged, Miskolc and Győr) were reorganised as the only educational institutions of their kind, and from that time onwards they served as vocational schools for further education of those who already had musical knowledge and a certain level of competence. The training of beginners has been provided by the state-run music schools established in the autumn of 1952 and still in place today. At this point in Hungarian music education, there was an institutional demand for the publication of standardised music textbooks suitable for different age groups.

Erzsébet Szőnyi: Practice Books for Musical Reading and Writing³⁶

The series was published in 1955-56 by the Zeneműkiadó in Budapest. In terms of structure, the author divided the curriculum into 100 lessons, which make up the material of eight books.³⁷ The structure of the curriculum was already based on the *Kodály method*. The melodic turns in the first booklet start from a "so-mi-la" base, taking advantage of the possibilities of relative solmization throughout. Rhythmically, the number of new rhythmic elements increase rapidly and start with the titi-ta (eight note- eight note-quarter note) relation.

When studying the books, it becomes clear that the series is primarily intended for teaching children who are preparing for careers in music. Taking all this into account, only part of the series can be used at the elementary level. Some of the exercises are very demanding.³⁸ The series also covers the practice of modal scales, whole-tone scales, polyrhythm, Renaissance clefs, and mastering the basics of harmony, too.

E. g. 1



Szőnyi Erzsébet: A zenei írás-olvasás gyakorló füzetek. 5. füzet fedőlap
(Erzsébet Szőnyi: Practise Books for Musical Reading and Writing 5. volume's cover)

³⁶ Szőnyi Erzsébet. *A zenei írás-olvasás gyakorló füzetek*. (Erzsébet Szőnyi. *Practise Books for Musical Reading and Writing*). Editio Musica, Budapest, 1955-56.

³⁷ Book 1. Lessons 1-30, Book 2. Lessons 31-46, Book 3. Lessons 47-57, Book 4. Lessons 58-69, Book 5. Lessons 70- 77. Book 6. lessons 71-85, Book 7. lessons 86-93, Book 8. lessons 94-100.

³⁸ In Lesson 4 of the first booklet there are already examples of polyphonic singing, and in Lesson 8 the task is to sing four-part harmonies.

The melodic material of the first volume is based exclusively on folk music, but besides the Hungarian folk songs, there are also folk songs of other nations.³⁹

Examples of Classical music can be found first in lesson 34 of Book 2, the introduction of Classical music examples is gradual, even in this volume the melodic material is predominantly of folk origin. The examples of Classical music in Book 5 already include excerpts from *Bartók's Cantata Profana* and *Kodály's Bluebeard's Castle*.

The use of *Erzsébet Szőnyi's: Practice Books for Musical Reading and Writing* have both positive and negative features in music school solfege teaching. Our study covers the application and usability of volumes in music schools.

Negative features of the series:

- Szőnyi does not publish the texts of the folk songs in the first two books.⁴⁰
- The lower-level volumes are for children of exceptional ability only.
- The author does not indicate which pieces are intended for reading and which for writing.⁴¹
- Score picture explanations of theoretical knowledge (e.g., circle of fifths) are complicated.

³⁹ In addition to the 76 Hungarian folk songs, the volume contains 20 Russian, 10 Mari, 7 Ukrainian, 5 French, 3-3 Slovak and Belarusian, 2-2 Yakut and Bulgarian, and 1 Czech, Chuvash, Polish, Indian, Kazakh, Lapp, Chinese, Swiss and Mongolian folk song.

⁴⁰ Booklets 1 and 2 contain only the opening lines. From booklet 3 onwards, the folk songs are recorded with lyrics.

⁴¹ For an experienced teacher, this fact can be a virtue and does not completely bind the application of the material. For beginners, it would be preferable to separate the exercises.

E. g. 2



Diagram of a circle of fifths (Book 4 Lesson 62 Exercise 1)⁴²

In teaching music theory, the author uses a very specific system of signs which is difficult to understand and is no longer in use.

E. g. 3



Signal system for teaching music theory (Exercise 1 in lesson 40, book 2)⁴³

Positive features of the series:

- The structure of the series is consistent, with each new element appearing in a logical sequence.
- Each lesson contains a wealth of melodic material, each dealing with a new rhythmic pattern, interval, chord, musical phenomenon.

⁴² The author's own editing.

⁴³ The author's own editing.

- Thoughtful examples of how to practice relative solmization are given in the booklets.
- The booklets provide examples from the elementary to the highest levels of music education. Teachers at all levels of education will find exercises to suit the curriculum.

Erzsébet Szőnyi's series is well-edited, contains professionally excellent material, and provides valuable material for a broad spectrum of music education. However, it cannot be used as an exclusive teaching material in elementary level education because of the difficulty of the musical excerpts.

László Agócsy - Vera Irsai: Solfège Exercise Book - Elementary Level I-II-III

The following three volumes of Solfège Exercise Book was published for elementary level education in the early 1950s.⁴⁴ *The editors dedicated this example collection to Kodály: 'Fifteen years ago, Bicinia Hungarica was launched with a dedication to the barefoot pupils of the Galanta elementary school. It was left to us to teach 'the new Hungarian youth this kind of things (and more). This book is dedicated, on behalf of all those who are now embarking on this journey towards musical literacy, to the one who showed us all the way: Zoltán Kodály.'*⁴⁵

The volumes do not divide the curriculum into lessons. Volume I. contains 400 examples, Volume II. 340, and Volume III. contains 379 examples. Short explanations of some examples for teachers are given at the bottom of the page.

Volume I. (like in the Szőnyi's *Practice books*) begins with the practicing of the 'so-mi-la' melody patterns, rhythmically with eight note-eight note-quarter note and with quarter rest. The volume contains an extremely rich collection of melodies.⁴⁶ New elements are gradually introduced into the material with plenty of practice. A short appendix at the end of the first volume contains daily sight-reading exercises for daily practice.

⁴⁴ Agócsy László – Irsai Vera. *Szolfézs példatár – alsófok I-II-III. kötet* (Solfège Example Book-Elementary Level I-II-III. volumes) edited by László Agócsy and Vera Irsai. Zeneműkiadó, Budapest, 1953-56.

⁴⁵ *Solfège Exercise Book Volume I. Preface* p. 1.

⁴⁶ The volume contains 390 melodies, of which 290 are Hungarian folk songs, Hungarian children's songs, and folk music inspired melodies.

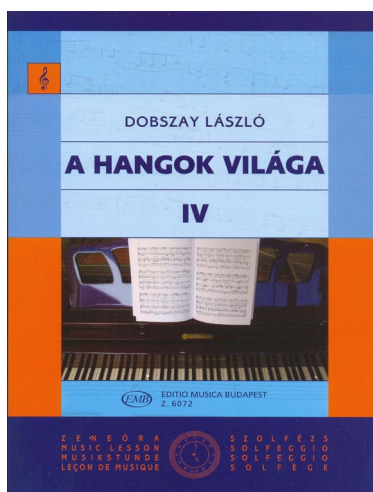
Volume II. is an organic continuation of Volume I. Among the 340 melodies included, many exercises deal with the development of clear intonation and harmonic hearing. It deals with the dominant function 'indirectly' and does not provide theoretical explanations alongside the exercises. Most of Volume III. contains folk songs, along with canons, two- and three-part exercises that helped the development of true intonation and harmonic hearing.

The strength of the *Agócsy - Irsai* series is that it provides a vast and valuable collection of melodies for teachers and students alike. The structure of the volumes is systematic, and the excellent table of contents helps to find one's way around, even if the teacher only wishes to use a single exercise. Due to the abundance of melodies, it is not necessary to use all the exercises of the volume in teaching, as this would unnecessarily slow down the progress.

As the title suggests, the series is not a textbook, but an excellent book of exercises intended for elementary level solfège teaching.

Both the *Szőnyi* books and the *Agócsy - Irsai* Solfège example book are well-edited, useful pedagogical tools for today's music education. However, neither series is entirely suitable for use as a textbook in music school solfège education. *Szőnyi's* books are fast paced, so the entire material cannot be mastered by an average child. The *Agócsy-Irsai* series was designed as a solfège exercise collection. It can be used with great advantage in music school solfège lessons, but without explanatory texts, illustrations, and exercises it is not suitable as a textbook either. The *World of Tones* textbook series written by *Dobszay* filled this gap upon its release and was the first modern solfège textbook in Hungary.

E. g. 4.



László Dobszay: *The World of Tones* solfège book series - IV. volume's cover

László Dobszay (1935-2011) was one of the most prominent figures of the post-war generation of Hungarian musicians. He began his studies at the Academy of Music at a young age, in 1947, at the *School for Extraordinary Talents*. His musical development was supported by such outstanding teachers as János Viski (composition), István Engel (piano), Zoltán Kodály (folk music), and Bence Szabolcsi (music history). While studying at the Academy of Music, he was also enrolled at the Faculty of Humanities of the Eötvös Loránd University (ELTE) double majoring in Hungarian Language/Literature and History. He received his degree in composition in 1957 and in humanities in 1959.

He has made his mark as a composer, music teacher, performer, musicologist, and church musician. He was a committed teacher, he taught continuously from the beginning of his career.⁴⁷ ⁴⁸ ⁴¹ His pedagogical work played a significant role in the educational reforms of the 1950s. Between 1956 and 1968, his pedagogical work was particularly productive.⁴⁹ During this period, under the direction of *Erna Czövek*, he taught history and literature of music and chamber music at the successor of the former *Fodor Music School*, the *School of the Budapest Music School Association* in District VI.

During his time in elementary education, Dobszay faced the contemporary challenge while teaching solfège in music schools: the lack of new solfège textbooks aimed for children and based on the principles of *Bartók and Kodály*. His interest then shifted to elementary music theory education. During this time, he published numerous articles on the methodological aspects of solfège education and on the *Kodály method*.

The progressive spirit of the *Fodor* music school enabled teachers to actively participate in reforming music education. One of the outcomes of these discussions with solfège teachers was Dobszay's publication of the six-volume solfège textbook *The World of Tones* and its accompanying teacher's manual, the *Guides*, are both still in use today. During the later stages of his pedagogical career, *Dobszay* paid less attention to the issues

⁴⁷ Between 1956-1968 he taught in VI. district school of the Budapest Music School Organisation. From 1970, as a teacher at the Academy of Music, he taught Gregorian music, Classical musical form, Latin language, and folk music to musicology students. In 1990, he re-established the Department of Ecclesiastical Music at the *Academy of Music*, which he headed until 2005. Since 1992 he has been a professor at the *Academy of Music* and a member of the Musicology Committee of the *Doctoral Council*.

⁴⁸ The principles of his teaching were summarised by *Márta Papp* in her article entitled *Dobszay László köszöntése (Welcoming László Dobszay)*. 'First and foremost, we learned music from László Dobszay, that is why György Kurtág, among others, also attended his classes. We could learn rigour, thoroughness, depth from him' (In. *Muzsika* July 1999, Vol. 42, No. 7, p. 18).

⁴⁹ He also composed at this time but did not wish to continue his career as a composer.

of solfège teaching, his attention turning first to folk music research and then to Gregorian music research.⁵⁰

The World of Tones solfège book series is from the first significant period of his pedagogical career that coincides with the reform of music education in Hungary.

The textbooks, which have been used unchanged for over 60 years, and the accompanying methodological manuals are still fundamental elements for Hungarian elementary solfège education, and in the hands of skilled teachers they prove the validity of the *Kodály method* even today.

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⁵⁰ In 1966, at Kodály's invitation, he became a member of the *Folk Music Research Group* of the present *Institute of Musicology*. His comprehensive study is the *Magyar népdaltípusok katalógusa* (*Catalogue of Hungarian Folk Song Types*) (joint work with Janka Szendrei). In 1970, together with Benjamin Rajeczky and Janka Szendrei, he founded the *Schola Hungarica* ensemble. In 1975 he gained his academic title, candidate with a thesis on *A siratóstílus dallamköre zenetörténetünkben és népzeneinkben* (*The Melodic World of the Lament Style in our Music History and Folk*). In 1976 he became the head of the *Melodic History Group of the Institute of Musicology*, and in 1990 of its *Folk Music Department*. He was the founder and President of the *Hungarian Church Music Society*, organiser, and lecturer at the world-famous *Cantus Planus* Gregorian conferences. His most important theoretical works are: *A hangok világa I-VI.* (*The World of Tones I-IV*). 1964-1968; *Magyar zenetörténet* (*Hungarian Music History*.) Bp., 1984; *A magyar dal könyve* (*The Book of Hungarian Song*.) Bp., 1984; *A magyar népdaltípusok katalógusa* (*Catalogue of Hungarian Folk Song Types*) (with Janka Szendrei). Bp., 1988; *Corpus Antiphonarium Offici Ecclesiarum Centralis Europae* (with Gábor Prószték). Salzburg, 1988; *Kodály után. Tűnődések a zenepedagógiáról.* (*After Kodály. Reflections on Music Pedagogy.*) Bp., 1991; *A gregorián zene kézikönyve.* (*Handbook of Gregorian Music.*) Bp., 1993. His awards: Ferenc Erkel Prize (1976), Musica Omnium Prize (1992), Cross of the Order of Merit of the Republic of Hungary (1995), Prize for Budapest (1998), Grand Prize of the Music Section of the National Association of Hungarian Composers (1998), Széchenyi Professorial Scholarship (1999), Academy Prize (shared) (2000), Gold Medal of the President of the Hungarian Republic (2000), Soros Lifetime Achievement Prize (2000), Széchenyi Prize (2004).

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MODERN GLOBAL TRENDS IN THE DEVELOPMENT OF CHORAL PERFORMANCE

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SUMMARY. The relevance of the studied issue is the need to identify the main trends in choral performance, and determine the principles of the work of conductors and choral artists in the context of renewal of the components in this field. The aim of the research is to study the problem of current global trends in the development of choral performance as a complex multifaceted and integral phenomenon. Its practical methods (audio search; audio selection; audio analysis) were used in the research. The aspects of modern choral performance (interdisciplinary; socio-cultural; as well as artistic management; professional training; modern engineering technologies; information and communication space; technologies aimed at preserving human and professional resources) were identified. The current components of activity in the field of modern choral art were established. The directions of modern choral practice were identified (activation of the musical group in the life of society; expansion of traditional executive functions; growth of the genre stylistic palette of the choral repertoire). The system of key modernized methods of interpreting choral works of the 20th and 21st centuries was studied (principles of intonation; the principle of expanding the range; the principle of enriching the technical means of interpretation; the principles of forming the performance texture; the principle of interpreting the verbal text in the context of the choral score; the principle of creating different types of sound). The general features of modern choral performance in Ukraine and in the world were studied. The results can be applied in the process of researching future choral performing practice and preparing the relevant

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studies. The prospects of research in this field of musical culture are to enrich the theoretical and practical sectors of choral art as a complex system which is open for updates.

Keywords: choral art, choir, choral work, performance interpretation, choral genre, choral style, timbre dramaturgy, performance analysis.

Introduction

The relevance of studying the problem of modern world trends in the development of choral performance is determined by the need to identify the principles of the work of conductors and choral artists in the context of updating the musical language of works, the complication of compositional techniques, the combination of various branches of musical art (academic and folklore tradition). The importance of studying the role of choral art in the context of modernity is determined by the need to realize the multifaceted potential of this sphere of musical culture, which is undergoing changes in its content, its modernization in the era of globalization. The significance of this topic is the need to deeply study, save, and popularize the traditions of choral singing at this time. Modern researchers refer to it in various works. Rastrygina A. analyses the specifics of choral performance as a subject in the context of the modern artistic and educational space. The processes of development and functioning of choral pedagogy aimed at building conducting skills in the system of professional artistic and music pedagogical education are also generalized⁴.

Meerschman I., E. D'haeseleer, H. Cammu, I. Kissel reveal the significance of a number of aspects for the quality of modern choral performance. This is the state of the voice, determined by the objective factors of the life and professional activity of the choir artists; the degree of their physical endurance in the process of execution; high-quality preparation of voices for the performance; effective vocal training and relaxation programmes⁵.

The brand concept is becoming relevant in the field of modern choral art. Its implementation by the leaders of choral groups contributes to the recognition of these creative associations and widens the geographical area

⁴ Rastrygina, Alla. Choir conducting pedagogy in the scientific discourse of modern professional art education. *Academic Notes Series Pedagogical Science*, 1, 2022, pp. 61-66. <https://www.researchgate.net/publication/364567052>

⁵ Meerschman, Iris, D'haeseleer, Evelien, et al. Voice Quality of Choir Singers and the Effect of a Performance on the Voice. *Journal of Voice*, 2022. <https://www.researchgate.net/publication/363652002>

of their activity. This fact is the foundation of achieving a high level of performance skill, its preservation, and, in turn, satisfies the need for a large audience of choir listeners⁶.

Yunda V. raises the issue of training highly professional choral conductors. The specialist concludes that building the competences of a choir teacher is of fundamental importance for the cultural, spiritual, aesthetic, intellectual and creative development of future generations⁷.

Benedict C. studies the prospects of creating an audio recording that reproduces the effects of the sound of a choir performed by one person using modern engineering technologies. The purpose of such developments is the creation of musical accompaniment to modern films. However, the expert raises questions about the legality of this approach to creating music⁸.

The recording quality of a choir of 16 people, which contains many tracks, is also analysed. In particular, the nature of the coherence of the performers' voices, the harmony of the intonation spaces is evaluated to reveal the mechanism of creating the "chorus effect"⁹.

However, it is necessary to study this problem multifaceted system, which includes a number of components. They differ in content, function, orientation in the context of a single phenomenon. This fact determined the aim of this study.

The needs of modern society, the state of the cultural sphere, pedagogical practice determined the authors' approach to this topic and its practical significance. The promising nature of the research is the breadth of the selected topic, its openness to new achievements and practices in the field of choral mastery.

The aim of the research is to study the problem of modern global trends in the development of choral performance as a complex, multifaceted and integral phenomenon. It implies the identification of the main elements of the system of choral singing as a complex system consisting of many components being of paramount importance for its functioning.

⁶ Antipina, Inna. Choir as a Component of Ukrainian Musical Art Brand: Socio-Cultural Dimension. *Chasopys Natsionalnoi muzychnoi akademii Ukrainy im P I Chaikovskoho*, 2022, pp. 21-35. <https://www.researchgate.net/publication/365644874>

⁷ Yunda, V. Features of formation of future music teacher's competence in working with children's choir. *Aesthetics and Ethics of Pedagogical Action*, 2022, pp. 166-172. <https://www.researchgate.net/publication/369893052>

⁸ Benedict, Claire. Sectional Surrealism: A practice-base investigation into choir recording techniques for the independent film composer. *Conference: Art of Record Production*, 2019. <https://www.researchgate.net/publication/351956734>

⁹ Jers, Harald, and Ternström, Sten. Intonation analysis of a multi-channel choir recording. *TMHQPSR Speech, Music and Hearing: Q Prog Status Rep*, 47, 2005. <https://www.researchgate.net/publication/251666625>

The research objectives include the identification, description and comparative analysis of all elements that constitute the foundation of modern choral art, in the study of their content and functional significance in the context of choral performance.

Literature review

Modern researchers raise the issue regarding various aspects of the study of global trends in the development of choral performance. Modern musicologists (N. Schaumberger, J. Sandt, S. Salminen, A. Coppi), teachers and musicians are developing a system of creating platforms for remote choral singing lessons under the pandemic restrictions. This aspect has become especially relevant in the last few years in connection with the imposed quarantine restrictions provoked by the dangerous virus¹⁰. In the context of the war in Ukraine (since February 2022), online classes with choral groups and students of art higher education institutions are most in demand.

Vibrato as an element of vocal performance in the choir is studied (G. Martínez, N. Daffern). Leaders of choral groups analyse its influence on the general picture of the sound of the singing mass and the health of each of the choir artists¹¹. One of the directions in the system of artificial intelligence is becoming relevant, which is to help anyone willing to learn the art of choral conducting (K. Morimura, M. Iida, T. Naemura, N. Harashima). The programme for adjusting the balance of the sound of vocal horizontal lines (sound pressure level, SPL) provides this opportunity. It motivates choristers to evaluate their own singing more accurately and deeply, improving its quality¹².

Turkish researchers (F. Ardahan, S. İlyas) interpret the choir as a positive socio-cultural phenomenon. In their opinion, the participation of people who are more than sixty years old helps them to maintain their own emotional state at a high level¹³. Pikhtar O. and O. Kedis cover a number of methodological

¹⁰ Schaumberger, Helmut, van der Sandt, Johannes, et al. Singing is what we do (together) - redefining "together": A comparative study. *Formazione & Insegnamento*, 16, 2021, pp. 28-54. <https://www.researchgate.net/publication/362927250>

¹¹ Martínez, Gerardo Acosta, and Daffern, Helena. The Role of Vibrato in Group Singing. A Systematic Review. *Journal of Voice*, 2022. <https://www.researchgate.net/publication/366032824>

¹² Morimura, Kumiko, Iida, Makoto, et al. A Proposal on a Learning System to Realize Maestro's Favorite SPL Balance. *9th International Conference on Music Perception and Cognition*, August 22-26 2006. Alma Mater Studiorum University of Bologna, 2023. <https://www.researchgate.net/publication/238747910>

¹³ Ardahan, Faik, and İlyas, Seyida. Examining of Motivational Factors of Being a 60+ Choir Singer, Benefits Obtained via Participation in Recreational Choir with Respect to Some Demographic Variable. *Journal of Human Sciences*, 16(2), 2019, pp. 448-468. <https://www.researchgate.net/publication/359270437>

aspects of performing choral works by modern composers¹⁴. Ivanova Yu. considers choral art as one of the large-scale directions of musicology, which combines key elements of several disciplines. They include musical pedagogy; composition; psychology; ethics (spiritual foundations of human and social development); choral performance¹⁵. Prykhodko O. studies choral a cappella music of the second half of the 20th - the first decades of the 21st centuries, from the perspective of its perception and approaches to music performance¹⁶. Batovska O. investigates the contemporary academic choral art of a cappella as a single, complex, and integral system¹⁷.

Bondar Ye. emphasizes the importance of complex textual analysis of choral works by modern performers. The need for such an approach to interaction with the composer's material is due to its context, which combines the author's and cited texts¹⁸. Belik-Zolotariova N. considers choral performance as a solid branch of musical culture that integrates not only the foundations of its history, theory, and practice, but is also aimed at the development of various styles of collective singing: academic; folk; church; children, and others¹⁹. Vavryshchuk S. studies one of the directions of modern choral art – choral theatre, using the example of Hanna Havrylets' piece *The Winds Blow* and the specifics of its performance. The effectiveness of the implementation of this artistic project ensures a complete communicative link: composer - conductor - arranger - director - audience. The scenic reflection of the author's idea was realized through a creative approach to it: certain structural changes; enrichment of the timbre and sound palette of the chamber choir through the use of additional instruments (bandura, flute,

¹⁴ Pikhtar, O. A., and Kedis, O. Yu. Choir works of modern avangard composers: methodological aspect. *Scientific journal of M. P. Dragomanov National Pedagogical University. Series 5 Pedagogical Sciences: Realities and Perspectives*, 63, 2018, pp. 159-162. Pikhtar O. A., Kedis O. Yu.,pdf (npu.edu.ua)

¹⁵ Ivanova, Y. Theoretical aspects development of the choral rendition development. *Problems of Interaction of Art, Pedagogy, Theory and Practice of Education*, 33, 2011, pp. 194-202.

¹⁶ Prykhodko, O. V. *A cappella choral music of second half of XX – beginning of XXI century: theoretical understanding and performing approaches – Qualification research work as a manuscript*. (Thesis for the degree of Candidate in Art criticism). Kyiv, National Tchaikovsky Music Academy of Ukraine, 2017. ХОРОБА МУЗИКА А CAPPELLA.pdf (nakkkim.edu.ua)

¹⁷ Batovska, O. M. *Contemporary academic choral aet a cappella as a systemic musical-performing phenomenon*. (Doctoral thesis). Odesa, Odessa National Music Academy named after A. V. Nezhdanova, 2019. СУЧАСНЕ АКАДЕМІЧНЕ ХОРОБЕ МИСТЕЦТВО А CAPPELLA.pdf (nakkkim.edu.ua)

¹⁸ Bondar, Ye. M. *Artistic and stylistic synthesis as a phenomenon of modern choral creativity*. Odesa, Astropynt, 2019, pp. 388.

¹⁹ Belik-Zolotariova, Nataliia. Choral performance art as a category of a modern choral studies. *Aspects of Historical Musicology*, 31, 2023, pp. 191-213.

percussion); emphasis on more effective individual acting means (mimicry, plasticity, movements) in episodes with personified imagery; emphasis on more static, but symbolically filled mise-en-scene factors (graphic, artistic) in epic song sections²⁰.

Chatterjee S. analyses the significance of the popular song in the context of professional choral art, and the role choral performance plays in the Bollywood environment. The researcher deals with medley as a genre, which is a combination of the academic style of choral music and mass forms of entertainment (Bollywood Broadway)²¹. Wafula M. S. reveals the problems of modern local conducting practice using the example of Kenya. The specialist concludes that some musicians of this country consider it necessary to follow Western ideals of conducting; others prefer it to be more relaxed. The concept, according to which each artist should create his own unique way of directing (conducting) based on music, without any restrictions, becomes universal²².

However, the problem of researching modern world trends in the development of choral performance as a multifaceted phenomenon of modern culture is still waiting for its time.

Methods

The research design consists of several stages. The first was based on the search and arrangement of sources that are directly related to the issue under research. Academic and audio materials were collected, which testify to the deep modernization of the nature of choral performance. At the second stage, systematization of the components of the choral performance system was carried out as its separate categories. This helped to reveal large-scale blocks of modern choral singing practice. The third stage involved a comparative analysis of the components of modern choral art, the foundation by revealing their content, direction, and functional significance in its context. The fourth stage is a presentation of a panorama of the synthesis of all elements of modern choral performance, both in Ukraine and throughout the world.

²⁰ Vavryshchuk, Serhii. "Winds Are Blowing" by Hanna Havrylets in the Theatrical Interpretation of the Chamber Choir "Kyiv". *Journal of the P. I. Tchaikovsky National Music Academy of Ukraine*, 2021, pp. 50-65. <https://www.researchgate.net/publication/359599997>

²¹ Chatterjee, Sebanti. Performing Bollywood Broadway: Shillong Chamber Choir as Bollywood's Other. *Society and Culture in South Asia*, 6(2), 2020, pp. 304-327. <https://www.researchgate.net/publication/343356173>

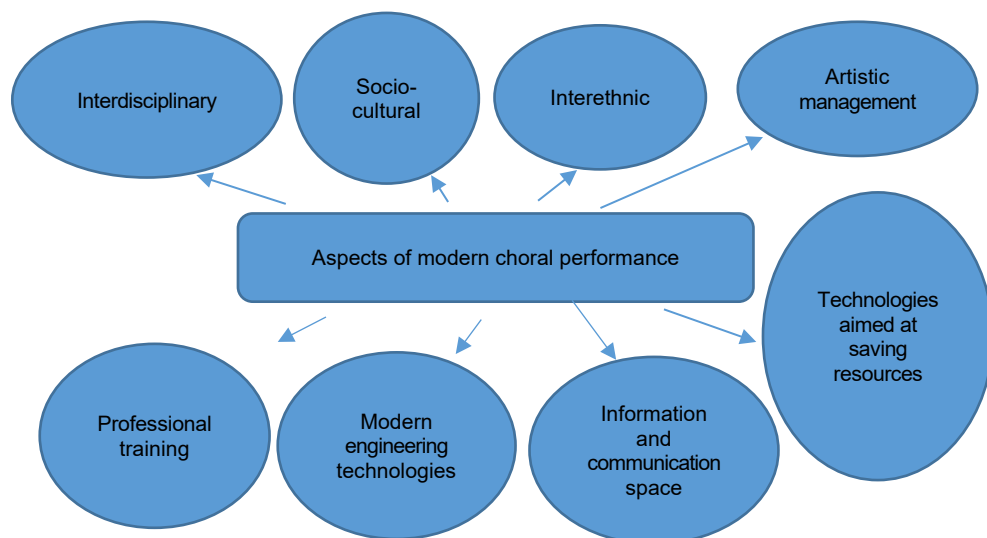
²² Wafula, Mukasa. Appreciating the transcultural in music gesture diversities and stage directing in Kenyan choral music. *Journal of Visual and Performing Arts*, 1, 2023. <https://www.researchgate.net/publication/371485310>

The sample included the works for the choir of modern composers of different countries. Among them, the following should be mentioned: L. Nono (*Il canto sospeso*); K. Stockhausen (*Stimmung*); G. Ligeti (*Aventures*); S. Lunyov (*Passion Week*; *The Noel Consort*); A. Pärt (*De Profundis*); I. Aleksiichuk (*Psalms of David*; *Otherworldly Games*); L. Dychko (*Ukrainian Frescoes*). These names belong to the period of time that falls on the middle, the second half of the 20th, and the beginning of the 21st centuries. The works were chosen in accordance with the objectives of this study: they most vividly manifested new principles of building a musical theme (L. Nono), texture (D. Ligeti), creating its relief (L. Nono; D. Ligeti; I. Aleksiichuk), a balance of timbre colours, as well as a wide range of intonation tools (D. Ligeti; S. Lunyov); synthesis of different genres of art (L. Dychko; V. Muzhchyl; I. Aleksiichuk).

The research employed the following methods: analysis; comparative characteristics; synthesis (theoretical); audio search; audio arrangement; audio analysis (practical). Mechanisms for distinguishing categories, their comparative statistics, synthesis of key components into a single system were implemented on their basis. The first of them (audio search) was used to select the works, which reflected the modernized techniques of compositional writing. The second method (audio arrangement) contributed to the mechanism of combining the works of different authors on the basis of the general principles of updating the musical language. The third method (audio analysis) became the foundation of the research, because it was used to distinguish the main components of choral performance and found their relationship in this context, which helped to reveal the phenomenon of modern choral art as a whole system. All these methods were necessary during the research because each of them performs a certain function. Their interrelationship is significant, as a whole system of modern trends in the development of choral performance is covered.

Results

The main aspects of modern global trends in the development of choral performance were identified by using the methods of analysis and comparative characteristics. They reflect the atmosphere (especially cultural) of society and its needs at a certain period. Their knowledge contributes to the preservation of the traditions of this field and its popularization in the world. Figure 1 shows the vectors in the field of choral performance.



Aspects of modern choral performance

The interdisciplinary approach to students' assimilation of the professional principles of choral art considers interaction of various subjects (performance; aesthetics; pedagogy) in the learning process. It contributes to a deeper understanding of the profession of a choral performer or choir conductor, helps to identify the significance of its foundations: technical tools; concept and content of works; effective teaching methods.

The socio-cultural approach is based on the creation of conditions for the formation and functioning of both professional and amateur choral groups. This gives talented conductors and choir artists the opportunity to realize their potential, while becoming a platform for support and progress in the field of spiritual growth of modern society.

Interethnic dialogue built on the creation of choral groups (academic and amateur), relies on the factor of their active interaction, both within the borders of one country and in the international context. This happens through various cultural events: festivals; contests; conferences.

Artistic management relates to the idea of acquiring a certain image by the choral team and conductors who are directly involved in their functioning, and finding means to realize its creative potential, the musical direction in which it works, through the system of engagement. This, in turn, contributes to the awareness of the uniqueness of individual singing societies, which build authorial traditions and performance schools through their activities.

The professional training of conductors and choir artists involves the process of improving the technique of performing works, mastering a voluminous long-term arsenal of interpretation tools, which allows preparing large-scale concert programs and demonstrating a high level of skills. It provides a complete multifaceted panorama of genre, style, compositional and technical principles of creating a performance.

Modern engineering technologies become the foundation for improving the quality of assimilation of an educational program in the field of choral performance, because they open the possibility of an almost limitless creative approach to working with educational material for students (recording their own voices; self-evaluation of their creative activity; creating choral scores; finding a balance of expressiveness in a complex of voices).

The information and communication space are not only a basis for an effective model of the modern pedagogical process, but also for supporting dialogue between team members, between ensembles and teams (including conductors) and the audience online. This aspect gives the possibility of high-quality recording of choral performances by artists who are far from each other. The above-mentioned aspects of modern trends in the development of choral performance play equally significant roles. The successful functioning of choral performance as a whole system is possible because of their deep connection with each other and continuous interaction.

The current performing practice of conductors' evidence that their activity has both individual and general components. Their content was obtained with the help of methods of analysis, comparative characteristics, and synthesis in relation to video pieces of choral works of the 20th - early 21st centuries (Table 1).

Table 1

<i>Individual methods of practical activity in the field of choral art</i>	<i>General methods of practical activity in the field of choral art</i>
Manual technique used by the choir leader; performance concept, director's decision regarding a specific composition; use of modernized technical means of sound amplification	Active constant direct communication between the conductor and the choir; co-work of the conductor and choir artists in the implementation of a compositional project as musicians – authors who perform a certain role in the process of performing works

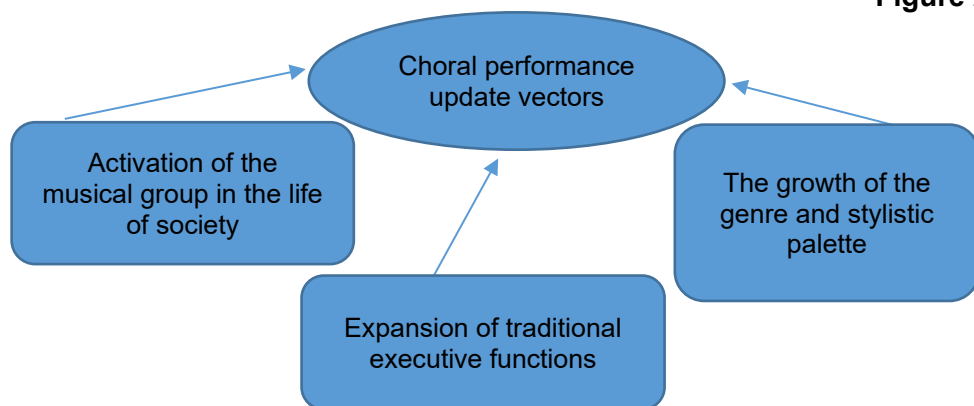
Source: developed by the author

Components of activity in the field of modern choral performance

Individual components have flexibility, mobility, can transform, expand according to the conditions of performance of certain works; to the need to set up a bridge of interaction between the singers and the conductor; to the plans to implement the concept of the work according to the choir director's vision of its essence. General components unite the principles of the functioning of various choral ensembles, which are built on a foundation that assumes a high-performance level inherent in the conductor and choir artists; perfect sense of ensemble; active response to the artistic director's instructions; the feeling of one's own work as part of a global creative plan, the quality and success of which depends on each member of the team.

Figure 2 presents the methods of analysis and synthesis of the components of the modern practice of choral performance, a panorama of directions for its modernization.

Figure 2



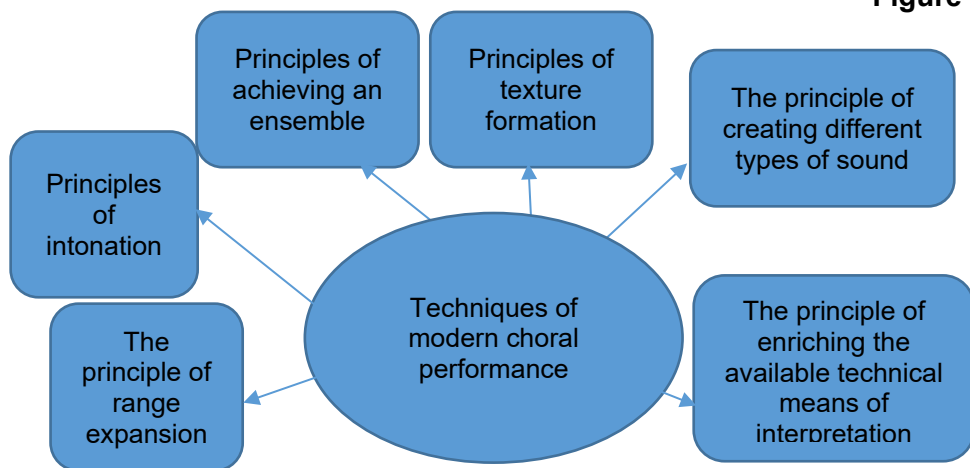
Directions of modern choral practice

The modernization of choral groups is currently determined by their participation in complex musical events (social, cultural, political contexts); creative interpretation of the functions of the conductor and choristers (artists of improvised theatre); a wide range of styles (classical, folk, jazz; pop; rock), which have become an integral part of the repertoires of modern choral groups. Their participation in the life of society consists not only in providing its cultural atmosphere with examples of high academic and folk art, but also in a prosperous social climate, positive interaction of people of different professional and spiritual spheres, political views, and ages. The new interpretation of the functions of choral groups is reflected in the context of their performances in front of the audience. This process spreads internally,

presenting a creative approach to the translation of composers' artistic ideas. Sometimes a certain choral piece receives an unexpected solution that reveals its unique original interpretation (accompanied by the combination of music with other types of art) in the current context.

The methods of audio analysis and audio arrangement of several works for the choir identified a certain range of modern performance techniques (Figure 3).

Figure 3



System of key techniques of interpretation of contemporary choral works

Each of the techniques consists, in its turn, of elements that create modern global trends in choral performance. So, the main modernized principles of intonation are the following:

- an approach to singing and speech in general as a platform for experiments on vocal sound;
- working with the word as a multifaceted phenomenon that has an impact not only on the nature of individual intonations, but on the texture of choral works as a whole²³;
- the formation of a new intonation vocabulary among choir artists (Aventures by G. Ligeti);

²³ Prykhodko, O. V. *A cappella choral music of second half of XX – beginning of XXI century: theoretical understanding and performing approaches – Qualification research work as a manuscript*. (Abstract thesis for the degree of Candidate in Art criticism). Kyiv, National Tchaikovsky Music Academy of Ukraine, 2017.

- stylistic intonation in the process of singing, which corresponds to the nature of the work of composers of the 20th-21st centuries, the manner of the techniques they use;

- updating and spread of techniques of sound formation: the intonation process, during which a separate voice or part (in the context of a rich texture, as a whole) focuses on itself; synthesis of musical and noise nature of sounds; flexibility in using the resources of the articulating apparatus;

- the significance of certain pronunciation features in the process of performing works based on foreign texts (S. Lunyov Passion Week and The Noel Consort); combination of phonism of words and sounds (integral harmonies); creating a “polyphony of texts”, each line of which appears in the form of a specific colour; construction of rhythmic figuration with the participation of words; its morphological interpretation (A. Pärt), which creates a personal compositional style;

- expanding the possibilities of the vocal apparatus; extended vocal technique by using a number of techniques: 1) combination of speech and noise; 2) combination of speech and singing; 3) the use of extreme elements of vocal interpretation; 4) use of vocal and manual elements; 5) the use of certain intonation elements; 6) the use of deeply individual components that are related to the peculiarities of reading the sheet music.

Innovative interpretations of vocal material by composers of the 20th and 21st centuries are particularly significant among the principles of expanding the range of voices. They encourage choristers to use the full range of resources of their apparatus, both from the perspective of the pitch position of the sounds, and the manner of their performance (it can be beyond the boundaries of purely musical art).

The principle of enriching available technical means of interpretation is based on the need to broadcast the author's experiments, which are reflected in contemporary choral works. This combines it with the principle of expanding the singing range, as both are based on the fullest realization of the potential of the choir artists. In this context, a solution is also found for the mechanism of connecting the means of the modern engineering system to the processes of musical performance, which is aimed at working with sound, contributing to the improvement of the quality of acoustic effects.

The principles of texture formation, like all the principles listed above, correspond to the modern trends of world choral culture. Their main features are the following:

- modernization of the choral fabric, which in the new conditions of compositional creativity of the 20th-21st centuries includes such categories as: line; layer; music score drawing; relief (polyrelief); sonorous complex; background.

- a phenomenon of “micropolyphony” (an integral part of G. Ligeti’s choral works): volume-space with a single thematic basis, timbre nature and pulsation, the material of which is a polyphonic line connecting a sufficient number of choral parts;

- complex vertical (harmonic language): atonal consonances; chorus pedal; clusters (David’s Psalms by I. Aleksiichuk).

The principle of creating different types of sound is a continuation of the development of the concept of the principles of forming a modernized texture, which reflects the idea of an individual creative project of composers. Its components:

- interpretation of certain timbre lines as three-dimensional coloristic components aimed at building a common large-scale sound effect from listening to a choral score (achieved by duplicating a separate intonation rhythmic chain);

- splitting monotimbral parts into separate sounds performed by different choir artists - the effect of “stereomonody”, where each tone has a special significance (choral works by L. Nono);

- a system of updating the mechanisms of interaction of choristers, among which they found: 1) the minimum degree of their interdependence and interaction among themselves; 2) intentional differentiation and emphasized incompatibility of part voices; 3) dispersion of a single musical thought between different voices (parts) in the context of a pointillist texture; 4) the interaction of different types of music, taking into account the peculiarities of physical spaces in a choral work.

So, the methods of analysis and synthesis of materials based on video recordings helped to generalize the features of modern choral performance in the world. Among them, the following are of fundamental importance:

- update of the means of interpretation, as a result of the modernization of the musical language in general (synthesis of the traditional (where the nature of the vocals, the feeling of the ensemble, the connection between music and words remains the basis) and the modern, sometimes a departure from the former);

- spread of styles, manners, style in interpretations of choral scores;
- the dialogue of epochs and national schools, which is accompanied by the transformation of genres, the synthesis of various traditions;

- the uniqueness of the intonation and timbre content of the components of the choral score;

- improvisation (this includes numbers, its beginning is a controlled aleatorics) (David’s Psalms by I. Aleksiichuk);

- the universality of the capabilities of a modern performer (a chorister, who sometimes acts as a soloist, and a conductor), who is able to perform music of various styles, creative style (from the avant-garde of the mid-twentieth century to pieces of famous singing); use a large amount of resources of the singing range;

- interpretation of choral voices as a certain colour;
- the significance of the sound of the choir in the context of various genres (concert, opera, symphony);

- the diversity of the repertoire and composition of choral groups;
- a combination of choral art and other types of creativity: painting (Ukrainian Frescoes by L. Dychko); of theatre and choreography (Otherworldly Games by I. Aleksiichuk);

- the emergence of new functions: the conductor and the choir become dramatic actors, conveying the plot of the works in an original, unique form.

The method of synthesis evidenced that the universal tendency of the modern conducting choral culture is the individualization of material translation processes (stage project). It is based on a combination of independent perception and interpretation of artistic ideas, means of their fixation in the form of a stage solution, which, in turn, relies on the achievements of the current education system, which is capable of training highly professional personnel in the fields of choral singing and conducting; dissemination of communications in the field of traditions of concert practice of choral groups of different countries through international events, information and communication technologies; expansion of the very concept of choral singing, which becomes extremely large-scale, including not only melodic intonation, but also elements of other types of art and a rich panorama of life manifestations of natural beginnings in its context.

Discussion

Researchers from different countries studied modern global trends in choral performance. However, all of them focused only on certain aspects of the problem. Onofre F. and a group of specialists raise questions about the condition of voices belonging to members of choral groups. In particular, the influence of such factors as response of the vocal apparatus to singing; the duration of performance; to rest after performances; the period of voice establishment²⁴. This concept is very important for the proposed study, as it

²⁴ Onofre, Fernanda, de Almeida Prado, Maria Yuka, et al. Measurements of the Acoustic Speaking Voice after Vocal Warm-up and Cooldown in Choir Singers. *Journal of Voice*, 31, 2016. <https://www.researchgate.net/publication/290480907>

corresponds to one of its aspects – the preservation of the health of choral performers.

Fuadah A., Y. Pramudya state the importance of professional diagnostics regarding the physiology and timbre of voices. This is necessary so that choir artists can fully realize the potential of their natural capabilities²⁵. A similar conclusion clarifies the role and function of the aspect of improving the technical resources of choristers and preserving their health referred to in this study. Boydell B. also focuses on certain aspects of the historical development of choral performance, in particular, in relation to one of the Dublin singing groups of the 18th century²⁶. According to the results of this research, this acts as one of the vectors of modern choral performing practice – the activation of the musical team in the life of society.

Coelho A. et al. evidence that the concept of self-perception by choir artists in the context of a singing group²⁷ is becoming relevant. Such a concept is close to the results of this study, as one of its aspects indicates the special significance of the positive emotional state of choristers for the quality sound of collectives as a whole. Music researchers pay attention to the phenomena of a new interpretation of choral traditions of the Middle Ages in the context of modernity, using the example of D. Stetsiuk's work (*Te Deum*)²⁸. This reflects the content of one of the vectors of modern choral performance, which was revealed in this study – the extension of the genre-stylistic palette of the choral repertoire of contemporary groups.

O'Reilly G. examines the centuries long historical path of the Sistine Chapel. He reveals the relationship between the number of choir artists and the level of their financial support and the artistic merits of one or another Pope²⁹. Such a concept has a direct link with the results of the proposed publication, in particular, it reflects the characteristics of the socio-cultural aspect of modern choral performing practice and its vector – the activation of the musical group in the life of society.

²⁵ Fuadah, Ainun, and Pramudya, Yudhiakto. Acoustic analysis on the voice of choir singers using Spectroid. *Journal of Physics Conference Series*, 1254(1), 2019, pp. 012022. <https://www.researchgate.net/publication/337249357>

²⁶ Boydell, Barra. "The Increasing Excellence of the Choir": The Eighteenth and Early Nineteenth Centuries. In: *A History of Music at Christ Church Cathedral*. Dublin, 2023, pp. 101-149. <https://www.researchgate.net/publication/369392048>

²⁷ de Castro Coelho, Ana Cristina, Daroz, Irandi Fernando, et al. Amateur choir singers: self-image, difficulties and symptoms of the singing voice. *Revista CEFAC*, 15(2), 2013, pp. 436-443. <https://www.researchgate.net/publication/262514069>

²⁸ Tyshchenko, Mykhailo. The Deum for mixed choir a cappella by Dmytro Stetsiuk in the context of Ukrainian religious music. *National Academy of Managerial Staff of Culture and Arts Herald*, 3, 2021, pp. 197-201. <https://www.researchgate.net/publication/357292164>

²⁹ O'Reilly, Graham. 1 – Context. In: *Allegri's Miserere in the Sistine Chapel*. Boydell Press, 2023, pp. 7-18. <https://www.researchgate.net/publication/367096556>

Burrows D. et al. emphasized the significance of the activities of choristers and conductors in the context of creative societies of Western Europe, in particular, Britain. They see the importance of a respectful attitude of a modern musician (choir leader) to such a phenomenon as a collective and cooperation with its representatives using the example of the Bedford Society³⁰. The idea coincides with the conclusions of the authors of the article, which covers and describes the following aspects of in the system of modern choral performance: socio-cultural; artistic management; professional training; preserving the health and professional resources of choir artists.

Rosa M. and M. Behlau focus on the risks for voices using the example of amateur choirs. The researchers state that the lack of implementation of certain technologies for preserving the resources of the vocal apparatus has negative consequences for the sound quality of individual choristers and the collective as a whole³¹. This is reflected in this work: the aspect of preserving the health of vocalists is one of the most important in the system of modern choral performance.

Sutherland A. raises the issue of the needs of composers and large musical groups, including a symphony orchestra, in a children's choir³². A similar concept has a response in this work because it confirms the content of the socio-cultural aspect that was revealed in it. Ion C. analyses the principle of combining styles, thanks to the composers' idea referring to a children's choir. This fact describes the vocal symphonic suite of S. Pautza's Canti prophani (intonationally and harmonically complex), in which the children's choir sounds in the "space" of diatonic scales³³. The findings of the mentioned study correspond to the conclusions of the authors of this study: it shows an example of one of the vectors of modern choral performance – the spread of the genre stylistic panorama of the repertoire of choral groups.

Coffeen R. C. examines the problem of renewing modern choral spaces in terms of acoustic. The researcher implies new resources that provide the performance process (electroacoustic sound amplification), and requires,

³⁰ Burrows, D., Benson, M., et al. Chapter Five - Decline and Fall, 1923–33. In: *Bedford's Musical Society: A History of Bedford Choral Society*. Bedfordshire Historical Record Society, 2023, pp. 99-130. <https://www.researchgate.net/publication/371543748>

³¹ Rosa, Milka, and Behlau, Mara. Mapping of Vocal Risk in Amateur Choir. *Journal of Voice: Official Journal of the Voice Foundation*, 31, 2016. <https://www.researchgate.net/publication/300087266>

³² Sutherland, Andrew. Sharing the Stage: Trends in Composition for Children's Choir and Symphony Orchestra. *Musicology Australia*, 40(1), 2018, pp. 1-19. <https://www.researchgate.net/publication/326652276>

³³ Ion, Ciprian. Canti prophani by Sabin Pautza: innocent child's play illustrated through elaborate composition play. *ARTES. Journal of Musicology*, 20(1), 2019, pp. 231-241. <https://www.researchgate.net/publication/331867754>

in turn, less reverberation, compared to rooms where the traditional principle of singing is used³⁴. This coincides with such an aspect as modern engineering technologies covered in this article.

Poggi I. makes a map of the lexicon which is based on the plastic gestures of modern conductors, involving both the body as a whole (a certain figure) and the head and face (a certain look)³⁵. Meissl K., P. Sambre, K. Feyaerts continued this idea in their research. The specialists discover and analyse such a phenomenon as the identification of constructive mechanisms of a conductor's movement (metaphor, specifics and point of view)³⁶. Poggi I., F. D'Errico, A. Ansani also study the voluminous repertoire of gestures of the modern conductor. They decipher them as a whole, as well as individual aspects of each of them³⁷. This concept has something in common with the conclusions of the authors of this study regarding the techniques of modern choral performance, in particular, the principle of enriching available technical means of interpretation.

Wardani I. and a group of researchers investigate the role and significance of audio engineers in the field of modern choral performance, which has found itself in new conditions of remote concert practice³⁸. Eren H., E. Öztuğ propose a way to modernize choral pedagogy. According to the researchers, recordings of virtual joint performance of choir artists can be useful for choir students during distance learning³⁹. Kerry V. considers the virtual choir as a phenomenon capable not only of keeping the regular process of executive practice, but also of freeing humanity from the captivity of forced isolation during quarantines, which contributes to the improvement

³⁴ Coffeen, Robert C. Worship space acoustics and architecture for contemporary services with modern music. *The Journal of the Acoustical Society of America*, 142(4), 2017, pp. 2532-2532. <https://www.researchgate.net/publication/321090767>

³⁵ Poggi, Isabella. Signals of intensification and attenuation in orchestra and choir conduction. *Normas*, 7(1), 2017, pp. 33. <https://www.researchgate.net/publication/322692501>

³⁶ Meissl, Katharina, Sambre, Paul, et al. Mapping musical dynamics in space. A qualitative analysis of conductors' movements in orchestra rehearsals. *Frontiers in Communication*, 7, 2022. <https://www.researchgate.net/publication/365099047>

³⁷ Poggi, Isabella, D'Errico, Francesca, et al. The conductor's intensity gestures. *Psychology of Music*, 49(6), 2020. <https://www.researchgate.net/publication/344785716>

³⁸ Wardani, Indra, Oktadus, Henry Yuda, et al. Artistic Experiences and Social Interaction in Virtual Choir. *2023 Joint International Conference on Digital Arts, Media and Technology with ECTI Northern Section Conference on Electrical, Electronics, Computer and Telecommunications Engineering (ECTI DAMT & NCON)*. 2023. <https://www.researchgate.net/publication/371425761>

³⁹ Eren, Hakki Cengiz, and Öztuğ, Emine Kivanç. The implementation of virtual choir recordings during distance learning. *Cypriot Journal of Educational Sciences*, 15(5), 2020, pp. 1129-1139. <https://www.researchgate.net/publication/346486006>

of mental, emotional health and the social climate in society⁴⁰. This factor unites their idea with the conclusions of this study relative to the significance of the aspect of modern engineering technologies.

Levett J. and T. Pring pay special attention to the importance of warming up the choir during the work of groups (rehearsals and a short time before going to a concert)⁴¹. A similar aspect is covered in this study, explaining the importance of modern technologies in the field of choral performance, which are aimed at preserving the resources of the vocalist and the collective as a whole. Sharma V. et al. conducted an in-depth study of various symptoms experienced by choristers of modern church groups after performing musical material⁴². This concept coincides with the conclusions of the authors of this study regarding the importance of aspects of the professional training of vocalists and their preserving their health.

All these studies are of great importance for revealing the problem of modern trends in choral performance. However, each of them focuses on a certain area of this phenomenon. So, the authors of this study are trying to realize this research as a whole multifaceted system.

Conclusions

The relevance of the study of modern world trends in the development of choral performance is in the great significance of this cultural sphere in the life of society. It differs in volume, flexibility, ability to modernize, according to the context of the environment that exists in a certain period. The aspects of modern choral performance were revealed: interdisciplinary; social and cultural; interethnic; artistic management; professional training; modern engineering technologies; information and communication space; resource conservation technologies. The components of activity in the field of modern conducting and choral sectors of art were covered: individual and general methods of practice of conductors. The directions of modern choral performance were identified: activation of the choral team in the life of society; expansion of traditional executive functions; expansion of the genre and stylistic palette.

⁴⁰ Kerry, Victoria. 'The Birth of the Virtual Choir': Exploring the multimodal realisation of the Covid-19 liminal space in a YouTube virtual choir performance. *Multimodality & Society*, 2(3), 2022, pp. 263497952210868. <https://www.researchgate.net/publication/359983585>

⁴¹ Levett, Jo, and Pring, Tim. Amateur choir singers - Does good vocal health matter? *International Journal of Language & Communication Disorders*, 58(4), 2023. <https://www.researchgate.net/publication/369194653>

⁴² Sharma, Vasudha, Nayak, Srikanth, et al. A survey of vocal health in church choir singers. *European Archives of Oto-Rhino-Laryngology*, 278(6), 2021, pp. 1-11. <https://www.researchgate.net/publication/350791462>

The system of key modernized methods of interpretation of choral works and general features of modern choral performance in the world are also analyzed: principles of intonation; principles of achieving ensemble; principles of texture formation; principles of creating different types of sound; the principle of range expansion; the principle of enrichment of technical means of interpretation.

The key features of modern choral performance in the world were established. These are: updating the means of interpretation; spread of styles, manners, personal style in the interpretations of choral scores; dialogue of eras and national schools; the uniqueness of the intonation and timbre content of the components of the choral score (Aventures by G. Ligeti's); improvisation (David's Psalms by I. Aleksiichuk); the universality of the possibilities of modern choral art; interpretation of choral voices as a certain color (choral works by L. Nono); the significance of the sounding of the choir in the context of various genres: concert, opera, symphony, choral opera, choral cycle, oratorio, cantata (vocal-symphonic suite Canti prophani by S. Pautza); the diversity of the repertoire and composition of choral groups; a combination of choral performance and other types of creativity (painting (Ukrainian Frescoes by L. Dychko); theatre and choreography (Otherworldly Games by I. Aleksiichuk)); emergence of new functions for conductors and choir.

The academic novelty of the study is the identified modern choral performing practice as an integrated many-sided cultural phenomenon open to modernization. The practical significance of the obtained results is based on the possibility of their application in further research of the problem of world performing practice in the field of choral art. This field opens wide opportunities for the application of new original creative ideas, which is based on a whole system of means of interpretation and environment, in the context of which it emerged.

Prospects for further research imply that choral performance and conducting is modernized over time, its scope, content, and characteristics are expanded with new components. This gives grounds for new discoveries that reveal the unique nature of choral performance practice.

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THE ARSENAL OF MEANS USED BY A CONDUCTOR IN DECODING AN OPERA SCORE

TRAIAN ICHIM¹

SUMMARY. For a conductor the text of the score is that building material used in the creation of “his own world”. This paper examines the system of means used by a conductor in creating an opera performance. A transformation of the “mobile” and “fixed” elements of the score into a magnificent world of opera performance. The study is based on material from a production of the opera *Orpheus* by *Claudio Monteverdi*, directed by Jean-Pierre Ponnelle, conductor being Nikolaus Harnoncourt. This staging can certainly be considered one of the most striking examples of the remarkable interplay between conductor and director in an opera production. Each new revised edition of different opera titles, over the centuries, becomes the product of the personal vision of the creators, acting from the point of view of the aesthetics of its time.

Keywords: opera performance, conductor, compositional techniques, analysis, *Orpheus* by Claudio Monteverdi.

Pablo Casals said: “The performer, through the score he has in front of him, must strive to reconstruct, not a so-called objectivity, but the variety of mental states that generated this score, and this according to the deep resonance they awaken in his own to lie... The execution must give the work the fullness of sensible existence and transform its ideal existence into real existence”². For a conductor the text of the score is that building

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² Casals, Pablo - Corredor, José Maria. *Conversations avec Pablo Casals* (Conversations with Pablo Casals). Ed. Michel Albin, Paris, 1955, pp. 245-246.



material used in the creation of “his own world”³. The possibility of building this personal world different from others is due, first of all, to the presence of several interpretable or so-called “mobile” elements of the score. By these means we understand: the character (both the character of the work and the character of the opera characters, which the music plays), the *tempo* (and here we can include both pauses and caesuras), dynamic nuances, phrasing, articulation, but also the accents on which we find in an opera score. Such a transformation of the “mobile” elements of the score into a new world of the performance we set out to follow based on a material from an *Orpheus* production⁴, directed by Jean-Pierre Ponnelle, conductor being Nikolaus Harnoncourt⁵. This staging can certainly be considered one of the most striking examples of the remarkable interplay between conductor and director in an opera production.

The general character is indicated in the score by terms from several languages: Italian, German, French, etc. Here we find notations such as: *Vivace* – lively, *Maestoso* – solemn, *Grave* – heavy, *Amabile* – graceful, *Dolce* – gently, *Lebhaft* – livelier, *Très modéré* – very moderate, etc.⁶ Such terms also often appear in the middle of the work, showing adjacent shifts in character. Sometimes it refers to a particular phrase or motif, sometimes to a single chord or even a single note. These indications allow for a very subjective interpretation, giving a general idea of the nature of the music. Especially that *Adagio*, before the Orpheus aria in the third act of the work of the same title by Claudio Monteverdi, which only gives a general suggestion for the theatrical action since the meaning of the word *Adagio* is only “slow”. In this production Nikolaus Harnoncourt extends the meaning of the term *Adagio* only to the opening phrases, changing this character with each new plea of Orpheus.

Another element would be the *tempo*, which can be determined by the notations at the beginning of the work (*Moderato* – moderate, *Allegro* – fast, etc.). Interestingly, some notations give an idea of both tempo and character. This *adagio*, which we talked about above, can be not only slow, but also calm, as well as *vivace* – lively, *Lebhaft* – full of life, *Très modéré* – very rarely, as well as many others. Each *tempo* indication is subject to

³ Ichim, Traian. „Conceptul de stil în interpretarea scenică a unei partituri muzicale” (The concept of style in the stage interpretation of a musical score). În: Bulletin of the Transilvania University of Braşov – Supplement Series VIII: Performing Arts, Vol. 13 (62) No. 2 special issue, 2021, pp. 1-2

⁴ the first and most widespread plot in the history of the opera to this day

⁵ <https://www.youtube.com/watch?v=8361qIY8wPk> (accesat pe 15 mai 2023)

⁶ Călin, Carleta-Steluţa *Dicţionar de termeni muzicali* (Dictionary of musical terms), Editura Ştiinţifică şi Enciclopedică, Bucureşti, 1984.

different interpretations since such notations do not show the relation of this *tempo* to the actual time (minutes or seconds)⁷. In addition, it is difficult to play in the same *tempo*, indicated at the beginning of the work, the dramatic and psychological changes that take place in the musical drama. In Ponnell – Harnoncourt's production, the performers demonstrate a lively, creative attitude to the *tempos* indicated by the composer. The rhythm within the numbers accurately reproduces the nature of the action, but also the state of the characters. In this sense, the transformations and *tempo* changes in all of Orpheus' arias are suggestive. Another characteristic episode is – the reaction of the shepherds to the tragic message of the Messenger. Even though at the beginning of the scene there is only one *tempo* indication of the author, within the soloist statements the tempo undergoes changes related to the reaction of the characters within the action. The meaning of the notations that require changes in *tempo* is also relative: hastening – *accelerando* or rarefied – *ritenuto* (or the corresponding terms from French, German, etc.). Therefore, with the invention of the metronome⁸, composers began to display *tempo* indications in both musical terms and numbers⁹. However, it is almost impossible to get a *tempo* that exactly matches the metronome indicated. Thus, all methods of *tempo* determination that have been used so far offer a great deal of freedom to the performer.

An important element in musical discourse is breaks (*pauses*). The score text indicates a certain duration of each break. In practice, the break may be longer or shorter (for various artistic or technical reasons). Equally important in musical dramaturgy are caesuras, the so-called delays or stops on certain notes or pauses, which are not regulated by a certain time. This is a very important, efficient, and effective procedure in carrying out the action. In Ponnell – Harnoncourt's production, in the scene where Orpheus leads Eurydice out of the underworld, there are some interesting episodes in this regard. In the first of these, Orpheus breaks the caesura and in complete silence¹⁰ he tries to turn to Eurydice. The chorus screams, warning him. In the next episode, the break already occurs after Orpheus turns to Eurydice. And here, the pause is not indicated by the author¹¹ –

⁷ By the way, there was a system for determining the tempo, based on the ratio of the number of beats of the human pulse to a unit of time. Its author was Joachim Quantz, who pointed it out in his work „Versuch einer Anweisung die Flöte traversière zu spielen“ in 1752. For more information about this system, see Fritz Rothschild. *Musical Time of Mozart and Beethoven* Performance in the. (The Lost Tradition in Music). Part II. London. 1961.

⁸ It was patented by German inventor Johann Nepomuk Mälzel in the early 19th century.

⁹ The figure represents a number of beats per minute that a certain duration contains.

¹⁰ Here there is no pause in Monteverdi's score.

¹¹ A small caesura is however used by the director and conductor when changing a chord and to lengthen it, wanting to emphasize the drama of the situation.

here it is appropriate and understandable – Orpheus is shocked, he sees Eurydice again. And the third break in this short episode will last longer than the previous ones, because after it one of the spirits of Hades enters with the final decision: “you have broken the law and are not worthy of mercy.”

As for the nuances, in the early works dynamic notations appear very rarely in scores. For a long time, only *forte* and *piano* indications were used almost exclusively. Over time, more and more gradations appear, as well as signs of transition from one shade to another – signs of amplification or fading of sonority: *crescendo* and *diminuendo*. The conductor, first, should clearly understand what is “loud” or “slow” in a given work, in a certain aesthetic context, in a certain historical period and in a certain interpretative vision. Moreover, how this dynamic can be expressed in different spaces, on a certain instrument and by a certain performer. The conductor will pay special attention to creating a sound balance both in the orchestra and in the pit–stage relationship. Orchestral instruments have different sound powers. For example, in classical orchestration composers used to balance the sonorous power of one trumpet with the sonority of two horns or four wind instruments (flute, oboe, clarinets, bassoon). For a long time, the nuances written by the composer in the score had a general character, being valid for the entire orchestra. And the task of the conductor was to create a sonic balance in a perfect ratio of the dynamics of different orchestral groups where the wind instruments did not cover the string group and the trumpets did not blur the woodwind instruments. Later we see that Brahms and Tchaikovsky even began notating different shades in various orchestral groups, and Mahler and other composers after him wanted to differentiate shades within instrumental groups as well.

The Ponnell – Harnoncourt performance contains many examples of creative and meticulous work in dynamic notation. In this sense, the diverse palette of nuances in the stage action in Orpheus’ aria from the third act is particularly interesting. Orpheus begs Charon to carry him. An echo effect occurs several times in the score, when the first violin performs a short motif, which is then repeated by the second violin, but more slowly. There are two violinists on stage at this moment. They stand with their backs to each other. We see the face of one of them, the face of the other is a death mask. One actually sings a phrase, the other barely moves her hand, only imitating the singing, while the barely perceptible sounds of the orchestra can be heard from the pit. The same scene is repeated by two cornets. In both cases the philosophy would be that: sound is opposed to silence, the earthly world to the underworld, and life to death.

Another component of the “mobile” elements of the score is phrasing, the semantic division of a musical text, which is often marked by the author with large *legatos*. A ligature joins together a group of notes that

render a relatively complete musical idea called a phrase. And when these *legatos* do not appear in the score, the phrasing becomes entirely a personal vision of the performer. Phrasing clearly demonstrates the performer's understanding of the content, meaning and construction of the musical text and is a characteristic of one's own performance style. In opera, the performer who imposes his musical concept is the conductor. He is the one who forms and phrases the musical discourse both in the orchestra and on the stage. But when working on phrasing, the conductor can only start from the character, from the image of the character, the one invented by the director. And here a full mutual creative understanding between them is required. This is precisely the kind of collaboration that Ponnell and Harnoncourt have and demonstrate it to the full in their production. If Ponnell's Messenger is conceived as a statue, his phrases also being as if carved, then the phrasing in *Orpheus's* score has a completely different character, which corresponds perfectly to its stage image.

An important element of musical speech is articulation, it represents ways of attack and transition from one sound to another. The articulation is usually marked by the composer with special articulation marks: *legatos*, dots, or lines above the notes, but also various types of accents or marks (*sf*, *fp*, etc.). Each of these notations carries certain information about the nature of the sound on a particular note or group of notes. At the same time, the line connecting several notes requires a unified and inseparable interpretation. A dot above the note shortens the sound, taking from one-third to three-quarters of its length¹². However, the degree of linking of the notes, the amount of reduction in their duration, and the nature of the accents largely depend on the performer. Articulation is the most vulnerable phenomenon in relation to the author's text because it is associated with the language and phonetics of speech. In Harnoncourt's version, the articulation of the musical text comes from the character of the opera personage and the state he is reliving at that moment. The Messenger, for example, presents a somewhat detached overall picture of pain. This image corresponds to the nature of the articulation of the phrases – firm and unified, emphasizing the character of the drama that has just happened. On the other hand, in *Orpheus's* arias, especially in the aria from the third act, his suffering is rendered more subtly, through phrases that are articulated much more diversely.

An important resource in the architecture of the sound edifice is concerned with the various features of the bow, or in other words, the ways of producing sound on stringed instruments. They are based on a certain nature of the bow's movement (smooth, jerky, vigorous). The bow strokes can give the sound a very different character and color. In the score, composers do not always write all the bow technique they want, leaving some freedom

¹² Depending on the style of the work and the period in which it was written.

to the performers. The conductor must use bow strokes as one of the tools with which he creates an image, outlines the character and the scene of the action. Harnoncourt, for example, skillfully uses this instrument, emphasizing and highlighting the character of the dances in Monteverdi's *Orpheus*. Thus, in the dance in the second act, the bowing strokes of the string group reveal the transition from a binary pulsation to a ternary one, and in the final *moresca* dance we get closer to its leaping and galloping character.

All the above applies to the conductor's work with the so-called "mobile" elements of the score. But even the "fixed" elements of the score, such as pitch, rhythm, orchestration allow some freedom in their interpretation, which gives additional possibilities to the conductor as a creator.

As regards to pitch, the conductor, of course, like any other performer, has no right to change any note written by the author, except for obvious typographical errors. However, some changes are possible within the melody. By slightly lowering or raising the intonation of certain notes¹³, the performer can somewhat change the relationship of the notes within the melody, or the force of their resolution in the reference tones. Together with a slight change in tempo and rhythm (a slight slowdown before the resolution) this can be a very effective dramatic device. And such examples, regarding the treatment of the musical text, we find a lot in the performance conducted musically by Harnoncourt, especially in the role of *Orpheus*.

Another element imposed by the composer, which cannot be changed by the performer, is the rhythm. At the same time, the performer can allow himself some freedom within the measure. For example, he can slightly stretch one note while slightly shortening the other. In this case, the absolute time of the measure remains unchanged. These deviations, together with some changes in *tempo*, are called *agogics* and give impetuous life to the musical text. The use of *agogics* is an effective dramaturgical technique and allows for a more intense psychologization of the musical discourse. With Harnoncourt at the lectern, the singers often use such deviations from the original *tempo* and rhythm. This is especially noticeable in recitatives, that is, where the intonation, *tempo* and rhythm of the music should be as close as possible to the same parameters of human speech.

Orchestration is another invariable element of the score. The tendency to note in the score all the instruments involved in the performance of the work can be traced back to the time of performances of *Orpheus* under the direction of Monteverdi¹⁴, however, the opera's orchestration often undergoes changes.

¹³ Naturally, within the limits of the vibrations allocated by the acoustics of the respective note.

¹⁴ Schonberg, Harold C. *Viețile marilor compozitori (The Lives of the Great Composers)*, Editura Lider, București, 1997, pp.15-30.

In the first two stages of the history of opera conducting¹⁵, orchestration changes were often dictated by the lack of necessary instruments required by the score, but also by space in the theaters. For example, up to forty instrumentalists participated in the performance of Monteverdi's Orpheus in the orchestra. Huge for those times, such an orchestra could not be used in any space. These causes are also effective in the third period. The original instruments from the 16th–18th centuries have almost fallen out of practice. Instruments that were used (and marked by authors in scores as obligatory) in the late 19th – early 20th centuries have disappeared or are on the verge of extinction. The tools that disappear are replaced by other, much more evolved ones. Thus, in Ponnel – Harnoncourt's production, the orchestra is missing ten violas *da braccio*, as well as other ancient instruments notated in Monteverdi's score.

The increase in the size of the performance halls makes it necessary to amplify the orchestral formula. First of all, the string group, and after that, to maintain a dynamic balance, the wind instruments have to be doubled. On the other hand, there are more and more small, chamber opera houses whose size of the orchestra pit makes it necessary to use orchestrations specially created for this small space. From the end of the 19th century, modifications of the original orchestrations become a frequent artistic practice.

The most radical means in the hands of a conductor is to approach a new version, in which many “mobile” and partly “fixed” elements of the score are subjected to various transformations. And here we are not only talking about changing the order of the numbers in that edition, but also possible jumps within the musical numbers. There is also the possibility of canceling some numbers or even entire scenes. It is also the conductor who can enter several new numbers. In the production signed by Ponnel – Harnoncourt, for example, at the beginning of the fifth act after the text of Orpheus: “All the other women were obsessed with envy for the one who was so gifted. They are devoid of reason and noble thoughts, and reasoning is unknown to them. Now Cupid will never pierce my heart with love for a base and contemptible race”, a scene of Orpheus torn apart by the Bacchantes (interestingly, they are joined by the women in the chorus) will follow, which is not found in score. The scene unfolds to the music of a moresca, the dance that concludes the entire opera. At the end of the scene, one of the “symphonies of hell” plays, but at a much slower pace than in its previous

¹⁵ The process of the evolution of opera conducting seems to be, at least today, divided into three semantic periods. In the first period, which takes place during the 17th century – and the first half of the 18th century, the composer himself serves as the musical coordinator. The appearance of a professional conductor belongs to the second period, starting with the second half of the 18th century - at the turn of the 19th - 20th centuries. The third period, starting with the 20th century, is directly related to directing and is open for semantic saturation to this day.

performances. Here it has the character of a funeral march. However, such a concept does not seem to be very convincing. First, because it contradicts the idea of using an invariable leitmotif – and the “symphony of hell” should appear in the opera’s dramaturgy as an unchanging leitmotif that characterizes the underworld. In the original, this music, interpreted after Orpheus’s laments, sounds like a memory of the world Eurydice has gone to forever.

It should be noted that Ponnelle – Harnoncourt’s *Orpheus* is not performed by a tenor as the score suggests, but by a baritone. Incidentally, in all productions and recordings with this title, the role of Orpheus is performed by a tenor. Perhaps, for the creators of the show, the dramatic skill of the singer was more important than the vocal color. Or maybe the authors of the production wanted to emphasize the masculinity of the character, escaping from the sphere of castrated tenors, so familiar to the 17th-18th centuries.

Moreover, an interesting phenomenon appears in the 20th century when we discover editions whose purpose was to adapt old works to the new conditions of existence: modern instruments with different acoustic and technical capabilities, modern stages with the entire complex of modern theatrical equipment, but also the new vocal and physical standards that an opera soloist must have. Such editions include, for example, R. Strauss’ adaptations of Gluck’s *Iphigenia in Tauris* and Mozart’s *Idomeneo*, as well as B. Britten’s version of H. Purcell’s *Dido and Aeneas*.

Another method used by the conductor can be the conscious movement of the orchestra in the theatrical space. Thus, Ponnelle and Harnoncourt use as an archetype a general participation in the performance, the aesthetics of that moment in the history of opera (the first decades of the 17th century) when the instrumentalists come out from behind the curtain and are placed on stage: such a moment is the wedding scene, where a musician appears among the singers, who accompanies them from time to time on different instruments – using various lutes¹⁶. Instrumentalists appear on stage in this show several times¹⁷.

Changing the place of the orchestra in the pit can also be used to create certain dramatic effects. For example, a group of brass instruments might be placed directly in front of the conductor, with the bells of the instruments facing the hall. Thus, the brass will sound brighter, louder, which, of course, will change the overall dynamic balance of the orchestra, change the timbre ratio, and ultimately, of course, influence the character of the sound discourse in the score. On the contrary, the harshness and

¹⁶ Voileanu-Nicoară, Ana. *Contribuții la problematica interpretării muzicale (Contributions to the issue of musical interpretation)*. Editura MediaMusica, 2005, pag. 22-23

¹⁷ For example, in the third act, in the aria of Orpheus - two violinists, then two trumpeters.

excessive brightness of the brass instruments can be mitigated by placing them at the left or right end of the orchestra pit, pointing the bells of the instruments towards the stage. Of course, all these procedures, as well as other possible changes in location within the orchestra, even more so moving it to the theater space, are impossible and even lose their meaning without an agreement with the director of the show.

Jean-Pierre Ponnelle and Nikolaus Harnoncourt often use the orchestra pit itself as a figurative element of the performance. Into the pit descend the shadows that carry Charon across the Styx. Orpheus also goes there in search of Eurydice. Eurydice also appears from the orchestra pit brought back to life. In the last act, Orpheus emerges from the pit as if from a dungeon. Thus, the spatial parameters of the hall become the spatial coordinates of the show.

In conclusion, we can say that the mission of musical interpretation, its higher purpose, is the authentic revival of the soul profile of the musical creator and the era he represents. At the same time, the purpose of the artistic act is the interpretation of the human character, generally valid, of the artistic message enclosed in the musical notation, but also the revelation of the higher, aesthetic, and ethical meanings, immanent to the work of art. The performer must discover the individualizing, humanizing and transfiguring potential of the art of sounds.

The problem with the aesthetics of today's opera performance is not that it is outside the context of contemporary theatre. The performances of recent years on the best stages of the world are not inferior to dramatic performances in the boldness of scenographic decisions, in the novelty of directorial concepts. Today, when the opera has abandoned, without regret, its previous aesthetic principles, the question is different, to what extent these innovations correspond to the content, form, and language of this type of theater. Moreover, how these innovations relate to the capabilities of the performer, relying on music in the stage transposition of his role¹⁸.

We cannot conclude our study without recalling the statements of Karl von Pidoll in his book *Thoughts on Being an Artist*, in which the author claims that "The performer stands in the middle between the composer's vision – the objective work of art without material reality – and the soul the listener, where, over the bridge of the material sound he creates, the composer's vision is born in his immaterial reality"¹⁹.

¹⁸ Ichim, Traian. *Op.cit.*, p. 6-7

¹⁹ von Pidoll, Karl. *Elly Ney. Gedanken über eine Künstlertum (Thoughts about being an artist)*, Helling'sche Verlagsanstalt, Leipzig, 1942, p. 119

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VIOLIN ETUDES OF THE 19TH CENTURY IN THE ASPECT OF THE EVOLUTION OF PERFORMING MASTERY

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SUMMARY. The article examines the role and significance of violin etudes of the 19th century in the evolution of European performing art. The contribution of the figure of N. Paganini and his creative work in the process of transition between the eras of classicism and romanticism has been determined. It has been noted that the artistic and aesthetic views of the Genoese virtuoso, which significantly exceeded the capabilities of his contemporaries, reoriented the didactic material. On the example of the etude collections of P. Rode and J. Dont – representatives of schools of various musical arts – it has been found that the opuses of the educational direction usually reflect the real state of performance of a certain historical period, the complex process of coexistence of the established tradition and innovations, reassessment of ideas about the semantic and technical potential of the violin.

Keywords: violin etude, violin performance, 19th century, 24 Caprices in the Form of Etudes op. 22 by P. Rode, Etudes and Caprices op. 35 by J. Dont.

Introduction

The 19th century was a period of significant evolutionary transformations for violin art and performance in particular. The amount of the accumulated information turned into the quality of new ideas, means of expression, playing techniques. Despite the ramifications of its structure in terms of specializations, schools, traditions, styles, etc., musical art is a holistic phenomenon, therefore meaningful changes made by a person-artist in any of its components resonate with other of them. In this sense, it is impossible to pass by the

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figure of N. Paganini and his multi-vector creative activity, which gave an impetus to the re-evaluation of the existing ideas about the artistic and technical capabilities of the violin. The power of his talent influenced related performing areas, such as the piano one in the persons of F. Liszt and A. Chopin; N. Paganini became a kind of symbol of instrumental virtuosity of the era of romanticism as a whole. The outstanding Genoese played the role of an innovator, relying on the existing theoretical and practical basis, built by more than one generation of predecessors. In his creative work, he imitated not only the experience of Italian musicians. Even in his youth, he was impressed by the playing of the Polish violinist A. Duranowski; after getting acquainted with *Arte del Violino* by P. Locatelli, N. Paganini discovered new horizons of performing and compositional creativity². In addition, N. Paganini's concertos are influenced by the style of G. Viotti, R. Kreutzer and P. Rode, whose compositions the Italian virtuoso performed in his youth³. The beginning of the era of romanticism was characterized by a certain overload of music with certain techniques, which quite often came to the fore. It is not by chance that certain times of the first half of the 19th century are associated with the art of virtuoso performers. However, the essence of N. Paganini's contribution lies in expanding the horizontal and vertical limits of the instrument's coloristic capabilities while preserving the priority of the musical content which they serve. An important difference between the Genoese and other virtuoso contemporaries was the "integrity" of the nature of his expression: the physiological structure of the body, talent, temperament, personality multiplied by favorable external conditions for his activity ultimately determined a harmonious unity of N. Paganini and his creative work. For these reasons, his playing of his own compositions was always more successful than the performance of P. Rode's or R. Kreutzer's pieces, although the Italian violinist tried to personalize them.

The evolutionary "leap" created a natural conflict between the tradition formed over many decades and the innovations introduced by N. Paganini. He began performing his 24 Caprices op. 1 as early as 1802 (completed in 1817, and first published in 1819), while 7 years before that (1795) J. Haydn had finished his Symphony No. 104, four years later (1806) the Violin concerto by L. Beethoven was played for the first time, and the premiere of *The Freeshooter* by C. Weber would take place only in 1821. The re-evaluation

² Maiko Kawabata, *Paganini: the "demonic" virtuoso*, Boydell Press, 2013, p. 4-5; Philippe Borer, *The twenty-four Caprices of Niccolò Paganini: Their significance for the history of violin playing and the music of the Romantic era*, Diss. University of Tasmania, 1995, p. 9, 85, 92.

³ Taras Yaropud. "Innovation of Nicolo Paganini as composer-violinist and performance interpretation of his instrumental works." *Humanities Science Current Issues*, 6(35), 2021, p. 76.

of artistic and aesthetic ideas required time for their introduction into musical everyday life, the identification of ways to master them, that is, for the crystallization and establishment of new knowledge and experience as an integral tradition. The talented contemporaries (H. Ernst, H. Vieuxtemps) and followers of N. Paganini “in spirit” (H. Wieniawski, P. Sarasate) took over the baton from him and moved in the vanguard of violin performance art, while other musicians needed a “guidance” of a practical nature, which various opuses of etudes and caprices for violin became. Later, they were joined by another tool for skill development – an exercise.

The essential difference between these types of instructional material lies in their orientation. The exercise is aimed at forming, consolidating, and developing the playing apparatus, more precisely, the muscular and auditory sensations of a certain technique, therefore its typical features are the obligatory multiple repetition of certain rhythmic-intonation formulas and usually the absence of clear dramaturgy and emotional coloring. The etude or caprice, on the contrary, is a full-fledged musical composition that has a complete form with a content, although, often, very simple. In other words, the etude simulates a real playing situation involving one or more types of techniques. Unlike collections of exercises that appeared much later in the 19th century, etudes had already been widely represented in violin literature even before N. Paganini. Some of them, such as *Études ou caprices* by R. Kreutzer, became an integral part of the development of the technique of both hands. Almost every violinist on the way to becoming a professional “encounters” piece from this opus. At the same time, it is a “child of its time”, and therefore the playing situations modelled in its pieces are oriented towards the relevant tradition of the era of classicism. The technical passage in the concerto by G. Viotti or P. Rode is the unfolding of a horizontal line, while for N. Paganini it is a carrier of emotional color aimed at revealing the fullness of the sound of the entire register space.

To satisfy the mobility of the “sensual palette” of the new romantic style, violinists had to obtain suitable material for practice, which would allow them to master one or several types of technique holistically: to develop muscle-auditory automatism in connection with the color content determined by the musical form and genre characteristics. The etudes of the 19th century (including 24 caprices of N. Paganini) together with a few samples from the previous periods make up an anthology of a complex of violin expressive means and, at the same time, become a kind of “guide” for its gradual mastery; the entire history of evolutionary transformations is reflected in them. For these reasons, in some opuses the features of a mature romantic style can be quite clearly traced, in others – only hints, with a strong position of the traditions of classicism. P. Rode and J. Dont are among the authors of

collections representing the outlined directions. Although their opuses have repeatedly become the objects of research⁴, the consideration of the place and role of these compositions precisely from the point of view of historical processes and the development of performance as a whole is still not fully revealed. To back up the statements put forward, let us briefly analyze some of the legacy of these composers.

Results

The 24 Caprices in the Form of Etudes op. 22 (1819) by P. Rode (1774–1830) is one of the fundamental opuses in the training of a professional violinist. The content and time of creation of the collection is a vivid example of the reflection of creative transformations on the pages of a musical composition. P. Rode, on the one hand, was the bearer of the classical tradition (inherited from his teacher G. Viotti), on the other hand, he was a supporter of the trends of the coming era. His violin concertos became a reference point for the young N. Paganini, who also highly appreciated P. Rode's playing. The French violinist himself was familiar with the 24 caprices of the Genoese virtuoso. The influence of R. Kreutzer's (a colleague at the Paris Conservatory) collection on P. Rode's opus should not be overlooked either, in the approach to the gradual complication of the material and its structuring. It is also worth noting the role of tonality in the cycle of the French violinist – the author presents all 12 major-minor pairs, which to some extent distinguishes P. Rode's opus from others.

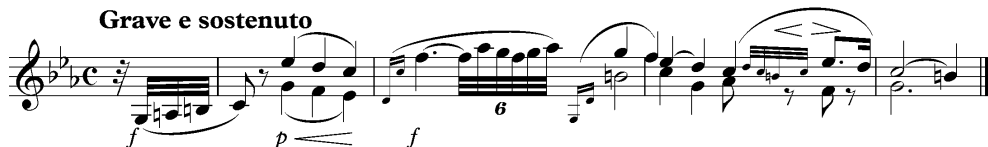
The 24 Caprices in the Form of Etudes are more moving compositions; several of them are written in the rather lively tempos of Vivo (No. 10), Vivace (No. 15), Vivacissimo (No. 17) and Presto (Nos. 18, 22). Against the background of the fast-paced narrative in Nos. 2, 8, 10, 18, 22, where the predominance of general forms of movement emphasizes obvious parallels with baroque and classical concertos, the romantic beginning can be seen in interspersed *fp*, *fz*, as well as in a mobile change of dynamics.

⁴ Semi Yang, *Violin Etudes: A Pedagogical Guide*, University of Cincinnati, 2006, https://etd.ohiolink.edu/acprod/odb_etd/etd/r/1501/10?clear=10&p10_accession_num=ucin1146083212 (Accessed 5 Sept. 2023); Mary Helen Tung, *The pedagogical contributions of Rode's caprices to Violin mastery*, Diss. University of Texas, 2001, <http://hdl.handle.net/2152/1673> (accessed 9 Sept., 2023); Daniel Kaplunas, *Pedagogical analysis of Jakob Dont's 24 Etudes and Caprices*, Op. 35, Diss. University of Georgia, 2008, https://getd.libs.uga.edu/pdfs/kaplunas_daniel_200805_dma.pdf (accessed 9 Sept., 2023); Daniella Greene, *A Pedagogical Analysis of Select Etudes from Jakob Dont's 24 Etudes and Caprices*, Op. 35, Williams Honors College, Honors Research Projects, 2018, https://ideaexchange.uakron.edu/honors_research_projects/703 (accessed 9 Sept., 2023).

The interaction of these components enables the realization of various emotional layers, although, often, the accentuation is aimed at highlighting the counterpoint voice hidden in the passage figurations. Sharp changes in the direction of the melody with the help of register jumps, arpeggiated moves and “cross” motifs, the presence of syncopated “beats” are not devoid of a virtuoso nature, but they are quite “restrained”, elegant. Similar features can be traced in the major Nos. 15, 17 and 21. The range of images is different, because techniques of sound production, such as *spiccato*, *martele* and *marcato*, involve the corresponding color content. In this sense, gracefulness acquires different sound colors and shades owing to the involvement of a non-homogeneous bow stroke palette.

A few etudes in moderate tempos are also worth attention, for example, *Andante* (No. 16), which is more focused on the trill technique. The author chooses material for work on it that is tonally contrasting with the general homogeneity of the texture: dotted rhythm, ligated passages, atmosphere of *dolce*⁵. The variability of the alternation and combination of these components allows the trill different semantic properties, which in some conditions resemble G. Tartini’s “Devil’s Trills” and in others – L. Beethoven’s Violin Concerto. Similar hereditary connections can be traced in No. 20. The composition of two sections unites different historical traditions. The first of them, marked by two voices with cadenza utterances-interjections, resembles the second movements of compositions or cadenzas of the baroque and classicism eras (see E.g. 1).

E.g. 1

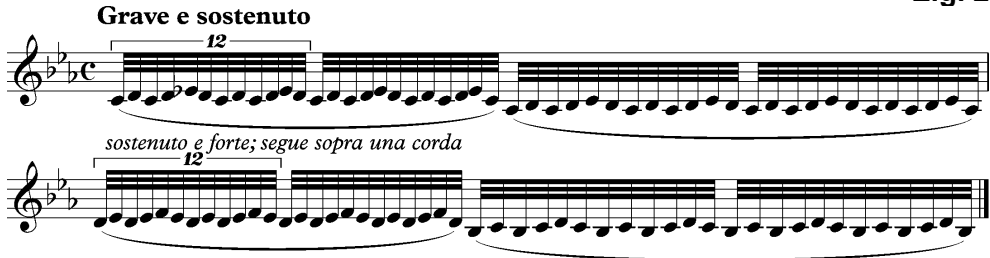


P. Rode, 24 Caprices in the Form of Etudes op. 22, No. 20, m. 1-4.

The second, rapid, embodies the aesthetics of violin art of N. Paganini. Its structure is very simple: long ligated passages by thirty-seconds, formed with the help of repeated playing of one sound (in the spirit of *gruppetto*) and its movement along the sounds of the rhetorical figure of a “cross”, using only the G string (see E.g. 2).

⁵ It is interesting that the rhythmic-intonation structure of the motif of the opening phrase of this piece found an almost literal reflection in the main theme of the third movement of the Duet for violin and viola by L. Spohr, who, as it is known, was the successor of P. Rode’s compositional style.

E.g. 2



P. Rode, 24 Caprices in the Form of Etudes op. 22, No. 20, m. 22-23.

At first sight, this is a typical exercise, like those that could be found later, for example, in the first book by H. Schradieck; its connection with R. Kreutzer's Ninth Etude is also quite tangible. At the same time, the conditions created by the composer ensure the meaning-making of the "fast" technique – it becomes the carrier of the sound image, while in the previously considered examples, one or another technique, regardless of its brightness or complexity of performance, "plays" for the general musical image; it is a "brick" in the general system of means.

A special place in the collection is occupied by two-movement compositions, of which there are seven in the opus. In this sense, the author pays tribute to the baroque tradition, because it is the first movement that is slow. However, the content of the cantilenas is more classical – they act as a kind of introduction, an "opera arioso" to the more active second section. In addition to tempo, long vocalized phrases, virtuosic movement in registers, *Cantabile* (from No. 1), *Adagio* (from No. 9) and *Arioso* (from No. 19) are characterized by ornate passages of the improvisational type. *Siciliano* (from No. 4) appears differently: the name characterizes the filling of the etude and the typical features of the corresponding dance – a sad atmosphere, a characteristic rhythmic pattern, a minor scale. *Adagio* (from No. 6) and *Adagio con espressione* (from No. 14) are close in this mood, but are more excited, which is manifested in impulsive passage figurations with small durations. The final *Introduzione* (from No. 24) stands separately with two contrasting themes. The first of them, determined with a clear dramatic beginning, is embodied in the form of chord moves, sharp dotted lines and short *staccato* arpeggios. It is contrasted with a second, refined and softer theme of ornate passages with the author's remark "*sostenuto*". The second movements of the outlined etudes are generally homogeneous in content. The selected play model and the corresponding visual characteristic are preserved throughout the caprice, sometimes changing their configuration.

An important role here is played by the variety of nuances, which quite often form the “question – answer” structure, and other elements of musical enrichment of the composition (sequences, syncopations, tonal deviations, etc.). The similar properties bring these sections closer to R. Kreutzer’s samples.

P. Rode, as an outstanding violinist of his time, involved various types of techniques of both hands in his caprices. The author harmoniously introduces double stops and chords, enriching their sound with various bow strokes; cantilenas are not devoid of improvisational fioritures. There are also quite spectacular solutions present, such as successive wide interval jumps (No. 21), polyphonic texture (No. 23), broken passage figurations in complex tonal conditions (No. 13), etc. It would not be a mistake to consider P. Rode’s opus a collection of artistic plays, because its content, when performed properly, overshadows the instructional component. It is impossible not to notice the presence of a romantic “spirit” in the pieces: dynamics, texture, palette of expressive means allows the author to convey various emotional states. At the same time, in this approach of P. Rode, a certain “caution” inherent in the classical school can be seen. The author uses the same techniques as N. Paganini. In the creative work of both the artists, they serve as the embodiment of figurative content, but P. Rode, unlike the Genoese, does not reveal their potential precisely as an independent carrier of semantic characteristics until the end. The music of the 24 Caprices in the Form of Etudes is elegant and decisive, calm, and refined, contemplative and brilliant, but all these features manifest themselves with aristocratic restraint. Although it is not the task of the article to compare the style of P. Rode and N. Paganini, understanding the differences allows us to understand the difference in the aesthetic ideas of the violinists: the attention of classical composers (G. Viotti, P. Rode, R. Kreutzer) “was attracted by the use of not so much ‘colors’ in the compositions, as that of the ‘lines’ <...> They are graphic artists, Paganini is a master of painting”⁶. An example of the established tradition of the post-Paganini period is another fundamental collection – the Etudes and Caprices op. 35 (1849) by J. Dont (1815–1888).

According to the tradition of the genre, each of the etudes contains one or more technical approaches. For example, Nos. 1, 4, 9, 23 are aimed at improving the skill of playing chords, while combining with other means of expression (in No. 4 – with *ricochet*, No. 9 – with trill, No. 23 – with *staccato*). Similar tasks can be traced in No. 10 (*saltando*) and No. 19 (*détaché*), where the consonances are laid out in an arpeggiated form. The purposefulness of compositions Nos. 2, 3, 5, 20 is based on the mobility of the fingers, the

⁶ Taras Yaropud. “Innovation of Nicolo Paganini as composer-violinist and performance interpretation of his instrumental works.” *Humanities Science Current Issues*, 6(35), 2021, p. 76.

change of the positions and the bow strokes of *détaché*, *spiccato*. The author does not neglect the complex legato stroke, which in Nos. 7, 17, 22 coexists with tasks for the left hand: strengthening the fingers, developing their dexterity, quality of transitions; in Nos. 8, 12, 14, 18 and 21 – with the technique of playing double stops. Several etudes focus on working on melismatic: No. 6 is dedicated to working on the mordent, and No. 15 – on the trill. No. 11 is interesting in its content, where you need to lead the melody in conditions of a mixed composition (with chords), which is necessary for the performance of polyphony. The final No. 24 – “Fantasia” – is noticeably different from the numbers of the collection. The diverse texture of the composition combines almost all the skills learned/improved earlier. According to D. Kaplunas, the work on this composition should be started after working out all the previous 23 etudes⁷.

The peculiarity of op. 35 by J. Dont, in contrast to P. Rode’s work, lies in an approach to the structure of each piece. Their structure follows the format of N. Paganini’s Caprices. Regardless of the approach, tempo, texture, the author organizes the form of the etude based on the principle of “core – development”, that is, a certain rhythmic-intonation formula, stated at the beginning, gets development without losing its key properties. It is known that this approach dates to the creative work of J. S. Bach and, in fact, is a feature of the instructional etude and even exercises in general, because the core in this case is the playing technique itself. For example, the entire material of No. 9 op. 35 by J. Dont is built on the repeated structures of one motif of four sixteenths, where the first is a chord, and the others form a ligated gradual descending movement with a trill interspersed in the middle (see E. g. 3).



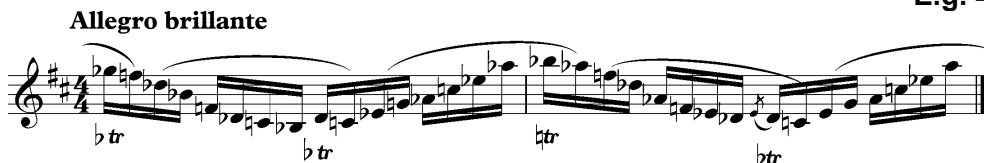
J. Dont, Etudes and Caprices op. 35, No. 9, m. 1-4.

Undoubtedly, a similar feature can be seen in R. Kreutzer’s etudes, but J. Dont, like N. Paganini, goes beyond the boundaries of “dry” training, positioning the technique as a meaningful element. In the process of

⁷ Daniel Kaplunas, *Pedagogical analysis of Jakob Dont’s 24 Etudes and Caprices, Op. 35*, Diss. University of Georgia, 2008, p. 7, https://getd.libs.uga.edu/pdfs/kaplunas_daniel_200805_dma.pdf (accessed 9 Sept., 2023).

revealing this potential, the author moves in two directions. The **first** is the use of tonal, dynamic and tempo variety. Unlike R. Kreutzer or P. Rode, J. Dont, choosing rather “light” keys at the beginning (19 of the 24 numbers in the collection have no more than two key signs), constantly deviates from them during the etude. Sometimes countersigns may appear before each note in 4/4 measure filled exclusively with sixteenths (No. 22; see E.g. 4).

E.g. 4



J. Dont, Etudes and Caprices op. 35, No. 22, m. 24-25.

In No. 2, the thematic core of one measure (2 motifs of 8 notes each) deviates 4 times into a new key within 4 measures (see E. g. 5) at one of the moments of development.

E.g. 5



J. Dont, Etudes and Caprices op. 35, No. 2, m. 21-24.

Dynamics, particularly its flexibility, is quite often determined by the musical material itself: the wave-like movement of the melody (Nos. 3, 17), textural heterogeneity (Nos. 12, 15), timbre parity (Nos. 5, 20), etc. The situation is similar with the tempo. The increased complexity of a certain fragment, the end of a phrase/section, tonal prerequisites, as well as the author's remarks build natural zones of slowing down, speeding up, freezing, etc. All the above-mentioned elements make it possible to show the semantic variability of one technique. To reveal more colors of the palette, the author uses the **second** way – an attempt to reveal the full power of the involved technique, its boundary capabilities, “saturation”, including using a wide register and timbre range.

Conclusion

The present small analysis of the etude collections by P. Rode and J. Dont clearly demonstrates the trends in the development of performing traditions of the relevant time within the 19th century. P. Rode, whose compositions had a significant impact on N. Paganini's professional growth, got acquainted with the latter's creative work already as an established artist, teacher, and composer. J. Dont's youth and development as a violinist, on the contrary, coincided with the flowering of the Italian virtuoso's creative work. For these reasons, the caprices of P. Rode pay tribute to the classical school to a greater extent, although they do not reject the trends of the romantic style, which were fully reflected in the Etudes of J. Dont. In addition, the considered opuses to some extent reflect one of the features of any evolutionary transformation. P. Rode's collection can be considered the highest point of development of etudes of the classical era. These are full-fledged artistic plays with bright dramaturgy, in which the author harmoniously combines various techniques, skillfully introducing an instructional component. The legacy of J. Dont, on the contrary, is one of the first examples of didactic material of the post-Paganini period. Etudes by P. Rode and J. Dont have become indispensable companions of musicians on the way to mastering the skill, although they are only individual samples of the voluminous legacy in this genre. F. David, C. Beriot, H. Vieuxtemps, J. Hubay, J.-F. Mazas, E. Sauret, H. Schradieck and many other artists of the 19th century created their own collections of etudes and caprices, thus forming a powerful performance thesaurus – the basis of the mastery of a modern violinist.

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INTERPRETATIVE ELEMENTS OF GYÖRGY KÓSA'S CHINESE SONG SERIES FROM AN ART PSYCHOLOGY PERSPECTIVE

KRISZTINA SINKA¹

SUMMARY. I got to know the art of György Kósa (1897-1984) during my performing career. During the performances of the first *Chinese Songs* series, the songs inspired me to learn more about the composer. Delving into the literature shed light on the composer's artistic concept, elements of which I can identify with also as a performer. It can be said that, even if we focus only on his songwriting, his most important role as a songwriter is to communicate values. His choice of lyrics is based on a profound knowledge of twentieth-century Hungarian and world literature, and his literary themes represent both the cultural and mental-spiritual well-being of the time, and satisfy the musician's need for expression, both on a personal and a communal level. György Kósa's oeuvre as a songwriter is a densely woven structure, consistently and organically formed. The songs are each a microcosm of their own, linked to a particular state of being, time and emotional mood of the individual, and in portraying this, the literary and musical tools employed can all be accurately mapped.

Keywords: Chinese songs, György Kósa, Po Chü-i's poetry, Sándor Weöres, performing arts, creative arts, singing voice, Stella Ferch

Introduction

I got to know the art of György Kósa (1897-1984) during my performing career. During the performances of the first *Chinese Songs* series, the songs inspired me to learn more about the composer. Delving into the literature shed light on the composer's artistic concept, elements of which I can identify with also as a performer.

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In György Kósa's work, music and music-making go beyond the scope of pure art. His personal self-determination and the assessment of critics agree that the sung text fulfills a missionary role, that the mission of music (especially in the case of songs, cantatas, oratorios, and choral works) is to reveal the underlying poems and to communicate meaning that requires a confession of belief. In all cases, the music bears the imprint of the composer's own mark, the imprint of his personality. However, in György Kósa's works, the element of transmission is just as important. Even the most personal work reveals the communal experience of existence that radiates from both contemporary literary texts and intelligently selected texts from earlier eras. In his compositions, the singing voice is a prominent function in bringing the text to life in a more intelligible and dramatic way. Artistic humility in the face of literary and cultural tradition and the musical fulfillment of the human voice's ability to communicate the text are the fundamental aesthetic and ethical values on which this extremely varied oeuvre, balanced in quality and proportion, is based.

It can be said that, even if we focus only on his songwriting, his most important role as a songwriter is to communicate values. His choice of lyrics is based on a profound knowledge of twentieth-century Hungarian and world literature, and his literary themes represent both the cultural and mental-spiritual well-being of the time, and satisfy the musician's need for expression, both on a personal and a communal level.

György Kósa's oeuvre as a songwriter is a densely woven structure, consistently and organically formed. The songs are each a microcosm of their own, linked to a particular state of being, time and emotional mood of the individual, and in portraying this, the literary and musical tools employed can all be accurately mapped.

However, it would be one-sided if we were to analyze only individual works. In György Kósa's life, the choice of themes, the frequency, the cultural and, within that, the musical message of his songs changed from one era to the next. Behind these changes there are often personal experiences, such as the growing awareness of faith at the time of his baptism; the tragedy of the Second World War and the Holocaust, experienced in the lives of his loved ones; the momentum of his new beginning after 1945; and the extremely rich literary material ranging from confessional to philosophical pieces. Personal destiny is thus a natural, given framework for interpreting the interrelationships between the works and, to a certain extent, their genesis and impact.

To interpret the songs, it is necessary to point out the dimensions in which the works were created, which determined their relationship to their audience, and in which the works acquire their current meaning during their reception.

The songs of György Kósa

György Kósa (1897-1984) was a Hungarian composer who worked across a wide range of genres. He has written string quartets, symphonies, and ballets, but his art is essentially focused on vocal genres. In addition to operas, oratorios and cantatas, his song literature is also outstanding: it is the largest genre category he has composed in his career. He has interpreted the boundaries of the genre broadly: miniatures are as much a part of the genre as are series or works requiring solo cantatas. György Kósa formulated his basic idea of the singing voice as follows: "The singing voice is the most vivid and perfect expression of music's essence, if it is indeed artistic".² His aim was also to convey the message and feelings of the poem, in his own words, "I do not play music to assert myself, but to become a humble transmitter of either the piano pieces or the composed works".³ The primary requirement of identification with the text led Kósa to *set the poems to music*, in his own words. "If I set a text to music, I identify completely with the text (structure, form, atmosphere)".⁴ This formulation gives us a precise indication of the qualitative difference and also the starting point for the analysis of the songs. In each study, the *lyrics must be analyzed and interpreted first*, and only then can the music written to accompany them be examined.

An important adjunct to Kósa's song analyses from the point of view of composition, as described in the literature,⁵ is that he was an inspired improviser, to quote his own words: "I compose as I feel, and I always try to express honestly what I feel".⁶ His *style* and *tone* were influenced by Chopin, Debussy, Richard Strauss and Wagner (by his own admission, he was also a Wagner fan) at the *beginning of his career*, but *he broke early* on with the tonal gesture and the dominant-tonic relationship and worked mostly with seventh chords. His music is essentially expressive, saturated in gestures.

In his songwriting, the choice of themes was usually determined by the *zeitgeist* and personal experiences. He has set to music poems by Mihály Csokonai Vitéz, Sándor Petőfi, Dezső Kosztolányi, Árpád Tóth and Lőrinc Szabó, among others. He also had great success with his setting

² Kósa Anna p. 148, quoted by Katalin Szacsvai, in Melinda Berlász (ed.): *Kósa György*. Akkord Publishing House, Bp. 2003. p. 47

³ Anna Kósa p. 163; *ibid.* p. 49

⁴ *Ibid.*

⁵ Anna Dalos: "Pályakép" [*Career Path*] in Melinda Berlász (ed.): György Kósa. Akkord Publishing House, Bp. 2003. p. 23

⁶ „Amikor pályakezdő voltam...” [“When I was a newcomer...”] – Kósa György: „A zenében nem lehet csalni” [*There Is No Cheating in Music*] in Muzsika [Music], 1984, (XXVII, 5.) pp. 7-10

of children's poems by Zsigmond Móricz. He composed more than 300 songs.⁷

In his early songwriting period, between 1918 and 1924, the Endre Ady experience was at its strongest. In Ady's poetry, the composer confessed, "a single word opens up worlds with rhapsodic concision; it is not enough for the composer to provide an indifferent background to the text, he must compose a form that complements the poem, is coherent, adaptable and yet musically constructed, worthy of the poem".⁸ His comment on Ady's compositions could be seen as the *ars poetic* of his entire songwriting career.

A wider range of literary themes and a more consistent development of musical form characterize the period from the mid-1920s to the late 1930s. In addition to texts by Sándor Petőfi, József Erdélyi, Árpád Tóth and Dezső Kosztolányi, he drew mainly on the writings of Mihály Babits. In the period from 1938 to 1943, the role of the singing voice, i.e. the solo voice, became more prominent, and he neglected the choir, and in addition to compositions with piano accompaniment, songs without instrumental accompaniment also emerged.

The period from the mid-1940s to the late 1950s resulted in songs with a strong personal inspiration. The sung poem is also a suitable vehicle for expressing content that cannot be expressed in any other form, because the medium of personal communication is always an already canonized text, present in the literary public consciousness and known to the artist-intellectuals. In addition, the world of literature and music also offered György Kósa a safe haven from the grim reality of the 1950s.

The 1945 piece, composed to Attila József's poem *The Scream*, begins the era of new beginnings with its disturbed drama, while the 1947 *The Curse of Today's Prophet* (Endre Ady) and the 1948 *The Sea Risen* (Sándor Petőfi) also display strong feelings and emotions. The year 1954, if not a sharp turn, certainly represents a series of gentler themes in search of peace, tranquility, and happiness, with the *Four Songs of Csokonai* and the *Chinese Songs based on Po Chü-i's poems*.

The end of the 1950s shows signs of a crisis, but outstanding masterpieces are still being composed, such as *Three Songs to the Poems of János Pilinszky* and 1961 *New Songs to the poems of János Pilinszky*. The song compositions of the 1960s and 1970s are extremely rich in themes, with the author returning to poetic texts from which he had previously

⁷ Bielickyné Buzás, Éva: *Találkozásom Kósa Györggyel (1980. május 07.)* [My Encounter with György Kósa (07 May 1980)], Bielickyné Buzás, Éva: *Emlékezzünk Kósa György zeneszerzőre* [Remembering Composer György Kósa] 15 June 2020, <https://xn--hajdtnclwa7t.hu/emlekezzunk-kosa-gyorgy-zeneszerzore/> Last accessed on: 2022. 07. 01.

⁸ *Ibid.*

chosen lyrics. The higher proportion of world literature present in the works of these years is striking.

The *Chinese Songs* may be a summation of György Kósa's art at the time, but it could also be its culmination. In 1955 he was awarded the Erkel Prize, in 1963 the Meritorious Artist Prize and in 1972 the Distinguished Artist Prize. He also gave several recitals with the participation of regular artists.

In an interview in 1980, he described the process of setting poetry to music: "Poetry often has such a powerful effect on me that I feel it as my own. It happens that I set the whole text to music word for word, but if the music requires it, I shorten it, change it, respecting the poet's intention, of course. Then I add something of my own feelings to complement what the poet has to say".⁹

He got to know the Chinese poets, and especially Po Chü-i, by chance: through his second wife Stella, who bought the collection, and according to György Kósa's account, they chose the poems of the first series of songs together. His songs are characterized by *simplicity*. The melodies are characterized by their *adaptation to the text* (which can be mosaic-like) and *recitative* (declamation, recitative melody). The *accompaniment plays a secondary role*, essentially *commenting* and *connecting* the elements; it allows the vocal solo to prevail; at the same time it helps the form to develop. In this, a conscious composer's self must also be kept in mind, as the composer says: "When I have a compositional plan outlined, I sometimes wait months for it to take a more definite shape, and the inner content that emerges dictates the form".¹⁰ Its scales are in accordance to the period: in addition to diatonic and pentatonic scales, we find modal scales as well.

It is also characterized using fourths and seconds, compared to which the tenth and sevenths chords already sound as more consonant, and by the use of *mixtures* based on a given series of notes.

When studying György Kósa's music, especially his songs, two important experiences from the composer's musical past must be considered.¹¹ Even at the beginning of my research, I was struck by the 2-4 beat unity of the introductions of the songs, and the simple sustained chords used in the vocal solo, the parts that emphasize the vocal solo and the essence of the pieces. The introductions of the songs are essentially closely linked to the theme of the song, in its various versions. This kind of introduction and attunement in piano accompaniments is familiar from dances (ballet, improvisational dances), where it is called preparation and formulates the basic character of the piece, thus helping to present it accurately.

⁹ *Ibid.*

¹⁰ Péter Zsoldos, "György Kósa", in *Muzsika [Music]*, 1972 (XV, 4), p. 12

¹¹ Dalos Anna: „Pályakép” [Career Path], Szacsvai Katalin: „Dalok, dalciklusok” [“Songs, Song Cycles”] and Halász Péter: „Oratóriumok és kantáták” [“Oratorios and Cantatas”], in: Melinda Berlász (ed.): *Kósa György*. Akkord Publishing House, Budapest. 2003. pp. 11-125

György Kósa had the necessary experience to do this, as at the beginning of his career he was the piano accompanist for Valeria Dienes' dance group, with whom he toured Italy for two years. The declaiming phrasing, underpinned by chords, is reminiscent of the recitativo secco known from baroque music. The function of the melody, usually with little movement, in the Baroque period was to narrate the event/story, and the accompanying aria expressed the emotions of the character and the emotional aspect of the text. In Kósa's songs - especially in the first series of *Chinese songs* - the composer switches to one or two voiced melodies when the main message is being told, and the movement of the accompaniment ceases, becoming a stationary chord, reminiscent of the Baroque recitativo secco and continuo. It is also safe to say that György Kósa spent a significant part of his career as a pianist and performer playing Baroque music. He is also known for his concert performances of Bach's keyboard works.

Conclusions

The aim of my article was to present György Kósa's two-part series of songs entitled *Chinese Songs* from the perspective of an art-psychological approach to interpretation. My work was not driven by an end, but by an attempt to break the neglect surrounding the composer. Not only are they rarely encountered on concert podiums, but also detailed literature on them is scarce.

Kósa's two-part series of songs is in fact a series of miniatures. The basic explanation for this is the scope of the poems: except for three works (*Forever Thinking of Each Other*, *Winter Night*, *Spasm Tree*), the songs are arrangements of the typical Chinese four-line poems. Like the poems, the songs can be understood as epigrams. Their themes are varied, but they are fundamentally imbued with a medieval Chinese world view. The love of nature, the great questions of life (life and death, passing away), but also the image of the genre are expressed through the Chinese Taoism and Chan Buddhism. The poems of Po Chü-i are essentially the imprint of personal poetic experiences, but they also bear the specificity of Chinese poetry and are thus also generally valid. But this is precisely why their understanding and reception is complex: it requires not only knowledge of the poet's life situations, but also of the world view of the Tang period.

The musical material of the songs is based on the content and message of the poems, in accordance with Kósa's artistic concept. The author admits that he instinctively assigned certain formal and musical elements to them, sometimes changing the original text material (omitting or adding to it). The forms thus developed basically follow the traditions of

earlier periods, so we can also find the song form (ABA) and the folk song form (AABA). The form of the works is basically determined by the amount of text material processed. This explains the fundamental difference between the two series: since the second series deals only and exclusively with poems in four lines, no major musical progressions can be expected from the individual pieces. The melodic world of the two series represents György Kósa's entire compositional arsenal: simple pliable melodies are to be found as well as mosaic-like melodic composition, declamatory melody, and melodies with high ambition. The vocal sets and tonal elements of the songs are five-note melodies reminiscent of Chinese music, and an anhemitonic pentatonic melody is also present. In exceptional cases, diatonicism is also used. However, György Kósa formed the tone sequences from modal scales, their intersections, and combinations.

The musical turns are entirely in the composer's own hand: instead of the classical fifth interval, the fourth interval, which is also more in keeping with Chinese music, appears, and instead of the dominant - tonic turn, intervals as the "perceived resolutions" of tenths and sevenths following the fourths and seconds.

The role of the piano is not negligible. Like the melody, it helps to understand the text and the content. It is not a simple accompaniment, nor is it a part with independent parts and solos, as is known from the Romantic period. The piano connects, comments on, articulates the individual arches, emphasizing declaiming with its objectivity; but we also find mood depiction and amplification.

From a performance point of view, the two series are works worth revisiting. The difficulty with these pieces, apart from a full understanding of their content, is the length of the miniatures. Only *Forever Together*, *Winter Night* and *Spasm Tree* are suitable for a single performance as a complete program; the other works can be presented either as a series or as a selection.

Translated from Hungarian by Juliánna Köpeczi

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PERFORMANCE STYLE AS COMPREHENSIVE ARTISTIC METHOD IN THE FIELD OF MUSIC

VITALII ZAIETS¹

SUMMARY. The possibility of a review of this topic consists in the disclosure of a specific performing and instrumental awareness of the notion of style, namely, in the methodological direction of this definition as factor of the intellectual and practical perspectives for the interpretation of musical pieces. The theme of the style is complex in understanding of the problems of musical and performing arts. It is not about the stylistic features of a particular personality of the composer or an era in which this personality worked and was spiritually raised, but more about the principles of their definition. Our attempts to understand the notion of performing style are intended to help define it as carrier of a specific artistic thinking, which is objectively shaped and technologically and conceptually functioning.

Keywords: style, individuality, thinking of musician-performer, performing arts, composer's creativity.

Introduction

The achievements of previous attainments regarding the concept and understanding of the category of style require practitioners and scholars to draw some conclusions into the interpretation and awareness of the semantic significance that cannot be determined immediately.

The theme deserves attention as constantly relevant in connection with the fact that the style, above all, is a multi-dimensional phenomenon, which means the variability of its functioning depending on those personal

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and socio-historical circumstances that a person perceives, feels, understands and under the influence of their effectiveness itself changes and is formed. Naturally, such processes enrich the architectonics of interpretive considerations of the musician-performer.

The meaningful disclosure of understanding the performer's style and performing style aims to continue the affinity in the development of previous scientific research achievements in this direction, namely, in the development of new perspectives on the above-mentioned concepts and processes. Only by "reaching the style" does the musician-performer transform music into poetics and acquire an autonomous structural-compositional experience that can be regarded as a holistic artistic method.

Literature Review

Scientific generalizations of B. Asafiev reflect the evolution of the formation of semantic intonation as the most important method for the analysis of comparisons of means of musical expression both in historical aspect and in performing reproduction.

While analyzing the phenomena of artistic culture, B. Asafiev² formulates the concept – *style-era*, *style-present*, *style of the future*. This is evidence that when talking about style in general, as well as style specifically, we must consider other approaches than the traditional ones. Thus, one can assume consideration (such assumptions were made by many scholars: M. Davydov³, R. Komurdzhi⁴, A. Kudryashov⁵, O. Markova⁶, O. Sokol⁷ and others) of this question from the point of view that style and styling are, above all, a person; and this explains, for example, the way of sound reproduction of figurative artistic intentions of every outstanding person both in composition and in the performance, which have their own individually new ontogenetic

² Asafiev, Boris. *Selected Works: 5 v.* Moscow: SSSR Academy of Sciences, (Vols. 5), 1957, 388 p.

³ Davydov, Mykola. *Theoretical foundations of formation of performance skills of an accordionist.* Kyiv, Musical Ukraine, 2004, 240 p.

⁴ Komurdzhi, Rustem. *The problem of the correlation of musical style and performing interpretation.* Scientific Forum: Philology, Art and Cultural Studies: Proceedings of the 2nd International Scientific and Practical Conference (Vols. 2). Moscow, Ed. "MTSNO", pp. 5-9.

⁵ Kudryashov, Andrei. *Performing interpretation of a musical work in the historical and stylistic evolution.* Candidate's thesis, Moscow, 1994, 233 p.

⁶ Markova, Olena. *Questions of the theory of performance: Materials for the theory of performance theory for masters and graduate students.* Odessa: Astroprint, 2002, 128 p.

⁷ Sokol, Oleksandr. *Performing remarks, image and musical style.* Odessa: The Seaman, 2007, 276 p.

expressions that are naturally always based on previous impressions and their artistic transformations.

This aspect necessitates a comprehensive examination of the performing style based on theoretical, performance-practical, scientific-pedagogical, and theoretical-principled investigations by B. Asafiev, his followers, and numerous other outstanding performers, theorists, and educators.

Discussion

Referring to encyclopedic data, we find the following – “Style (lat. Stilus, here as a stick for writing):

1. In ancient times and the Middle Ages, it refers to writing instruments.
2. In literature and art, it denotes the unity of content and the figurative, systematic artistic form that developed under specific socio-historical conditions and is characteristic of different historical periods and epochs in the development of literature and art. In a narrow sense, style is an individual manner, unique, and distinctive ideological and artistic characteristics of an artist's creativity.
3. In language, it refers to a set of means and techniques, the choice of which is determined by the content, nature, and purpose of expression.
4. A way, method, or approach to work.
5. A characteristic manner of behavior, speech, dress, etc.
6. Old style and new style in chronology...”⁸

The “stick for writing” is, in our opinion, an instrument (a modern writing pen) for fixing certain phenomena, which then (in its analysis, comprehension and synthesis) created the concept of style. Thus, it is an awareness of certain accumulation of human life, a lot of certain experience, which required the fixation “stick to the letter”.

Perhaps the emergence of the concept of style has fixed a written basis, which means that the means of fixation and their applications, their origin, owes generalization of specific historical origins of various human activities, their development, awareness as reflected in the concept of style and was fixed in writing.

It is known that recognizing a separate author or authors of the formation of this concept is impossible although the scientific-historical orientation here is undoubtedly necessary. There are certain hypotheses regarding each graphically recorded speech-linguistic concept. It creates the

⁸ Dictionary of Foreign Words / [Edited by O. S. Melnychuk]. 2nd edition, Kyiv: Main Editorial Office of the Ukrainian Soviet Encyclopedia, 1985, p. 28.

appropriate conditions for style, genesis, formation and further development. In our view, one can confidently assert that it was the historical transformations that formed the concept of style, and not vice versa.

The performer does not exist in isolation (the style of perception and execution undoubtedly depends on them). The character of their interpretation is significantly influenced by many external factors: the performance practices of other musicians, established performance traditions, artistic principles of the performing school to which they belong, their sense of their time and era, and others. This means that performance traditions, artistic principles, their understanding, and the ability to sense their time and era form the basis of the purposefulness of musical realization. The traditions of performing, the artistic principles of their understanding, the ability to feel their time, their era – form the basis of the purposefulness of musical-performing incarnation. Only the correlation of all these factors and their relation to the executable creates conditions for the emergence of such an interpretation that is able to persuade and capture the modern listener. Nevertheless, the tasks of the performer do not end only with the encouragement of the listener, they are unlimited in all spheres of influence on a person.

These thoughts cannot be ignored because they are the most stylistic ones in practical, scientific and pedagogical experience. Following the tradition of theoretical considerations, style should be filled with the following thoughts: "... one cannot consider historical processes in music while limiting oneself to judgments of individual work, styles and composers. There is a need for a strict understanding of the fate of phenomena and the effects must not be transferred to misunderstanding of listeners and a work being not successful"⁹.

Consideration of the topic allows predicting its vision as specific outstanding issues, namely: "... unprepared listener perceives a work clearly and passionately and more than the listener-critic, composer-listener, critic-composer"¹⁰.

The objective orientation of the topic is in the search for the laws synthesized in the means of musical expression, which through their awareness can find the possibility of identifying specific phenomena of the specificity of musical and performing arts in general theoretical artistic quest. Executive insight is purely individual. Therefore, the artist must clearly define his own point of view regarding the interpretation of the musical composition and convince the listener.

⁹ Asafiev, Boris. *Selected Works: 5 v.* Moscow: SSSR Academy of Sciences, (Vols. 5), 1957, p. 224.

¹⁰ Idem

Natural talents, experience of the artist suggest him/her to find a combination of objective and subjective principles in the interpretation.

Awareness of the concept of style can be considered from various angles and from various perspectives of human activity and influences on it (physiology, psychology, education, character, etc. – to the infinity of types of life surrounding reality). Thus, genetic skills of a person are the preconditions for his/her existence, and this determines his/her personal style, which transforms and develops in the temporal space.

If we look at the historical understanding of the concept of style, then at the present time it is impossible to ascertain it as something permanent and eternal because the style has the features of improvisational variation both in the reproducing person's media and in time, which affects the understanding of intonational-stylistic changes and requirements regarding the styles of the composer, artist and preferences of the listener regarding artists.

This is the manifestation of the selectivity of the phenomena and their components and elements inherent in this epoch, namely, the concrete person and mankind as a whole, and therefore, the art that concentrates and embodies these signs and acts by specific means.

Style as a meaningful concept needs to be understood in the context of concrete performances based on the disclosure of the theoretical and practical vision of interpretative considerations from the point of view of their psychophysiological origin as the psycho-physiological aspects of musical performance are based on the above-mentioned conditional categories. It is precisely through the examination of interpretational intentions that we should uncover more significant elements that will enable us to programmatically and comprehensively consider interpretation as the result of human mental processes.

If we apply these considerations to musicology, we can think that: "Clearly, the selection of music (and "intonational accumulations") in the collective auditory memory' occurs in a different way than professionals, music technologists, and music-aesthetic "judges", who are often shortsighted or simply self-serving in their judgments, believe"¹¹.

This means that the concept of style should carry unique spiritual canons of both the past and the future. In other words, the process of renewal cannot exist outside the processes of the past.

¹¹ Asafiev, Boris. *Selected Works: 5 v.* Moscow: SSSR Academy of Sciences, (Vols. 5), 1957, p. 224.

The attempts we have defined to understand the concept of style are intended to contribute to its definition as a carrier of subject-image functions in functioning artistic phenomena.

Style, regardless of which aspect it is considered (broad or narrow), manifests itself in the relationship between specific means of artistic expression and their realization in any form of art. For example, in painting, it is the interplay of colorfulness, spatial volume, and purposeful specificity, while in poetry, it is the unlimited number of word combinations aimed at revealing the stylistic worldview of a specific artist.

Considering the above characteristics of the concept of style, it is possible to identify their qualitative general and semantic definitions and purposes, reflecting the features of this particular era. Variable processes are known to occur in all vital areas, which, due to the assimilation of socio-productive and ethical-aesthetic relations in the broad sense, touch upon various manifestations of human activity – artistic, literary, philosophical, etc.

Interpretation of musical pieces should not be limited only to the ability of masterful possession of the expressive means of expression and only those embodied by the performer in the ways of the implementation of his/her own thought as such an interpretation will be generated by the performance “from the keyboard”, which may lead to the loss of stylistic peculiarities of the artistic concept of a musical work, in particular, and features of the stylistic character of both the composer and the artist.

Consideration of the style of musical performance can be considered from at least two points of view: in the broad sense, as a result of the development of performing arts in relation to specific historical conditions, and in the narrow sense, – the individual manners inherent in the artist's personality in its ideological and artistic orientation and self-determination. However, if you do not abstract these two aspects apart, then you can abstract on their specific features.

A broad understanding of style does not exist outside the style of individuals because they generate a certain historical experience and develop it according to their own worldview.

The stylishness of the performance in the narrow sense is the repetition of the performer's expressive means and techniques in reproducing similar elements of the structure of the shape of the musical work with exemplary skills without which styling will not exist.

An integral part of the notion of performance style is the impeccable possession of the whole system of tools and techniques that make up the broad concept of instrumental technology of intonational semantic speech, in particular, micro and macro intonation, linear articulation, texture-phonical, contrapuncture, logical, dialogical, rhythmmodynamic, timbre, agogic,

polyrhythmic, polymetric, etc., which are united in the complex of means: agogy, articulation, dashed technique, timbre expression¹².

If we consider the performer's individual style, then the presence of aesthetic data in it, of course, is based on certain theoretical skills and technological skills that are specific to a specific person. On the other hand, the stylistic qualities of performance are manifested in objective combinations of factors that correspond to professional-aesthetic criteria regarding the mastery of the complete range of performance skills, which include several fundamental mobile performance tools of expressiveness and their combinations (agogics, articulation, dynamics, stroke technique, timbral expression). The mutual application of these components of musical-performance expressiveness aims at a more objective understanding of the concept of style.

The analysis of these factors and concepts should be closely contextualized with the psychophysiological characteristics of the musician-performer.

First and foremost, the musician-performer is interested in the personal understanding of the stylistic peculiarities of the musical-performance process, which, through the prism of interpretational exploration and, conversely, through their contradictions, exerts a unique influence on the comprehension of divergent styles as the ability to interpret them broadly. Thus, a perspective is formed for preserving stylistic traditions and their awareness, and based on this, an individual style is developed, despite possible non-essential contradictions between the artist's previous and subsequent artistic achievements.

Thus, the complex application of these factors of the performing embodiment of the composer's plan provides the basis for the scientific definition of the concept of the performance style.

Our views on style can be seen as the result of such approaches in time development, namely, as the discovery of the new aspects. These possibilities are realized through the intonational and semantic awareness-mastering-embodiment of the musical work by the musician-performer. Thus, considering the style as a phenomenon of a specific historical objective origin requires its consideration in an objectively specific and intonational-logical embodiment.

The analysis of the specificity of musical performance style should take into account the following: the musician-performer's approach to interpreting musical works should not be limited solely to their mastery of the tools of musical-performance expressiveness and their own methods of implementing

¹² Davydov, Mykola. *Theoretical foundations of formation of performance skills of an accordionist*. Kyiv, Musical Ukraine, 2004, 240 p.

their creative intentions (personal performance style). Such an interpretation can lead to a loss of the stylistic peculiarities of the artistic concept of the musical work, including the composer's stylistic expressiveness in general.

This perspective does not imply that the performer cannot use their own personal professional skills. However, it obliges them to make more careful and rational decisions in specific circumstances, regardless of their personal inclinations. In our opinion, in the objectivity of interpretational impulses, the performer's manner and the composer's style should have common roots in embodying the concept of the musical work.

The most comprehensive exploration of the meaningful essence of this issue (from our perspective) is found in the research and conclusions of B. Asafiev. Analyzing phenomena of artistic culture in general (which encompass various art forms, genres, and epochs), the author arrives at conclusions that acknowledge and persuade us that there can exist a "style of an era", a "contemporary style," and a "style of the future": "Thus, the music of a composer, growing out of the intonations of previous epochs, becomes an object of intonation for professional performers and broad social strata of listeners, nourishing music and the entire spiritual culture of future generations of humanity. This process continues until the vital content of the intonations of this music is exhausted, partially transitioning in a different figurative form into the creative work of new eras"¹³.

As we can see, the style of a musician-performer is an incredibly comprehensive concept and can be considered from many perspectives, which undoubtedly holds interest primarily for performers, theorists, composers, and other categories of artists in the realm of artistic creativity.

Conclusions

1. The concept of style generalizes the development of a specific concrete phenomenon that exists all the time and has its development in the present.

2. Stylistic features of musical and performing arts are based on certain positions of musicology, in which the theoretical idea of specialists is directed not only to the performance specificity, but also to the deep indexation of these phenomena. Thus, if the performer considers professional knowledge as a theorist, then the theorist must also penetrate the spiritual world and the specifics of performing musical speech. In this respect, understanding the

¹³ Asafiev, Boris. *Selected Works: 5 v.* Moscow: SSSR Academy of Sciences, (Vols. 5), 1957, p. 222.

concept of style in its historically traditional interpretation can not be equated with the understanding of objective thinking. Therefore, it is necessary to give an appropriate assessment and to predict the originality of the vision of these concepts.

3. The musician-performer's attitude towards everything they perceive, as well as their own personal and creative justification for what they aim to create in the future, determines the characteristics of the creative and stylistic direction of a specific performer's personality.

4. A highly skilled performer cannot merely be an individual; otherwise, they will remain as such. Natural talent, combined with extensive professional training, provides them with the opportunity to become a performer-creator who embodies (not always consciously or directly, but through affinity) their own performance style.

5. Style does not exist outside of a particular person. The distribution of styles for the baroque, classic, romantic, avant-garde, etc. – all this is a tradition and the inability to distract from anachronisms. Anachronisms, which continued the previous heritage, as continuity, also represent a certain style. Thus, there is no need for superfluous reasoning about traditional synonyms because there is a continuity of their interpretation.

6. Undoubtedly, the performing style is not possible outside of a creative person because all the activity is special in its manifestations.

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ANALYTICAL ASPECTS OF THE THREE VERSIONS OF *CONFITEBOR TIBI, DOMINE* BY CLAUDIO MONTEVERDI

APOLKA FÁBIÁN¹

SUMMARY. This work focuses on the musical analysis of Monteverdi's composition styles in his sacred music. The motets, *Confitebor tibi, Domine* were printed in 1640 in collection of *Selva morale e spirituale*. Even in these rigidly bound works, Monteverdi gives full intensity to the meaning of every word of the text, trying to bring it to life in a vivid and convincing way. These three versions of Psalm 111 present different compositional techniques, through which Monteverdi wishes to emphasize the content of the text.

Keyword: Renaissance music, Claudio Monteverdi, motet, sacred music

Introduction

Monteverdi's work and innovations represent a transitional style between the Renaissance and the Baroque. It was Monteverdi who enlivened the chant of the monody, which until then had only followed the text, with musicality; he intensified the expressiveness of the recitative, gave life to the content of the text, not only through declamation, but also through the musical forms; applied richer harmonies, and gave the orchestra a greater role.

From Monteverdi's sacred works, we can mention three monumental editions. The 1610 edition contains the *Vespro della Beata Vergine* and the *In illo tempore mass*, both composed by Monteverdi in the court service of the Duke Gonzaga of Mantua. The volumes *Selva morale e spirituale*, published in 1640 contain the sacred works of the Venetian years. The third

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edition was published in 1650, *Messa e 4 voci e Salmi*, a 4 voice mass and psalms, published after Monteverdi's death.

The monumental edition of 1640, *Selva morale e spirituale* is the most important anthology of religious works composed by Monteverdi. The collection contains various religious works and it was published between 1640 and 1641 in Venice. This edition was dedicated to Eleonora Gonzaga and supervised by Bartolomeo Magni. This anthology is considered the testament of Monteverdi's sacred work.

The psalm text *Confitebor tibi, Domine* from *Selva morale e spirituale* is one of Monteverdi's seven known texts.² The text, *Confitebor* is taken from psalm 111, in the liturgy of San Marco this psalm was used in the Sunday liturgy and on many feasts throughout the year.

Before we start to analyze Monteverdi's sacred works we should mention his concept about the *prima* and *seconda prattica*³:

Some features of the first practice: dominance of polyphony, a cappella vocal facture, ensuring the cursivity of the counterpoint, devoid of any fracture, treatment of dissonance, without unprepared leaps, without sudden changes, etc.

The second practice⁴ was linked to the musical innovation of the 16th century, and Monteverdi achieves a perfect synthesis between the traditional compositional means common up to his time and new possibilities of expression, such as: the merging of the monodic style with the practice of the choral motet, rhythmic regularity in the writing of the aria, the harmonic organization, the practice of basso continuo, the transition from polyphony to accompanied homophonic melody, unprepared leaps and dissonances, melodic variations and ornamentation, declamations, etc.

² Dixit Dominus; Confitebor tibi, Domine; Beatus vir; Laudate pueri; Laudate dominum; Credidi, propter quod locutus sum; Memento Domine;

³ The notions *prima* and *seconda prattica* appear in Monteverdi's fifth volume of madrigals (1605), on which occasion the composer formulates a brief response to the attacks of the Bolognese canon Giovanni Artusi. Monteverdi explains that the text/word must be the master of music, not its subject (Schezi Musicali, 1607). The roots of the first practice, the first *prattica* - *stile antico*, can be found in Franco-Flemish composers, and its flowering in Italian composers.

⁴ Compared to the first *prattica*, in the *seconda prattica* the music does not reign, but serves the text, the sound is not the master of the music: "L'oratione sia padrona dell' armonia e non serva" – "Oration" [meaning "literary discourse"] is the master of harmony and not its servant". This development of the new style becomes evident in Monteverdi's eight volumes of madrigals. The application of this style to the realm of opera achieves a dramatic intensification.

Analytical aspects

1. *Confitebor Primo*

Confitebor Primo a 3 voci con 5 altre voci ne ripieni (First Confitebor for 3 voices and 5 additional voices)

Confitebor Primo is one of the pieces from which the complete and autonomous choir de tutti has survived; here it is marked *ripieno* (Soprano I, II, Tenore I) and *capella* (Alto I, II, Tenor II, Basso I, II) respectively. The use of these five voices is limited to five tutti passages of only a few bars, while the three solo voices take the main role in the musical act. The parts of the three solo voices and the response of the chorus can be called responsorial style⁵.

In these solo sections, the ternary meter dominates, melodic lines are always treated imitatively.

E.g. 1

Claudio Monteverdi – *Confitebor Primo* (m. 1-4)

⁵ Alternation solo and tutti

On the other hand, the tutti passages in eight voices evoke the effect of refrain, all following the same harmonic scheme in which the opening key of G major is followed by a sudden change to E flat major, passing through F major, A major, at the final cadence an authentic V-I cadence is realized.

The abrupt entry of the full-voice block texture emphasizes in verse 2 the text *Magna opera Domini*, in verse 7, *Ut des illis hereditatem gentium*, in verse 9 *Sanctum et terribile nomen eius*, and in the Doxology the words *Gloria Patri*.

E.g. 2

[illegible]

Claudio Monteverdi – Confitebor Primo (m. 19 - 26)

Since it was not intended for obbligato instruments, the addition concertato⁶ is missing from the title; however, the instrumental doubling of the *ripieno* may serve to enhance its effect. In the *ripieno* sections the composer uses the imitative technique of voices, and the tutti parts are written homophonically.

In measure 59 we find within the ternary meter an alternation of binary meter sections, which is a common practice in the early baroque era to suggest the widening and acceleration of musical discourse.

According to the text we can distinguish 5 sections:

Table 1

<i>Confitebor primo from Selva morale e spirituale</i>			
Section	Measure/Meter	Text	Distribution/Texture
I – imitation and homophony	ternary	Confitebor tibi, Domine	SII, TI, BI Solo
	binary	Magna opera Domini	SSAATTBB tutti
II – imitation homophony	ternary/binary	Confesio	SII, TI, BI Solo
	binary	Ut det illis	SSAATTBB tutti
III– imitation homophony	ternary/ binary	Fidelia	SII, TI, BI solo
	binary	Sanctum et terribile	SSAATTBB tutti
IV–imitation	binary/ternary	Initium sapientiae timor Domini	SII, TI, BI solo
	binary	Gloria Patri	SSAATTBB tutti
V– imitation, sequence	ternary	Semper gloria	SII, TI, BI solo
	binary	Semper gloria	SSAATTBB tutti

5 sections of *Confitebor Primo*

⁶ One or more solo instruments facing each other, answering to the tutti, with basso continuo. Its origins date back to the Baroque period, but with minor modifications it is still existence today.

In the first and last sections of the solo part we can identify an identical pattern, after the imitation of the solo voices, they lead into the choir entrance through homophonic writing.

Of the three versions of *Confitebor*, Primo is the longest and requires more singers/voices and continuo. The virtuosity and imitation of the soloists, gives the text its flow and expressiveness. The continuo accompaniment is present throughout the piece, bringing an ample and complex harmonization.

2. *Confitebor Secondo*

Confitebor Secondo à 3 voci concertato con due Violini (Second Confitebor for three voices, concertant with two violins)

The second version of the psalm 111, *Confitebor tibi, Domine* is arranged in six sections. This piece is sung by soloists and omits the choir, but adds obbligato and continuo instruments.

It is written in D and begins with the soprano voice with two verses of psalm, then the tenor with varied musical material from the soprano variation, with identical basso continuo. After the soprano and tenor solo parts, the bass takes over the theme, singing three verses from the psalm, again to the same basso continuo. In this section, Monteverdi inserts recitative parts, going beyond the rules of the Renaissance. The next three psalm verses are sung by three soloists together first imitatively and then with a homophonic texture.

We can notice a stop and change of tempo at *Sanctum*. This insertion represents Monteverdi's conception of the expressiveness of the word *Sanctum*.

E.g. 3

161

Tutti

men - tum su - um. San - ctum et ter - ri - bile, ter - ri - bi - le,

Tutti

men - tum su - um. San - ctum et ter - ri - bile, ter - ri - bi - le,

Tutti

men - tum su - um. San - ctum et ter - ri - bile, ter - ri - bi - le

Tutti

Claudio Monteverdi – Confitebor secondo (m. 161-171)

The beginning of the doxology is written in tutti block form, the only time the violinists and soloists sing together, suggesting the glorification of the holy trinity.

E.g. 4

8

215

Tutti

sae-cu-lum sae - cu - li. Glo - ri - a Pa - tri et Fi - li - o et Spi - ri -

Tutti

sae-cu-lum sae - cu - li. Glo - ri - a Pa - tri et Fi - li - o et Spi - ri -

Tutti

sae-cu-lum sae - cu - li. Glo - ri - a Pa - tri et Fi - li - o et Spi - ri -

Tutti

Claudio Monteverdi – Confitebor Secondo (m. 215-224)

At measure 233 the tutti texture ends and starting with tenor the polyphonic imitation continues until the final cadence (IVb-I.)

The presence of the violin is reminiscent of an instrumental imitation, a dialogue between soloists and violins. In the last section the instrumental movement will become identical to the vocal one (isorhythmic). In each stanza we can observe the alternation of ternary to binary meter. By the presence of the binary meter we can observe a change of tempo, a widening, and the return to the binary meter represents the resumption of tempo.

Table 2

<i>Confitebor secondo from Selva morale e Spirituale</i>			
Section	Measure/Meter	Text	Distribution/Texture
I - solo	ternary	Confitebor tibi, Domine	sopran + 2 violin and continuo
II - solo	ternary	Confesio	tenor + 2 violin and continuo
III - solo	ternary	Memor, memor erit	bas +2 violin and continuo
IV - polyphonical imitation, last 4 measures homophonically	ternary	Fidelia	STB + violin and continuo
V - tutti homophonic	binary/ternary	Sanctum	STB + violin and continuo
VI - homophonic	binary/ternary	Doxologia Gloria Patri	STB + violin and continuo

6 sections of *Confitebor Secondo*

3. *Confitebor Terzo*

Confitebor Terzo Alla Francese à 5 voci qual si può concertare si piacerá con Quattro viuole da braccio lasciando la parte del Soprano alla voce sola

(Third *Confitebor* in French style in 5 voices, which can be performed with 4 concert violas da braccio, singing only the soprano solo part)

The third version of Psalm 111, *Confitebor tibi, Domine* is an adaptable work that can be performed by either a single soloist or five singers in the traditional madrigal style. Although the score is marked *Alla Francese*⁷ (in

⁷ According to Giulio Cesare Monteverdi (1607), Claudio Monteverdi was the first who introduced this *Alla Francese* mode into the Italian musical compositions.

the French manner⁸), the French character of the music is unclear: the indication could refer either to a declamatory, forward style or to a structure alternating solo and tutti passages. This style can also be called *stile concitato*⁹ through affectation and virtuosity Monteverdi emphasizes the meaning of the text.

If we look at the score we can see a relationship between the script and the emotional affect¹⁰: the ternary measure represents *stile temperato*, and the binary measures express *stile concitato* and *molle*.¹¹

The piece is written in C, and is divided into 11 sections corresponding to the verses of the psalm:

Table 3

<i>Confitebor terzo from Selva morale e Spirituale</i>				
Section	Measure/ Meter	Text	Distribution/ Texture	Affection
I - Main theme	Binary	Confitebor tibi, Domine	Solo+ tutti	Molle
II – seconde theme	Binary	Magna opera / Confesio	Duet + tutti	Temperato
III	Ternary	Memoriam	tutti	Temperato
IV –Seconde theme	Binary	Escam dedit	tutti	Molle
V	Ternary	Fidelia	tutti	Temperato
VI	Binary	Facta in veritate	tutti	Temperato
VII	Binary	Sanctum	tutti	Temperato
VIII	Ternary	Laudatio	tutti	Temperato
IX	Binary	Doxology Gloria	solo	Molle +concitato
X – Main theme	Binary	Sicut erat	solo + tutti	Molle
XI- Final cadence	Binary	Amen	tutti	Temperato

11 sections of *Confitebor Terzo* with affections

⁸ What exactly the term *Alla Francese* refers to is not known. Monteverdi's French style pieces are characterized by alternating solos and tutti, and by singing where the syllables of the text are arranged in pairs of notes.

⁹ Animated, agitated, energetic style, it is present in the Madrigale guerrieri et amorosi (8th volume)

¹⁰ Monteverdi's musical mindset is defined by three basic emotional affects: anger in the *concitato* style, soft emotion in the *molle* style, and humility and modesty in the *temperato* style.

¹¹ Roberts, Kimberly Ann, *The selected sacred solo vocal motets of Claudio Monteverdi including Confitebor tibi, Domine* Louisiana State University and Agricultural and Mechanical College, 2007, pp. 17

APOLKA FÁBIÁN

The first section starts with the first theme, sung by the soprano solo, and the chorus repeats the theme with homophonic writing. Throughout the piece the binary meter predominates, and in some verses (*Memoriam, Fidelio, Laudatio*) Monteverdi changes the binary meter to ternary to indicate a slower, more delicate tempo, which represents the expressiveness of the quoted text.

E.g. 5

The musical score for Claudio Monteverdi's *Confitebor Terzo* (measures 31-38) is presented in a multi-staff format. The top staff is a soprano solo line, and the subsequent staves represent the chorus. The lyrics are in Latin: "et ju-sti-ti-a e-jus-ma-net in sae-cu-lum sae-cu-li. Me-mo-ri-am fe-cit mi-ra-bi-li-um su-o-rum, fe-cit mi-ra-bi-li-um su-o-rum, fe-cit mi-ra-bi-li-um su-o-rum, fe-cit mi-ra-bi-li-um su-o-rum." The score includes a piano accompaniment and a basso continuo line. The music is in binary meter, and the tempo is indicated as *alla francese*.

Claudio Monteverdi – Confitebor Terzo (m. 31-38)

In the *Confitebor*'s interpretation, the *alla francese* style yields to the segment *Sanctum et terribile nomen eius* (verse 9), the speed and expressiveness of the sixteenth's values reminds us of Monteverdi's Tankred and Clorinda's¹² combative style. The words *Sanctum* are written

¹² Combattimento di Tancredi e Clorinda of 1624

with long note values, suggesting a halt in the musical act, but is followed with a passage of sixteenth notes on the word *et terribile* suggesting a stirring.

E.g. 6

85

Tutti 90

tum, te - sta-mentum, te - sta-men-tum su - um. San - ctum,

tum, te - sta-mentum, te - sta-men-tum su - um. San - ctum,

tum, te - sta-mentum. San - ctum,

tum, te - sta-mentum, te - sta-men - tum su - um. San - ctum,

tum, te - sta-mentum. San - ctum,

Tutti

et ter-ri-bi-le, ter-ri-bi-le, san - ctum, et ter-ri-bi-le, ter-ri-bi-le no - men e - - jus :

et ter-ri-bi-le, ter-ri-bi-le, san - ctum, et ter-ri-bi-le, ter-ri-bi-le no - men e - - jus :

san - ctum, et ter-ri-bi-le, ter-ri-bi-le no - men e - - jus :

et ter-ri-bi-le, ter-ri-bi-le, san - ctum, et ter-ri-bi-le, ter-ri-bi-le no - men e - - jus :

san - ctum, et ter-ri-bi-le, ter-ri-bi-le no - men e - - jus :

Claudio Monteverdi – Confitebor Terzo (m. 84-96)

The most virtuosic section is the beginning of the doxology – before the return of the theme – sung by solo soprano. This passage contains rhythmic and ornamental challenges. As far as vocal technique is concerned these challenges occur on the vowels *ah* and *oh* so can be easily achieved. In the section of *Sicut erat in principio et nunc et semper*, the main theme returns, also sung by the soprano, and the chorus repeats with homophonic texture until the final cadence (V – I), *Amen*.

Conclusion

We can observe in each piece the alternation of binary and ternary measures at the end of each section, these alternations have a widening and accelerating role in the development of the musical act.

Another similarity between the three versions is the treatment of the text “*Sanctum, et terribile*”. In the *Primo* version the text is sung with the tutti choir in binary meter, and the soloist anticipates with the word *Sancto*. In *Secondo* the word *Sancto* is written with long note values and represents the stop and the meaning of the word, and *et terribile* indicates the resumption of the original tempo. In *Terzo* is also written in binary meter, with long note values, *et terribile* with shorter and faster values, brings the feeling of setting and widening.

Table 4

	Confitebor Primo	Confitebor Secondo	Confitebor Terzo
Distribution	Ripieno: SST Capella: AATBB Continuo	STB Violino I-II Continuo	SSATB SSATB Continuo
Indication	Ripieni	Concertato	Alla Francese
Duration	8 min	6 min	7 min
Meter	Ternary/Binary	Ternary/Binary	Binary/Ternary
Tonality	G	D	C

Summary of the three versions of *Confitebor tibi, Domini*

The three pieces *Confitebor tibi, Domine* in *Selva morale e spirituale* were considered modern pieces in Monteverdi's time, because he introduces in sacred music, at the same time and in the church the accompanied monody (soloist) with elements of virtuosity, elegant and expressive melodies. It is very interesting the indications on which the pieces are titled: *Ripieno*, *Concertato*, *Alla Francese*, by these words are indicated the way how the pieces should be performed.

In Monteverdi's pieces the instruments and the basso continuo take an important part in the development of the musical act. Through these novelties he leads musical art towards a new performance, towards the Baroque era.

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EXAMPLES IN THE DEVELOPMENT OF CLEMENTI'S FOUR-HAND PIANO SONATA

VALENTIN MUREȘAN¹

SUMMARY. Muzio Clementi exploits the possibilities of duet texture more, individualizing the middle voices as a separate layer. However, it cannot compete with the refinement of the interweaving of voices in Mozart's duets. The bass and middle voices often provide a supporting function for the melodic material concentrated in the primo part. Clementi's four-hand sonatas are among the earliest significant works of four-hand piano in musical history. They reflect the composer's individual and intense journey through the genre and the variety of his approaches.

Keywords: Muzio Clementi, Sonata, piano four-hands, development

Introduction

Almost all of M. Clementi's sonatas composed before 1780 were in two parts, including Op. 3. The two-movement sonata was typical for England at the time: about 80% of keyboard sonatas were of this type. The use of three-part sonatas was the result of continental influences, perhaps even a necessity for the sake of publications and sales. The Op. 6 and Op. 14 sonatas are in three movements, except for the second sonata in Op. 14, which is in two movements. This is probably because M. Clementi considered this opus to be a cycle. M. Clementi conceived this opus as a cycle, and the compact sonata in the middle of the cycle was conceived as an "interlude". The basic principle of the cycle structure in the four-hand sonatas is one of contrast. In the two-part sonata cycle, the first movement in sonata form is followed by a rondo in a somewhat slower or faster tempo than Allegro; in the three-part cycle, a slow middle section follows. M. Clementi's treatment

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of the cycle suggests a typical tonal relationship between movements: tonic-subdominant-tonic (T-S-T), which is true of the three-part sonatas in Op. 6 and No. 1 Op. 14. The middle movement in the dominant key (D) of Op. 6 and Op. 1 is written in the middle part of Sonata No. 3 or No. 14.

The purpose of this research is to explore and analyze the wealth of intrinsic value that is to be found in M. Clementi's sonatas written for piano duets (two performers at one piano). This research is concerned with the literature for piano duets which is of a caliber transcending pure pedagogy. Another object of this research is to show what a remarkable amount of art has been cast in the form of piano duets literature of M. Clementi.

It is to be hoped that, after extensive study of the M. Clementi's sonatas, will be thoroughly, convinced that music for piano duets is of considerable scope and importance, and it is to be hoped that the existence of professional duet teams will be encouraged. In very recent years performing artists have become aware of the worth of the extensive literature for four hands. Ralph Berkowitz says that "for a truly rewarding experience pianists should, of course, play and study this type of ensemble music for themselves".²

Features of the Sonata – Form, Development and Thematism

M. Clementi was a virtuoso pianist. He composed works for the piano that are considered outstanding in the classical piano literature. "Clementi's name and reputation have long been inextricably linked with the piano, says Leon Plantinga, a musicologist whose studies have greatly influenced research on Clementi. The major themes of his adult life - composing, performing, teaching, arranging, publishing, and producing - were all related to the instrument."³

During his lifetime, Clementi has been called "the Father of the Piano, the Father of playing the piano, the Father of the piano sonata". M. Clementi's piano sonatas are musically delightful. However, the technical difficulties of performance were considerable and comparable to those of L. v. Beethoven's piano sonatas. Although M. Clementi's works appealed to L. v. Beethoven, the assessments were not unanimous: "Mozart disapproved of passages consisting of thirds and sixteenths written for one hand and found Clementi's style insufficiently graceful and easy."⁴

The creation of M. Clementi's works has always been centered around the genre of the sonata, with the composer going through all the stages of development of the sonata within the classical period. According to

² Berkowitz, Ralph. 1944. "Original Music for Four Hands". Etude 62, no. 1, p. 61.

³ Leon Plantinga, Clementi: His Life and Music. p.286

⁴ Oscar Bie, A History of the Pianoforte and Pianoforte Players. p.208.

W. Newman, as far as M. Clementi is concerned the sonata form is given a personal, flexible character. It is typical for this form to focus on a single idea. The aspiration towards completeness determined many of the form's peculiarities. In M. Clementi's *Allegro* sonata, the main and incidental parts are often based on the same sound material, the development usually contains no new material, and the boundaries between the development and the reprise (which does not always occur in the main key) are often blurred. In general, M. Clementi is characterized by thinking of motifs that renew and change throughout the form. His love of unexpected modulations and harmonic 'surprises' can be seen in his sonatas. M. Clementi's sonatas were of real interest to L. v. Beethoven, who appreciated them not only for their melodic freshness but also for their refinement and flexibility of form.

M. Clementi's experiments with thematic form pre-dated L. v. Beethoven by about 20 years. In this sense, M. Clementi was, if not the predecessor of L. v. Beethoven, then at least his forerunner. The main aspect that M. Clementi and L. v. Beethoven have in common is the tendency towards thematic unity and integrity of form.

Examples of the Development of Clementi's Four-Hands Sonata

The Sonata in C major No. 1 Op. 3 is characterized by unusual imagery and memorable themes. The *Allegro spiritoso* tonal plan of the first part corresponds to common practice: T-D in the exposition, T-T in the reprise. Like the recapitulation, the exposition ends in the piano key, which can be considered a general trend found in M. Clementi's other sonatas for four hands.

E.g. 1

Allegro Spiritoso

The musical score is written for four hands, with two staves for the Primo (right hand) and two staves for the Secondo (left hand). The time signature is 4/4. The tempo is marked 'Allegro Spiritoso'. The key signature is C major. The Primo part begins with a forte (f) dynamic, followed by a piano (p) dynamic. The Secondo part begins with a forte (f) dynamic. The score shows the first four measures of the piece.

**M. Clementi, Sonata No. 1 op. 3, first movement,
primo and secondo, measures 1-4**

The repetition is conducted without the components of the first theme (impressively, how “flawlessly” Clementi sculpts this theme), but by the exhibition. In the development of the first movement, Clementi’s musical temperament comes through particularly well, revealed in virtuoso techniques such as arpeggios in the various variations, doubling, and imitations.

The Sonata in E flat major in many ways repeats the pattern of the first sonata. As in the earlier sonata, the reworking of the theme is not fully reproduced. There is another stable feature: the exposition with an extended final part, like the allegro, ends in piano.

The Sonata in G major Op. 3, though not as thematically vivid as other sonatas, reveals a tendency that indicates the composer’s inclination towards the cross-thematic process. This is the use of a common element within the main and secondary parts. This is represented by the repetition of a note in the intervals of the quatrain at the beginning of the main part. The material in the main part becomes an intense development and then flows smoothly into the second part played in tonic tonality.

The Sonata from Op. 6 is the first sonata in three movements; it continues established trends and gives rise to new ones. The main themes of the first section, whose beginning resembles the spirit of a symphony, arise from the main section, and have elements in common with it. The main themes of the first section stem from the main section and have elements in common with it (flowing movement, similar detentions), as can be seen in E.g 2. The sonata shows the tendency towards the thematic unity discussed above. Also, typical of Clementi, the development moves smoothly, in reprise.

E.g. 2

Allegro assai

M. Clementi, Sonata No. 1 op. 6, first movement, measures 1-4.

The beginning of the solo sonatas op. 7-10 consolidates the trends found in the duet sonatas. They are characterized by an economy of thematic material, expressed in the work through motifs, and the fusion of development and repetition areas as a manifestation of an atypical approach to the interpretation of sonata form. Most illustrative in this respect is the first movement of Op. 7 No. 3 - *Allegro con spirito*, where both phenomena can be observed.

In the Sonata op. 14 in C major, the overall theme brings together not only the themes of the *Allegro* sonata but also the outer sections of the cycle. The downward progression of the movement, which originates in *Secondo*, is taken as the basis for the second part of the first movement, as well as for the motive elements of the second thematic group in the first movement. Among the peculiarities of the form is the unfolding of the final part, already familiar to us from the earlier sonatas, which in the reprise takes on the significance of the second dramatic center after the development. The initial motive of the main part - the repetitive notes (E.g. 3) - grows to a dense and broad sonority.

E.g. 3

The musical score is for the first movement of M. Clementi's Sonata No. 1, Op. 14. It is written for two hands: Primo (Right Hand) and Secondo (Left Hand). The tempo is marked 'Allegro'. The key signature is one flat (F major). The Primo part starts with a treble clef and a bass clef, with a 'p' (piano) dynamic marking. The Secondo part starts with a treble clef and a bass clef, with a 'p' (piano) dynamic marking. The score shows the first four measures of the piece.

M. Clementi, Sonata No. 1, Op. 14, first movement, measures 1-4

The two-part Sonata in F Major (*Allegro - Allegro Assai*) is situated in the middle of Op. 14. In the first part, as in the finale of the Op. 6 Sonata, the tempo seems slower due to the lyrical nature of the melody. The *Allegro* form is built on tonal contrasts rather than thematic contrasts, the sonata is monothematic. The thematic and tonal content of the sonata form sections is unique. The sphere of the incidental part of the exposition is represented by the dominant tonality of the sixth treble in A-flat major, and in the reprise, the tonality of the sixth treble - D-flat major. In the reprise, the principal part of

the theme is absent, and the semantic part and the tonality of the semantic and tonal emphasis move to the second thematic group. The main theme is intensely developed having a dramatic effect through the dense linking of the sixteenths in the secondo and the sequences that also cover minor keys. The development opens with a surprise tonality: it begins as if played in tonic tonality (this impression is maintained throughout the second part), but in the last octave of the second measure in F sharp, the theme unfolds in G minor. The theme only reappears in the tonic key at the end of the movement.

The first part of the final Sonata in E-flat major Op. 14 has features typical of Clementi's Allegro sonatas. These are represented by thematic completeness, an extended final part, and the lack of clear boundaries between development and respite (E.g. 4).

E.g. 4

E.g. 4: M. Clementi, Sonata No. 3, Op. 14, first movement, measures 1-4

The Sonata as a whole and each of its movements are more complex than its predecessors. Thematically the sound material evokes associations with Beethoven's themes: it has a structure made up of motifs and consists of 'cells' composed of two beats. There is often a dynamic contrast between motifs of the same theme even within motifs. The structural peculiarities of this sonata include an introduction consisting of eight bars. The confluence of measures 1 and 2 becomes the intonational and thematic framework of the later movement (E.g. 5) of the allegro sonata which has a Beethovenian expression. It crystallizes the future 'motif of destiny'.

E.g. 5



M. Clementi, Sonata No. 3 op. 14, movement I, primo, measures 36-40

In the sonatas of this opus, we find that the repeated-note motif in the last sonata approaches the Beethovenian drama already used by Clementi in Sonatas No. 1 and 2, in the main and final parts respectively. The subtlety of Clementi's work lies in the fact that the thematic material is linked not explicitly but through allusions and commonalities, which ultimately contributes to the germination of thematic similarities in the musical material.

Middle and Final Parts

The final part of the Sonatas in two parts Op. 3 is written in the classical five-part rondo form (except for the finale of Op. 6, which uses the rondo sonata form). Clementi shows melodic inventiveness in various episodes, especially minor ones.

In the Rondo part of Sonata No. 1 op. 3 (Presto), the emotional mood is generally lower than in the Allegro, but this movement is notable for its dynamic variety. This movement has rich dynamic variety - it contains many juxtapositions of piano and forte. Particularly in the minor episode, it creates a great contrast with the introduction of the major key found in the first movement respectively.

The Rondo from Sonata No. 2 op. 3 (Andante) is thematically and mood-wise related to the first part. It reveals romantic features, manifested in the episodes between the choruses. The first of these is reverential, fragile, and dominated by the primo part. The theme of the second thematic episode is interwoven by a romantic link formed by sixteenth notes, evoking associations with F. Mendelssohn, F. Chopin, and R. Schumann. The musical texture is truly pianistic, attesting to the fact that these sonatas are primarily intended for the piano, despite Clementi's preference for the harpsichord. The rondo minor (Allegretto) episode is found in Sonata No. 3 op. 3.

E.g. 6



M. Clementi, Sonata No. 2 op. 3, 2nd movement, primo and secondo, measures 55-57

In the three-part Sonatas Op. 6, the compactness of the moving central part with the tempo marking *Larghetto con moto* contributes to a full perception of the sonata. The miniature section abounds in contrasts, and the climax played in fortissimo is sung in unison by both parts as an uplifting statement. In the Rondo part's finale, one can notice the major version of the moving lyrical perpetuum of the classical sonata finale as in J. Haydn's Sonata in E minor (Hob. XVI/34 or in Op. 31 No. 2 by L. van Beethoven. The refrain reveals the thematic features of the main Allegro part. Melodically intense fragments alternate with figurative ones, which is typical of the concerto genre. The middle sections of Sonatas No. 1 and No. 3 Op. 14 are

remarkable for their melodic flexibility and are reminiscent of Haydn. While the Adagio in the first C major sonata is quite short, the Adagio of the last sonata is the most expansive of all M. Clementi's four-hand piano sonatas.

The finale (Rondo) No. 1 op. 14 is a flowing part, a scherzo in 6/8. Here, too, Clementi applies the principle of the single theme – the refrain theme (E.g. 7) which contrasts with the refrain tonally and texturally. The mordent is accompanied by numerous chromatic passages that add dynamism to this compact but very intense movement.

E.g. 7



M. Clementi, Sonata No. 1, Op. 14, 3rd movement, primo, measures 1-7

In the two-part Sonata No. 2 Op. 14, the rondo is also built around the same theme in a similar pattern to the first sonata. This rondo is more contrasting than the previous one. The fragile material of the refrain is interspersed with extraneous elements, and the second episode becomes a climactic one.

The finale of Sonata No. 3 Op. 14 features an incomplete central refrain and an extension of the second episode. The latter becomes the dramatic center of the rondo. The sound of this episode is reminiscent of a fantastic scherzo: short, penetrating. The short, penetrating chords in combination with the pauses and contrasting dynamics create a mysterious and elusive image (E.g. 8).

E.g. 8

Sonata No. 3 op. 14, 3rd movement, primo and secondo, measures 140-146

Characteristics and Texture Features

Clementi received a brilliant musical education. His teachers were renowned professors such as A. Buroni (pupil of J. B. Martini), G. Cordicelli, and G. Carpani. Clementi's virtuosity is reflected in the texture of his solo piano sonatas and piano duets. While Clementi's melodicism is distinctive, the passages are closer to movement forms - a specific characteristic found in both the early and later duet sonatas.

The dynamics of both the early and later sonatas, full crescendo and diminuendo, as well as the texture of Clementi's sonatas, are designed for the peculiarities and possibilities of the piano. Typical pianistic techniques in the four-hand sonatas include, for example, legato-driven octaves and chord repetitions against a background of sustained basses. The texture of the first duet sonatas corresponds to the early classical "galant" style. The first part generally has a thematic function, while the second part has an accompaniment function. The texture of the Sonata in C major op. 3 creates conditions for the joy of communication between the performers - it is saturated with imitations and exchanges. The parts of the sonata are equal in complexity. The second part participates fully in imitations, but the thematic material is mainly concentrated in the first part. The rondo is built, as noted above, on dynamic contrasts, with the second part reproducing a motive set in ascending octaves in forte, thus giving it an individual role (in addition to participating in the many imitations initiated in the first part, as well as in the role of accompaniment).

In the Sonata in E-flat major, the dependence of the second part is more evident than in the other sonatas of the opus highlighted by its poor texture compared to the Primo part. In some fragments of the first movement there is a single voice, occasionally expressed in long durations. In the second movement, the parts are more tightly interwoven.

The Op. 6 Sonata makes quite high demands on the technical abilities of the performers. It features various passages consisting of scales and broken arpeggios, many of which are performed simultaneously by both players. Finally, the overlapping thirds in both parts are interpretable, as are the passages set in octaves in places, so that both performers could shine. L. Plantinga finds that the stylistic changes, especially the compression of texture in Op. 5-6, are related to the fact that Clementi was studying the works of Johann Sebastian Bach at the time. Beginning with these opuses and continuing with the Viennese solo piano works, the texture of the sonatas becomes more varied and differentiated. Three or four layers can be distinguished.

Op. 14 differs from the earlier duet sonatas. Emphasis on the central voices - these become more independent than in Op. 3 and Op. 6.

Sonata No. 1 Op. 14 is appealing because of its grace, and the texture is not overwhelming and springy. The transparency and fluidity of the texture are helped by the deftly scored rests, which often occur on the first beat or in the first and third (in $\frac{3}{4}$ time). The virtuosity of Sonata No. 2 Op. 14 (here we refer mainly to the finale) contributes considerably to the artistic value of this work. The technical level of the rondo is quite high - both parts contain brilliant rhythmic passages and figures, which demand a filigree of fine technique as well as skill in the timing of performance. Even though the final sonata op. 14 demonstrates bold experiments in form, in contrast, the first movement seems strongly related to its op. 6 predecessors (they are united by their emphasis on virtuosity and the temperament of the artistic content). The Sonata is characterized by a concentration of thematic material mainly in the first part, frequent unison playing, and reduced activity of the secondary voices. Such as the duet characteristics of the sonata are less impressive than its complex structure, vivid imagery, and a clear realization of previously formed trends in motive development. The Adagio and Finale make up for this impression - their texture is layered and imitative.

Conclusions

Sonatas for piano four hands vary in complexity, content, and style. They undergo a certain evolution and, like the solo sonatas, become the material for the composer's creative experiments. The four-hand piano sonatas were written at a time when the composer had mastered the piano, an instrument that was gaining popularity at the time, replacing the harpsichord. If the "debut" duet sonatas op. 3 could be addressed to amateurs or serve as pedagogical material, then the sonatas op. 6 and op. 14 are virtuoso concert examples. The Op. 14 sonatas could very well be called a concert cycle, as these sonatas have similar structural characteristics (the typical features of exposition, development, and reprise in the Allegro sonata, as well as for the Rondo structure), but are figuratively opposed. The sonatas in the extremes are of significant size and differ in character. The lovely Sonata in C major opens the opus and ends with the expressive Sonata in E flat major. Between them is the Intermediate Sonata, which is compact and seems to set the stage for the "Beethovenian" character of the final sonata. In Clementi's four-hand sonatas, the tendency towards a mono-thematic sonata form (an essential characteristic of his style) is evident. Typical features also include the significance of the final part in the exposition and the fusion of development and reprise, in which the main part appears as if absorbed by the development and the reprise begins with a secondary part.

The texture of Clementi's duet sonatas is refined and rich in counterpoint - the parts often interact imitatively. One can trace an evolution in the approach to duet texture from Op. 3 to Op. 14 - in the later opuses the unison plays a less prominent role, Clementi exploits the possibilities of duet texture more. Clementi's virtuoso piano students undoubtedly wrote their duo sonatas, not without the influence of their teacher. The sonatas of Kramer, L. Dussek, and I. Moscheles develop Clementi's sound, perfected in his solo and duet piano sonatas. "Clementi is a direct predecessor of Czerny because of the luminous pianistic brilliance inherent in the texture of the sonatas. Clementi is a direct predecessor of Czerny because of the pianistic brilliance inherent in the texture of his sonatas.

The sonata remains a field of experimentation with the sound of the piano, exploring its dynamic and texture possibilities. The temperament and expression of Clementi's sonatas, combined with their virtuosity, make them concert works that can be performed to great effect on the contemporary stage. At the same time, they can be excellent teaching material for performers of various levels, a kind of *Gradus ad Parnassum* in the genre of piano duets.

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OPERA METAMORPHOSES OF THE STORY OF MANON LESCAUT

ADILYA MIZITOVA¹

SUMMARY. In the article, the opera genre is comprehended in its two hypostases – as the one inheriting the mythological tradition through the plots and experience of literature, and in the dynamics of the manifestation of individual creative consciousness. The tendency to demythologize the opera genre did not exclude the typification of situational motifs genetically related to the myth, while giving rise to their variable plurality in the new socio-cultural and artistic-aesthetic conditions. As a result, the opera reveals the ability to operate with archetypes, drawing closer to the mythopoetic consciousness. The considered compositions by D. Auber, J. Massenet, G. Puccini, H. W. Henze demonstrate the variety of opera metamorphoses of the story by Abbé Prévost. The path from the idealization of plot situations through the disclosure of the drama of feelings to the reduction of conflicts to the level of a tabloid story closes the circle of semantic overtones of the literary source.

Keywords: opera, mythopoetics, story by Abbé Prévost, compositions by D. Auber, J. Massenet, G. Puccini, H. W. Henze.

Introduction

The history of the opera contains many examples of repeated appeals to the same plots. From a time distance, this phenomenon can be explained by the desire of composers of different generations to reveal other facets of meaning, to place new moral and ethical accents, to show creative initiative in solving musical and dramatic problems in a well-known

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and understandable plot. Let us recall the artistic and aesthetic position of I. Stravinsky when creating *Oedipus Rex* which influenced a new type of unfolding of the events appears – not only in their mediated causal connections (linear time), but also in the system of expanding circles of Oedipus' own story cognition (cyclic time). Such a combination of the past, present and future at the same time, in the absence of action dynamics, testifies in favor of the activation of mythopoetic patterns.

At the same time, the opera was always mindful of its own specifics, which gave rise to a search for a balance between music and drama, an organic fusion of all components in the Wagnerian idea of the Gesamtkunstwerk, in B. A. Zimmermann's thesis about the total opera theatre, in A. Schönberg's desire to express oneself in *Die glückliche Hand* with using a colorful combination of all expressive visual and sound means.² The study of various innovations by the history of music often reveals socio-psychological motifs that are relevant to the time, influencing the interpretation of a mythological or well-known literary source chosen as a textual basis.

Behind these obvious facts lies one of the specific features of the opera as a musical and theatrical genre. Having taken shape in close interaction with mythological, legendary plots, more broadly with literature, the opera through them was assimilating the mythological tradition, because of which it turned out to be able to mythologize plots, types of heroes, situational positions owing to variable repetition in a different social environment and the increment of a new semantic layer. As a stable semantic structure, the opera has the properties of an archetype, acting as a model for imitation, like mythological paradigms. The opera, reflecting the diversity of ideas about it, demonstrates the modelling of reality in its integrity, in fact, revealing the alliance with the myth.

At the same time, as well as in literature, there was a process of demythologization of the genre, stipulated by the gradual strengthening of the individual creative principle. The self-determination of the opera in the context of the emerging tonal-harmonic system and genre formation stimulated the search for its distinctive properties. From these positions, the history of the opera development is the history of its assimilation of realistic plots and life-like situations. But the further it moved away from its "mythological past", the more the bonds that bound them came to light.

The problem of "opera and myth" is touched upon in several modern studies. According to S. Wegner, the actualization of questions of the origin of genres and types of music is typical for periods of radical renewal of its

² *Bühne – Arnold Schönberg Center*, <https://www.schoenberg.at/index.php/en/special-op-18> (accessed on 07.07.2023).

essential foundations.³ M. Garda focuses on the Wagnerian concept of “opera and drama”.⁴ Other musicologists are attracted by the direct embodiment of mythological plots in modern musical theatre. P. Petersen makes a significant addition to the title of the article devoted to a comprehensive analysis of H. W. Henze’s one-act opera *Venus und Adonis* (1997) – “opera as a myth”. It becomes the key to understanding both the composer’s concept and the theoretical postulates of the scientist, who reveals the similarity of the two very different phenomena.⁵ J. Brockmeier expands the field of cognition of the music of H. W. Henze. The researcher considers the close relationship in his thinking of myth, art and life based on compositions with mythological motifs and plots. The author writes: “In this sense, Henze is not a composer of myth, but a composer with the principles of myth in modern times. He (re)composes myths in the conditions of the modern times”.⁶ The multi-layered compositional and dramatic solution in the conditions of R. Zechlin’s chamber opera *Elissa* (2004)⁷ confirms the stable attributes related to opera and myth: “play”, “death”, “glorification of life”.⁸ Let us add to this the typical plot motifs of the opera genre, genetically related to the myth – a love triangle, murder because of jealousy, the struggle between duty and feeling, the struggle for power – many times varied in literary and dramatic compositions and acquiring an individual stylistic coloring. The noted properties of the opera genre affect the composer’s thought, giving birth to a certain play situation of competition upon appealing to the same plots. On the other hand, the variable multiplicity of the same semantic image, the technique of

³ Wegner, Sascha. Zum vorliegenden Band [For the Present Volume], *Über den Ursprung von Musik. Mythen – Legenden – Geschichtsschreibungen*, ed. by Sascha Wegner, Würzburg, Königshausen & Neumann, 2017, p. 7.

⁴ Garda, Michela. Ursprungsmythen der Moderne: Der Fall Richard Wagner zwischen „Oper und Drama“ und dem „Ring des Nibelungen“ [Origin Myths of Modernity: The Case of Richard Wagner between „Opera and Drama“ and „The Ring of the Nibelung“], *Über den Ursprung von Musik. Mythen – Legenden – Geschichtsschreibungen*, ed. by Sascha Wegner, Würzburg, Königshausen & Neumann, 2017, pp. 191–207.

⁵ Petersen, Peter. Die Oper als Mythos. „Venus und Adonis“ von Hans Werner Henze [The Opera as Myth. „Venus and Adonis“ by Hans Werner Henze], *Musik und Mythos. Neue Aspekte der musikalischen Ästhetik V*, ed. by Hans Werner Henze, Frankfurt am Main, Fischer Taschenbuch Verlag GmbH, 1999, pp. 137–153.

⁶ Brockmeier, Jens. Mythische Imagination in der Musik Hans Werner Henzes [Mythical Imagination in the Music of Hans Werner Henze], *Hamburger Jahrbuch für Musikwissenschaft*. Band 20. Hans Werner Henze. Die Vorträge des internationalen Henze-Symposiums am Musikwissenschaftlichen Institut der Universität Hamburg 28. bis 30. Juni 2001, ed. by Peter Petersen, Frankfurt am Main, Peter Lang, 2003, p. 19.

⁷ Mizitova, Adilya. Purcell’s Motifs in the Opera *Elissa* by Ruth Zechlin, *Scientific Herald of Tchaikovsky National Music Academy of Ukraine*, Nr. 2 (31), 2016, pp. 76–90.

⁸ Petersen, Peter, *op. cit.*

metamorphosis, the emerging system of reflections outside of a single sample in a wide context of cultural traditions open the way to the mythologization of plot motifs and the activation of patterns of mythopoetic.

The reason for this kind of reflection was four well-known opera compositions – *Manon Lescaut* by D. Auber, *Manon* by J. Massenet, *Manon Lescaut* by G. Puccini and *Boulevard Solitude* by H. W. Henze. Adhering to historical authenticity, we should note that the opera *The Maid of Artois* by the Irish composer and singer Michael William Balfe became the first sign of the embodiment on the musical and theatrical stage of the once scandalous story by Abbe Prévost called *Histoire du Chevalier Des Grieux et de Manon Lescaut*, which premiered at the Theatre Royal, Drury Lane in 1836.⁹ The librettist A. Bunn not only changed the names of the characters, but also completed all the vicissitudes with a happy ending. The opera was staged in various cities of England, Scotland, America in the 40s of the 19th centuries. Information about productions in Europe is not given.¹⁰

Idealization of plot conflicts in the opera *Manon Lescaut* by D. Auber

Daniel Auber creates his *Manon Lescaut* in 1856. He fruitfully collaborated with the outstanding French playwright Eugène Scribe. Known for his perfect skill in building a plot, he processed the literary primary source quite freely. First, he significantly reduced the quantity of the acting characters, secondly, he introduced new characters, owing to which new plot motifs appeared; thirdly, the key figure of the novel Des Grieux is assigned a secondary role, which leads to the levelling of his role as a hero-lover in the opera. E. Scribe preserves the main intrigue of Prévost's story and the most problematic aspects of the human personality: the duality of nature, which is always in a situation of choosing between loyalty to love and love of luxury (Manon), an addiction to fatal passion (Des Grieux), a gambling addiction that pushes to crime (Lescaut).

The new protagonists introduced in the libretto contribute to the emergence of other meaningful accents, aimed at affirming certain moral ideals, emphasizing the honesty of intentions and the nobility of the representatives of the aristocracy. For example, the seamstress Marguerite sincerely helps Manon and sympathizes with the circumstances of her life

⁹ Zöchling, Dieter. *Die Chronik der Oper*, Augsburg, Weltbild, 1996, p. 98.

¹⁰ *The Maid of Artois – English Romantic Opera*, <https://www.englishromanticopera.org/operas/MaidofArtois.htm> (accessed on 28.06.2023).

and love. Despite this attitude, in the further development of plot conflicts, the librettist unobtrusively contrasts the honest, hardworking Marguerite and her fiancé Gervais with Manon and Des Grieux. At one time, Marguerite was not seduced by d'Hérigny's courtships, for which she was supported by his mother, who helped her with her work, owing to which the girl now has a sewing workshop. Against this background, the librettist adds new details to the image of Lescaut. According to the colonel, Le Marquis d'Hérigny, his subordinate is a drunkard, a duelist and a gambler, but "brilliant in bad things."¹¹ In particular, after learning that Manon is his cousin, he openly bargains with the Marquis, raising the "rate" for the kidnapping of the young temptress. Therefore, his behavior later, when Manon finds herself in d'Hérigny's estate, and his theft of the diamonds, for which an innocent girl was convicted, whose severe suffering led to her death, looks natural.

Let us emphasize that the talented playwright smoothes out the sharpest moments of Abbé Prévost's story, strengthening the didactic component of the plot, actualizing socially significant ideas and moral principles. It can be assumed that such interpretation is a kind of response to some reforms of Napoleon III (reigned 1852–1870). On the other hand, one can feel the influence of the novel of upbringing, which became widespread and gained various interpretations in the multilingual European literature of that time. In the presence of a second pair of lovers (Marguerite and Gervais) in the libretto, which appears as a model of decent relations, reinforces the emerging parallels.

Various opera forms of expression arise depending on a certain moment of plot development and are aimed at revealing the thoughts and feelings of the main characters. Considering the laws of the opera genre, there are actually three of them: Manon, Marguerite, and Marquis. In the last, third act of the opera, they are joined by Gervais, who is entrusted with the Aria, fitted into a multi-episode scene (No. 12). Insidious Lescaut, despite participating in several ensemble pieces, is treated as a character in the play, as he is revealed mostly through conversational dialogues and dramatic events. Others either play a fatal role in the fate of Manon and Des Grieux or add realism to the stage action in genre-household scenes. Des Grieux's modest role as a hero-lover in an adventure-lyrical plot is revealed both by his absence in the direct exposure of the intrigue, and by the absence of extensive solo utterances in his part, although the composer retains the tenor vocal role typical for such characters. In other words, Des Grieux acts as a necessary attribute of the traditional "love triangle"

¹¹ Scribe, Eugène. *Manon Lescaut. Opéra-Comique en trois Actes*. Musique de M. Auber. Paris, Michel Lévy Frères, 1856, p. 3.

rather than a full-fledged participant in it. Such an interpretation suggests a tendency to mythologize both the type of hero and the typical situation, which do not require any additional explanations, but are perceived a priori due to the established literary and musical context.

Des Grieux's rival – Le Marquis d'Hérigny, according to the tradition represented by a baritone, on the contrary, already at the beginning of the first act acquires a characteristic.¹² His Aria (No. 1) is composed in the spirit of lyrical romance. To embody the emotional state of the hero the composer combines a series of repeated short motifs of a small range with descending second turns, a dotted rhythm, and broad strokes by the balanced long durations. Gradually expanding the range, they reflect the emotional rise of the Marquis in love, a surge of feelings that D. Auber emphasizes with an expressive virtuoso cadence. As a result, it is the Marquis who appears to be truly in love owing to the sincerity of his feelings in his solo performance, although his vocal role reveals him to be a seducer. The following lyrical confessions of the hero reinforce the authenticity of his love.

Another perspective is provided for Manon, who is shown by the author in the *Verses*, G-dur (act 1, No. 2). The chosen form with its outwardly undemanding conditions allows reproducing the image of a young, ordinary, at first glance, girl. Many virtuosic fioriture brings grace and sophistication to these verses, which emphasize Manon's attractiveness, her natural ability to be the decoration of rich salons. Further, the composer dynamically unfolds the display of the nature of the heroine. In the Duet with Marguerite (No. 3), she appears as a frank and sensitive friend who shares the thoughts and intentions of the modest grisette to involve her in the work of a seamstress. But the following Aria and Cavatina¹³ reveal other facets of her character. In the recitative, Manon's vocal part is marked by the plasticity of the melodic and rhythmic pattern. At the same time, a certain monotony of the orchestral accompaniment plays a sound-imaging role, reflecting the monotony of the seamstress's hand movements, creating a feeling of the stiffness of life, which contradicts the young girl's ideas about the joys of every day, her desire to enjoy love and wealth. The melody of the Aria (Andante) is characterized by a soft rhythm of 6/8, chromaticism in the vocal part, which gives this music a touch of emphasized gallantry. The composer shades the coquettishness of the heroine with a series of fioriture, the crystal sonority of which enhances Manon's feeling of delight in herself. The natural continuation of the solo scene is the brilliant Cavatina.

¹² Auber, Daniel-François-Esprit. *Manon Lescaut. Opéra Comique en 3 actes*. Poème de E. Scribe. Partition piano et chant. Paris: Sylvain St-Etienne (succr. Boieldieu), n.d.[1856].

¹³ They are not isolated from the general musical context, but are indicated in the verbal text (Scribe, Eugène, *op. cit.*, p. 18).

In the kaleidoscope of rapid changes in the plot and stage situation, which involves the technique of moving the camera in the 20th century cinematography, the central role of Manon is revealed through a series of rather elaborate vocal utterances.¹⁴ The individualized circle of intonations (brilliant virtuosic cadences, soft prosaic inflections) is aimed at reflecting the nuances in the mood of the heroine, preserving the vividly embodied image of the young beauty who wants to enjoy life. However, the destruction of her hopes and a turn of events unexpected for her expands the range of means used by the composer: from a concert aria to various everyday genres.

In the interpretation of the authors of the opera, the image of Manon receives some significant differences compared to Prévost's story: the young beauty, admiring luxury and dreaming of a prosperous life, remains faithful to her beloved and is ready to compromise only for the sake of his salvation. Therefore, her death leaves an unforgettable trace of loss, perceived as a real tragedy, like samples of classical drama. Mythopoetic was formed in the bowels of the opera genre in such a complex interweaving of real motifs of time and accumulated cultural experience.

Drama of love in operas by J. Massenet and G. Puccini: similarities and differences

The last decades of the 19th century were the time of the revival of the story by Abbé Prévost on the opera stage. In 1884, *Manon* by J. Massenet was premiered on the stage of the Opéra-Comique, which caused a controversial reaction: the "pejorative", in the words of D. Zöchling, press,¹⁵ and an enthusiastic reception from the public. Nine years later, in 1893, in Turin, G. Puccini presented his version of the plot, which had "a sensational success."¹⁶ Both retain the leading position of the main character in the stage events, which is reflected in the title of the operas – the Italian composer has the surname added to the name: *Manon Lescaut*. The similarities and differences between the French and Italian operas are stipulated by the peculiarities of their libretto. J. Massenet retains all the dramatically important moments of the literary source. As a result, cause-and-effect connections are restored. It seems essential to preserve the motifs of the charming beauty of the young Manon, her admiration for luxury, the seduction of wealth,

¹⁴ We will remind you about the famous mocking song *C'est l'histoire amoureuse* (the finale of the 1st act), Aria (the 2nd act, No. 10), numerous ensembles.

¹⁵ Zöchling, Dieter *op. cit.*, p. 246.

¹⁶ Zöchling, Dieter, *op. cit.*, p. 264.

wealthy admirers, separation and much more, up to the condemnation and death of the heroine. Relying on the five-act structure characteristic of the French tradition, the authors of *Manon* introduce many new characters, ballet, enlarge the scale of mass scenes.

Evaluating the opera by J. Massenet from a historical distance, one can state the impact of novelistic dramaturgy, expanding the field of associative links: love/infidelity, social inequality, revenge of a rejected lover, gambling addiction, fatal passion, and tragic outcome. Widely developed in the European literature of the 19th century, these motifs served as the basis for a brilliant series of opera masterpieces, helping to consolidate these motifs as archetypes of culture.

Against this background, the story line of *Manon Lescaut* by G. Puccini looks much more modest. As in the French version, the intrigue is tied up in an inn in Amiens, where Manon arrived, accompanied by her brother, Lescaut, a sergeant of the Royal Guard. Her parents prepared the fate of a nun for her. The beauty of the young charmer is so mesmerizing that the rich nobleman, the royal tax tenant Geronte di Ravoire, who was travelling with them in the same carriage, decides to kidnap her. However, the prepared carriage is used by the poor student Des Grieux, who fell in love with Manon at first sight, and the culprit of the commotion. Unlike the opera by J. Massenet, the Italian version does not show the lovers' life together in Paris. The second act takes the audience to a luxurious apartment in the house of Geronte, where the beautiful Manon reigns. However, a rich life without love and entertainment bored her, and she yearns for Des Grieux. The appearance of the young man in love revives Manon's flame of love which seemed to have been lost. Prayers for forgiveness soften the heart of Des Grieux. According to the laws of melodrama, the love scene is interrupted by the unexpected return of Geronte. Manon mocks him, making him angry and thirsting for revenge. Instead of taking the opportunity to hide, Manon cannot part with the jewels. Geronte arrives in time with the soldiers and accuses her of stealing. Manon is arrested. The last two acts relate to an attempt to organize Manon's escape before being sent with other convicts to America and the death of the heroine on the desert plain of New Orleans.¹⁷

As one can see, the literary plot in G. Puccini's opera is presented "pointwise", appealing to the imagination and knowledge of the listeners. The composer is primarily concerned with the drama of feelings, the irresistibility of the problem of choice, the fatal all-forgiving passion and devotion of the heart. In this interpretation of the plot, it is Des Grieux who evokes the

¹⁷ *Manon Lescaut. Libretto. Deutsch Übersetzung*, <https://www.opera-arias.com/puccini/manon-lescaut/libretto/deutsch/> (accessed on 28.06.2023).

deepest sympathy. With the death of his beloved, his life turns out to be destroyed and devoid of any hopes. This does not mean a lack of empathy for the main character. Her untimely death is perceived as too high a price for the mistakes of careless youth. Let us note that there is an element of morality teaching in this.

Despite the difference in the coverage of the plot events of the story, both operas contain one significant moment that in Prévost's story appears in the characterization of Lescaut and in the situation of Des Grieux's desperate attempts to get money for a prosperous life for Manon – this is the motif of a card game. In a wide field of cultural tradition, it bears the stamp of a mythologeme, defining stable universals of consciousness. In this capacity, the motif of the card game acts as a way of modelling certain aspects of reality. The visual-sensual image that has developed during practice, in accordance with mythopoetic, is ambiguous: this is playing with fate, and a test of luck, and disappointment, and the collapse of all illusions, and finally, playing with someone else's life. The variety of its refraction is contained in both compositions, forming an additional meaningful series. J. Massenet exhibits it simultaneously with the heroine, whom Lescaut undertook to take care of. However, instead of doing this, after having given her instructions and left her alone in the middle of the hotel courtyard, he went to play cards with his drinking companions. In its main form, this plot motif will appear in the scene of the gambling hall of the Transylvania Hotel (act 4), when the image of Lescaut-player is revealed. But another hypostasis of the motif, linking into a single knot outwardly insignificant details, given as if in passing, is manifested in the tragic denouement of the main collisions. It is Manon who brings Des Grieux to the gambling hall and persuades him to sit down at the card table. It is Guillot de Morfontaine, challenging fate, who invites Des Grieux to play pharaoh with him. Not forgetting that the young charmer first preferred Des Grieux, and then de Brétigny, offended him with her inattention to the efforts to please her desire to watch the ballet at the city festival, after having lost a large amount, he accuses Des Grieux of cheating, and Manon of complicity. Manon's careless playing with other people's pride, selfishness, albeit motivated by various reasons, the desire to combine the incompatible – love and wealth at any cost – lead to the collapse of the heroine's life: The fate of the seductive beauty was decided. And Guillot is satisfied: "(to Manon; quietly): 'A thousand apologies, mademoiselle, but it was such an excellent occasion!' (to Des Grieux) 'I have returned the loss, sir. And you console yourself...'"¹⁸

¹⁸ Massenet, Jules. *Manon. Opéra-Comique en cinq actes et six tableaux*, Paris, G. Hartmann, n.d. [1884]. Reprinted: Paris, Heugel, n.d. [1891]. Revised edition: Heugel, 1895, p. 350, [https://imslp.org/wiki/Manon_\(Massenet,_Jules\)](https://imslp.org/wiki/Manon_(Massenet,_Jules)) (accessed on 05.07.2023).

The motif of the card game in the opera by G. Puccini is solved somewhat differently. Keeping a direct connection with the plot by Prévost in the characterization of Lescaut, it is given in a wider field of meanings of the mythologeme of playing. The newly introduced character – student Edmondo, a joker and a merry fellow – mocks the modest, quiet comrade Des Grieux, who knows no love joys. Noticing his special attention to the unknown beauty who appeared, Edmondo and the students get a new reason to laugh at the poor young man. Later he arranges the escape of young lovers, despite the hesitations, timidity, and indecision of the naive girl. Love confessions and persuasion by Des Grieux, mocking comments by Edmondo are interspersed with scenes of libations and Lescaut playing cards. The atmosphere of excitement colours the entire rapidly developing multi-part scene. Important for understanding the essence of what is happening is Edmondo's remark, which sums up the psychologically complex dialogue of the young people: "Jester couple!" (act 1).¹⁹ This way, effortlessly, out of nothing to do, but perfectly understanding all the consequences, the joker Edmondo played the card of Manon's fate. A new twist in the development of the play's motif occurs in the scene of the Minuet, when Geronte shows off Manon to his guests as his expensive toy. But if Geronte sincerely lavishes enthusiastic compliments on her mistress, then she only adheres to the "rules of the game", plays a modest woman, and echoes her rich patron. In fact, her thoughts are again occupied by Des Grieux, his fiery love. Like in J. Massenet's version, the exuberant confrontation of the former lovers are developed in a large-scale duet. And at the peak of mutual bliss, everything collapses with the appearance of Geronte and his revenge. But the nobleman's words about the sincerity of his love feelings and Manon's mockery of him bring new details into the portrait of the heroine, whose dual nature turns into playing with other people's feelings.

How do composers act in the circumstances proposed by the libretto? According to D. Zöchling, the orientation of the librettists of J. Massenet's opera – Henri Meilhac and Philippe Gille – to the Grand Opéra style demonstrated itself in the slowness of the intrigue due to the introduction of a large number of minor characters.²⁰ It is difficult to agree with such an assessment, since due to the scenes that are not directly related to the literary source, the key figures who played a certain role in the fate of Manon – Guillot and de Brétigny are exhibited. The lengthiness of the initial

¹⁹ *Manon Lescaut. Libretto. Deutsch Übersetzung*, <https://www.opera-arias.com/puccini/manon-lescaut/libretto/deutsch/> (accessed on 28.06.2023).

²⁰ Zöchling, Dieter, *op. cit.*, p. 246.

phase is later compensated by the composer's music lyrical in nature, which develops along the line of increasing tension, culminating in the death scene of the heroine. To a large extent, this was facilitated by a new approach to colloquial dialogues traditional for the French comic opera.²¹ The author, as a rule, solves them in a melodramatic manner, accompanies them by an orchestra, although he retains the expression of dramatic speech. The strengthening of the musical element in the score brought to the fore the regularities of opera dramaturgy, ensured the organic inclusion of solo quasi pieces into a dynamic scene, a plastic transition from one form of utterance to another. Such is Manon's expository arioso, in which she appears as a touching, direct, very young person who left her father's house for the first time. The style of the vocal-orchestral part is unusually diverse: expressive lyrical cantilena, recitation, virtuoso fioriture, rising interrogative intonations, drooping chromatic small second moves, quick changes in tempo and texture – this whole complex draws a touching, charming creature. Therefore, the very thought of a monastery seems monstrous, depriving Manon of the opportunity to discover and cognize the world around her. At first glance, the composer somewhat idealizes his heroine. However, with one stroke, he outlines a different Manon, who is able, without hesitation, to laugh at an unfamiliar, rather respectable gentleman, instead of giving a worthy rebuff to his obscene proposal. In this act, the coquetry of the young seductress, the awareness of her beauty, to which much is allowed, is already guessed. J. Massenet completes her characterization with an aria and a duet with Des Grieux²². The aria (*Andantino lento*, h-moll, 3/4) is preceded by a recitative, where two opposite facets of Manon's image are indicated: in a small orchestral introduction, the heroine's lyric-dreamy leitmotif sounds, in recitative remarks – delight from the dresses and rich jewelry of the ladies. The aria, both in content and in terms of intonation, refers to the tradition of the lamento aria, renewed by the softness of the waltz rhythm and the expression of romantic lyrics. The middle section of the three-movement form is distinguished by the brevity of expressive arioso-declamatory phrases, reflecting a passionate desire to enjoy a carefree life.

The monologue of Des Grieux following Manon's lyrical entry takes one to another world of thoughts and emotional experiences. Comparing the musical portraits of the main characters, presented like a picturesque

²¹ The genre definition of J. Massenet's *Manon* is comic opera.

²² Let us recall that there is no number structure and designation of forms traditional for the genre, but the type of intonation, the nature of the utterance, the composition make it possible to apply established concepts to such episodes of the opera stage.

diptych, J. Massenet emphasizes the differences between people who were united by a sudden feeling of love. The seriousness and depth of nature of Des Grieux are revealed by the principle of vocal and orchestral solutions. The counterpoint conjugation of the expressive melody of the orchestra (the dialogue of cellos and violins) with arioso-declamatory vocal phrases embodies the state of the young man, his reflections on the choice he made, about his father. Plural repetition of an orchestral melody against the background of a pulsating accompaniment, followed by a tonal shift a tone up (Es-dur – F-dur), a change in tempo (*Andante molto tranquillo* – *Allegro*), an expansion of the scale of vocal phrases, the undulation of their melodic relief – everything is subordinated to the task of capaciously conveying the essence of the character and mentality of the hero. The composer uses the technique of subito contrast to enhance the sudden change in Des Grieux when looking at Manon. After the uplift, which is confirmed in the monologue with its flexible dynamics, the orchestral part is reduced to long dissonant pedals and excited figurations in a high register, the dynamics fades to pianissimo, the brevity of the initial recitative remarks indicates a sudden shock.

Let us pay attention to one detail: when Manon sees the carriage, she says with a smile that it was sent for her by a new admirer (let us recall, it is Guillot), and immediately decides to take revenge on him by taking his carriage. The self-satisfied gentlemen will return his debt to them in full later. Thus, the stretching of the plot turns into a dramatic device, stimulating the rapid development of collisions.

The lyrical drama in 4 acts by G. Puccini is free from any genre restrictions, allowing the composer to show his musical and dramatic talent. The figure of Des Grieux occupies one of the key positions in the exposition of opera intrigue. The appearance of the hero is accompanied by a soulful descending melody in a velvety cello register, interrupted by scherzo motifs that characterize the mocker Edmondo. Involving against his will in the dialogue imposed on him and maintaining a certain irony of tone, Des Grieux reveals himself as a person capable of deep feelings. The orchestral part that accompanies his sincere bewilderment about the unhappy love supposed by the merry Edmondo and the confession of his ignorance in this matter is one of the brightest examples of inspired lyrics, full of restrained passion. A small arioso complement the declared image, despite the scherzo motifs that testify to the “game” of love confessions that cause the laughter of the young people. The intended expression of the love experience affects the general tone of Des Grieux’s vocal part in his duet with Manon and subsequent solo-ensemble utterances. Complemented by an expressive orchestral part, as it develops, it is enriched with new emotional overtones,

expressing the power of a genuine love feeling. Owing to this, Des Grieux dominates this scene, which determines his no less significant role in further plot conflicts. On the contrary, the image of Manon is written very modestly, in accordance with the appearance of a young, inexperienced girl. Therefore, against the background of Des Grieux's passionate confessions, her indecision and refusal to run away are perceived as natural behaviour, and her hasty decision is perceived as an impulse, a desire for freedom, cognition of the joys of the world around her. The more striking is the change of the heroine, who appears as a full-fledged mistress in the house of the rich Geronte.

The attention to the expository sections of both operas can be explained by the definition of the key moments of the drama and the main features of the characters in them. Further all the declared semantic motifs and characters are developed, supplemented, without going beyond the designated archetype. Enriching the genre tradition with individual creative consciousness, creating "demythologized" opera samples, J. Massenet and G. Puccini do not avoid connection with the mythopoetic consciousness, which is seen in the conventionality of the language of expression (singing), violation of spatial-temporal boundaries, in the typification of situations and human nature, the motif of the playing, the variability of the meaning, etc.

Pages of the tabloid chronicle in the opera by H. W. Henze

The above considerations are confirmed by the opera *Boulevard Solitude* by H. W. Henze, written more than half a century after the universally recognized masterpieces in 1952. Its genre designation – "lyrical drama" – in combination with the title corresponds to the tradition of the nineteenth century. However, the text by Grete Weil and the script by Walter Jockisch deprive the well-known plot of any veil of romance. The action of the one-act opera in seven scenes is transferred to a large French city and begins at the station, where travelers, paperboys, porters, street girls and idlers scurry about. As usual, there is also a small cafe, at one of the tables at which the main characters meet. Manon is sent to Armand des Grieux, who was seeing off his friend, by her brother Lescaut, who is accompanying his sister to the boarding house. From what happens next, it becomes obvious that he intends to use the beauty and youth of his sister to a greater advantage for himself than to send her to a strict school. Therefore, seeing that the young couple is leaving, he does not interfere in what is happening. In the dialogue of acquaintance, new motifs sound, evoking the nostalgic notes of Boris Vian's novel *L'Écume des Jours*: loneliness, tenderness, the search for love, disappointment, jazz rhythm intonations. In the French writer's

work Colin and Chloé, who are in love, were enveloped in a pink cloud, in the libretto Weil Armand says: “You see how the big station building is bowing before us, watching our playing. Trust me. We are floating quietly.” Manon picks up: “Quietly, detachedly, we are floating, lost in dreams, past the concierge, who will redirect our luggage.”²³ However, if in Vian’s version love as the highest value is opposed to a monster city, then in Henze – Weil’s opera the womb of Paris sucks the couple into the whirlpool of the unsightly aspects of city life: love for sale, pimping, drug addiction, robbery, murder. Some poetization of events in the story by Abbé Prévost here turns into a story from the tabloid chronicle. Thus, having gone through a series of metamorphoses, the adventurous love plot in the opera by Henze appears by its reverse side, exhausting all the meanings inherent in it.

To no lesser extent, *Boulevard Solitude* gives reason to talk about the generalization of the genre tradition. By compressing the series of events into a one-act structure, the composer activates the compositional and dramatic possibilities of the chamber opera with its dynamics of changing plot situations, the increasing role of orchestral episodes, and the rapid advance towards the solution of the declared conflicts. Five Intermezzo and the orchestral Ostinato, which precedes the 1st scene, determine the emotional and figurative atmosphere of the musical stage action. The dominance of percussion and brass instruments, the rigidity of vertical junctions, and the expansion of scales intensify the tension, excluding any hint of lyrics. In their own way, the authors of the opera embody the idea of the Gesamtkunstwerk, which gained popularity in the modern period. One knows the history of the creation of *Ariadne auf Naxos* by R. Strauss as part of the grandiose project of H. von Hofmannsthal. In *Boulevard Solitude* the pantomime, dance scenes, participation of extras create an additional semantic range.

At the same time, it is obvious that the well-established features of a multi-act piece structure are preserved, based on traditional forms of vocal expression: aria, duet, tercet, stage, chorus. This impression is also facilitated by the active use of such an attribute at the end of an act or a large scene as a curtain. It drops after the 2nd, the 3rd, the 5th, and the 6th scenes, which is associated both with a change in the situation and with the deployment of plot ups and downs “in a circle”. This feeling, with the concentration of the series of events, is enhanced by the participation of the father and son Lilaque in the love affair. Owing to this technique, H. W. Henze achieves the effect of variable repetition, striving to infinity.

²³ Henze, Hans Werner. *Boulevard Solitude. Lyrisches Drama in sieben Bildern [Boulevard Solitude. Lyrical Drama in Seven Scenes]*, Text von Grete Weil, Szenarium von Walter Jockisch. Klavierauszug von Kurt Stiebitz. Mainz, B. Schott’s Söhne, 1979, pp. 11–12.

Two tendencies interact in the composition of the whole. One of them is conditioned by the logic of symphonic development directed to the climax, the other relates to the content of the scenes, their solution and function in the form of the whole. From this point of view, the 4th scene stands apart: a radical change of the place of action as a transition to another world – the hall of the university library, the introduction of the chorus – the students in Latin read love lyrics of Catullus, which tells about his unhappy love for Lesbia. Against this background, there is a brief dialogue between Francis and Armand, which in a few phrases reveals the difference in the natures of the friends. For Francis, the world of art and science gives not only hours of happiness, but also fences off from the truth of life. For Armand, time is empty without the beloved. The conversation then switches to Manon and Francis tells the friend about her misadventures. To this Armand replies: “Even if she were in prison, I would believe her!”²⁴ As the distant echo of the story we recall the lines of Catullus: “But I can’t stop loving, even if you were a criminal.” Such depth and constancy of feeling, echoing the thoughts and experiences of Catullus, expand the field of intertextual connections, going beyond the boundaries of what is happening “here and now”. Therefore, the subsequent joint reading of the lyrics of the ancient Roman poet by Armand and Manon is perceived as the culmination of the scene, a kind of declaration of love. The three-phase structure of the 4th scene, aimed at affirming the theme of love, becomes an island of lyrics, closing the first circle of development of the tabloid-adventurous plot.

A new round of similar events covers the 5th and the 6th scenes. The invariability of the essence of the situational provisions is reinforced by the change of the acting figures – now Lilaque Sr. is being replaced by his son. Neither he nor the head of the family, who is not averse to remembering past joys, are at all embarrassed that Manon was the kept woman of his father. Dramatic, with a tragic outcome, the last piece of the 6th scene (No. 21) is called *Colportage*.²⁵ Thus, the vicissitudes of Manon’s life appear as “peddling” in the prism of the value scale of modernity.

The final 7th scene draws a line under the narration and the last mythopoetic motifs. The bipolarity of the world is finally affirmed as an inseparable integrity of the sublime and the low, the top and the bottom, the spiritual and the material bodily. Having lost his beloved, perceiving the world as a closed space with his loneliness, Armand says bitterly: “I am no

²⁴ Henze, Hans Werner, *op. cit.*, p. 59.

²⁵ “Cheap popular literature, originally sold by itinerant hawkers called *colporteurs*” (Baldick, Chris. *Colportage*. *The Oxford Dictionary of Literary Terms*, Oxford University Press, 2008).

longer Orpheus, that unfortunate one, torn to pieces by maenads.”²⁶ In the final Revue of the opera, several Manon-dancers grow from Manon, and several Pierrots in white rise from Armand (the remark in the vocal score).²⁷ The image of a sad lover, a long-suffering rival from the commedia dell’arte, breaking the boundaries of an outwardly trivial plot, brings into the compositions a feeling of nagging pain for the lost ideals of love. The simultaneously repeated lines “Jubilate, exultate Notre-Dame-des-Fleurs!” of the unpretentious children’s song in a kind of opera coda correspond in an unexpected way with the title of the first novel (*Notre-Dame-des-Fleurs*, 1941–1942) by the French novelist, playwright, and poet Jean Genet. It is known that his compositions caused a lot of controversy, since he elected representatives of the bottom of social society as his heroes. Such a 180-degree turn of the opera plot keeps the demythological position of the opera as a special musical stage genre in its ability to reflect urgent problems.

Conclusion

The considered operas by D. Auber, J. Massenet, G. Puccini, and H. W. Henze are original samples of the individual creative embodiment of the story by Abbé Prévost. The originality of each of them is stipulated by both the talent of the composer, his artistic and aesthetic priorities, and the development trends of the opera genre itself, the degree of its social and ideological relevance. The approach proposed in the article, without denying the traditional methods of analyzing the phenomena of composing practice, makes it possible to identify similarities and differences in samples separated in time and space, based on the mythopoetic genetically inherited by the opera genre. Owing to this, the metamorphosis of the same plot-semantic motifs is revealed in conditions of variable repetition. The emerging situation of competition inevitably gives rise to a search (aware or intuitive) for other deep meanings of the chosen literary source, considering the demands of the time, topical moral problems, and the prevailing scale of spiritual values. At the same time, the tendency of the opera genre to typify and operate with archetypes is revealed. This provides an unfading research interest in the “adventures” of familiar characters in new circumstances, like mythological heroes passing the path destined from above.

²⁶ Henze, Hans Werner, *op. cit.*, pp. 126–127.

²⁷ Henze, Hans Werner, *op. cit.*, pp. 129–130.

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TRANSCRIPTION, PARAPHRASE, CREED IN FRANZ LISZT'S VARIATIONS ON „WEINEN, KLAGEN, SORGEN, ZAGEN”

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SUMMARY. Franz Liszt created a new tradition by playing transcriptions and paraphrasing the most well-known operas and works of his time on his fabulous concerts. This habit created new genres like Transcriptions (Reminiscences de Norma S. 394, Grandes études de Paganini S. 141) and Paraphrases (The Rigoletto Paraphrase S.434, The Ernani Paraphrase S. 432). The Variations on „Weinen Klagen Sorgen Zagen” fits into both categories: On the one hand Liszt paraphrases J.S.Bach's Crucifixus and the 12th Cantata. On the other hand, he transcribes with a great craftsmanship his piano work for organ. The historical and private background of this work testifies to an extraordinary faith.

Keywords: Liszt, Bach, Transcription, Paraphrase, Creed.

Short biographical overview

Franz Liszt was born on October 22, 1811, in a village called Doborján, as the first and only child of Ádám Liszt (cattle-keeper of the Eszterházy estate) and Maria Anna Lager (daughter of a baker from Krems). His musical talent was evident at an early age, therefore in 1922 the family moves to Vienna to let little Franz learn piano from Carl Czerny, music theory and counterpoint from Antonio Salieri. In 1823 the family moves to Paris, so that Franz could study at the famous *Conservatoire de Paris*. Unfortunately, he is rejected by the then director, Luigi Cherubini, on the pretext that foreigners are not allowed to enter. In 1835 he meets Marie d'Agoult, his first love, the wife of Count Charles d'Agoult. The lovers flee to Geneva, where

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Liszt becomes professor at the newly founded Conservatoire. Their first child, Blandine was born in December 1835, after that Cosima in December 1837 and Daniel in May 1839. During his concert tour in Kiev, he meets his next love, another married woman of noble birth, Princess Carolyne zu Sayn-Wittgenstein. From 1848 to 1861, he dedicated his art to the court of Weimar, serving as director and conductor, making Weimar one of Europe's leading musical centers. In 1861 he moves to Rome with the intention of devoting his life to the Church. Many of his religious works were composed there: Andante religioso for organ, The Legend of Saint Elizabeth, Christus Oratorio, Hungarian Coronation Mass in honor of the coronation of Emperor Franz Joseph I, Two legends for piano (St. Francis of Assisi Preaching to the birds, St. Francis of Paola walking on the Water), Weinen Klagen variations for piano and organ. The last years between 1870-1886 represents the defining triangle of his last creation period in Weimar, Budapest, and Rome.²

Variations on „Weinen, klagen, sorgen, zagen” for piano, S. 180

The so-called Variations on „Weinen, Klagen, Sorgen, Zagen” is preceded by a Prelude on „Weinen Klagen Sorgen Zagen”, composed in 1859. The piano work we know today was composed in 1862, its organ version appears one year later (1863). The original title mentions two works of Johann Sebastian Bach: *Variationen über ein Motiv (basso ostinato) aus der Kantate „Weinen, Klagen, Sorgen, Zagen”, und dem „Crucifixus”, der h-Moll Messe von Johann Sebastian Bach.*³

The title „Weeping, Crying, Sorrow, Sighing” suggests a deep sorrow. As the famous Czech-born pianist, Alfred Brendel quotes Liszt: “The exuberance of heart gave way to bitterness of heart” – bitterness resulting from the death of two of his children, bitterness at having been unable to marry the Princess Sayn-Wittgenstein, bitterness at the disappointment in his friendships with Wagner and Hans von Bülow, and the lack of appreciation of his works.”⁴

Klára Hamburger describes this work highlighting the greatest virtues of the composer: “Even if this work is more compact and organic than most of Liszt's piano works, the brilliant harmonic and instrumental imagination opens up new paths. As a result of the genre, its material is extraordinary

² Michels, Ulrich. *Music-Atlas*. Ed. Athenaeum, Budapest, 2000.

³ Liszt, Franz. *Variationen über ein Motiv (basso ostinato) aus der Kantate „Weinen, Klagen, Sorgen, Zagen”, und dem „Crucifixus”, der h-Moll Messe von J. S. Bach*. In *Neue Liszt-Ausgabe*, Serie 2, Band 12, Editio Musica, Budapest, 1993.

⁴ Brendel, Alfred. *Alfred Brendel on music: collected essays*. Ed. Robson books, London, 2001.

and exceptionally homogeneous. This work ignores any sweetness or showcase. It is neither too short nor too long. It is a genuine, highly effective, Liszt-centered, technically demanding concerto work with a sincere, deep feeling and pain.”⁵

The work starts with a short introduction/prelude. This is followed by the theme, the nine variations and the coda. This short conclusion follows the original concept: after all of the pain and sorrow comes the comforting by Bach’s famous Choral “Was Gott tut, das ist wohlgetan”. Liszt didn’t delimitate the variations by numbering them, but he marks the end of each with double bar lines.

The structure of the work recalls the classical cyclic form. The reminiscence of this grand form shows up by the VII-VIII variations, which represents the slow, recitativo movement. (E.g. 1)

E.g. 1



Fr. Liszt, Variations on “Weinen, Klagen, Sorgen, Zagen” S. 180, bars 217-224

The main theme constituted by the four-beat long Bach-ostinato, is constantly present throughout the work. This chromatic, descending motif is an excellent material to express weeping and sighing, but it is also suitable for Liszt’s compositional practice of the twelve-tone technique. (E.g. 2)

E.g. 2



Fr. Liszt, Variations on “Weinen, Klagen, Sorgen, Zagen” S. 180, bars 18-21

⁵ Hamburger, Klára. *Liszt*. Ed. Gondolat, Budapest, 1980.

Liszt freely modifies the meter of the variations; however, this aspect doesn't fit the baroque compositional tradition (in variations I-II 3/4, in III-VII 4/4, in VIII 6/4, in IX 3/4; in the coda again 4/4).

The structure is built up by sequences and counterpoint, which represents the reminiscence of the baroque forms like the passacaglia or chaconne.

Variations on „weinen, klagen, sorgen, zagen” for Organ, S. 673

The two sets of variations are very similar to each other, however there are minor differences, caused by the characteristics of the two instruments. The percussion effects and the grandiose arpeggios of the piano version serve to sustain the melody and the dynamics. The organ version omits these tools because they are impossible and unnecessary on this instrument. The dynamics of the piano version serve the major construction. The organ version is built up by articulation and space.

These differences are born by the differences between the two instruments, and the genius of Liszt transforms the limits of the instruments into something organic and brilliant. First, he obliterates all the ornamentation and decorative elements of the piano version. While in the piano version are plenty of bravura elements, in the organ version he strives for simplicity since these cadenzas would blend together because of the acoustics. (E.g. 3)

E.g. 3



Fr. Liszt, Variations on “Weinen, Klagen, Sorgen, Zagen” S. 180, bars 14-17



Fr. Liszt, Variations on “Weinen, Klagen, Sorgen, Zagen” S. 673, bars 10-15

In the first two variations of the piano work, the trills serve to sustain the melody. In the organ version there is no need for such a technic since the sustained note does not fade away. (E.g. 4)

E.g. 4



Fr. Liszt, S. 180, bars 49-50



Fr. Liszt, S. 673, bars 45-46

While in the piano work, the repeated notes emphasize a melody, in the organ transcription the notes are played with their value to create a hierarchy (repeated notes, crying motive before recitativo).

The greatness of Liszt is shown by the fact that, although the piano work is the original, the organ transcription contains a nevertheless excellent solution which develops in the organ work: the best example could be the extended recitativo, which, thanks to the organ's characteristics, can be expressed in more extensive melodic lines. He thus plays with time, using *fermatas* to create greater freedom and tension. The organ version works with greater dynamic contrast as well, making up for the lack of bravura components.

Johann Sebastian Bach: Cantata “Weinen, klagen, sorgen, zagen” BWV 12

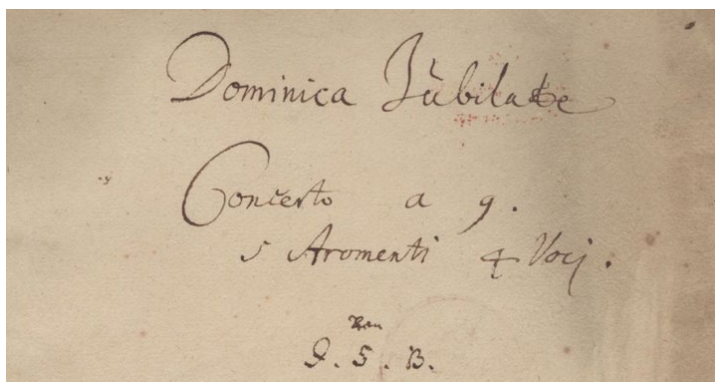
Bach composed his 12th Cantata during his career in Weimar (1714). Weimar represents a great connection between Bach and Liszt: both served several years at the famous ducal court. Liszt composed the two sets of Variations on Weinen, Klagen, Sorgen, Zagen (first the piano version, one year later the organ transcription) during his stay in Weimar.

The inscription ‘Dominica Jubilate’ (Figure 1) on the cover of the manuscript refers to the third Sunday after Easter. *Dominica Jubilate*, or *Sunday of joy*; nevertheless, begs the question: how is it possible that Bach titled his cantata ‘Weeping, Crying, Sorrow, Sighing’?

The answer can be found in the Gospel of John, Chapter 16: 16-23, the designated biblical read of this special Sunday:

„Are you asking one another what I meant when I said, ‘In a little while you will see me no more, and then after a little while you will see me’? Very truly I tell you, you will weep and mourn while the world rejoices. You will grieve, but your grief will turn to joy. A woman giving birth to a child has pain because her time has come; but when her baby is born she forgets the anguish because of her joy that a child is born into the world. So with you: Now is your time of grief, but I will see you again and you will rejoice, and no one will take away your joy. In that day you will no longer ask me anything. Very truly I tell you, my Father will give you whatever you ask in my name.”⁶

Figure 1



First page of Johann Sebastian Bach's Cantata BWV 12

Bach had to compose a whole cantata each month, which was performed by the court orchestra in the church of the castle. The Weinen, Klagen, Sorgen, Zagen Cantata was the second in this series of cantatas, based on the text written by the court poet Salomon Franck. (Table 1)

The whole unit has an interesting tonal palette – after almost each movement take place an ascendant tonal shift. John Eliot Gardiner, one of the most important baroque conductors of our time compares the upward curve of the tonalities of the movements to a ladder. This ascendant direction symbolizes the reward after suffering, the joy that follows sorrow, to which the Gospel of John refers.⁷

⁶ <https://www.biblegateway.com/passage/?search=john+16&version=CSB> (11.09.2023)

⁷ Gardiner, John Eliot. *Johann Sebastian Bach (1685-1750) / Cantatas Nos 12, 103, 108, 117, 146 & 166*. Ed. Hyperion Records, London, 2019.

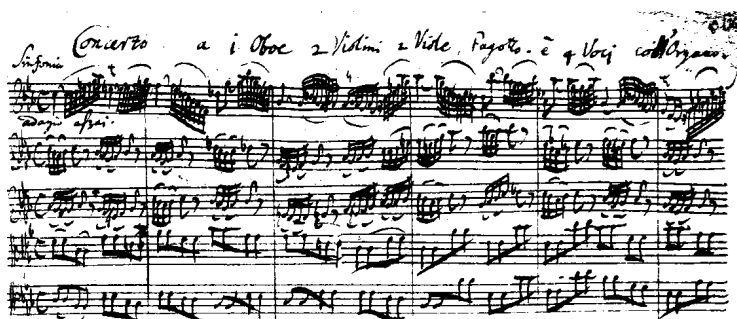
Table 1

	Title	Genre	Lyrics	Orchestra	Key	Meter
1	-	Sinfonia	-	oboe, strings, continuo	F minor	C
2	Weinen, Klagen, Sorgen, Zagen Die das Zeichen Jesu tragen	Chorus	Salomon Franck	SATB bassoon, strings, continuo	F minor	3/2
3	Wir müssen durch viel Trübsal	Recitative	Bible	ALTO strings, continuo	C minor	C
4	Kreuz und Kronen sind verbunden	Aria	Salomon Franck	ALTO oboe, continuo	C minor	C
5	Ich folge Christo nach	Aria	Salomon Franck	BASS violin, continuo	E flat major	C
6	Sei getreu, alle Pein	Aria	Salomon Franck	TENOR trumpet, continuo	G minor	3/4
7	Was Gott tut, das ist wohlgetan	Chorale	Samuel Rodigast	SATB oboe/trumpet continuo	B flat major	C

Johann Sebastian Bach: Cantata “Weinen, Klagen, Sorgen, Zagen” BWV 12

1. The opening movement called Sinfonia is also nicknamed “Concerto” by Bach himself (Concerto for oboe, 2 violins, 2 violas, 2 bassoons, mixed choir for 4 voices with organ continuo (E.g. 5)). It's structure and orchestration lead the audience to recognize a slow, adagio movement of an oboe concerto.

E.g. 5



J.S. Bach: Cantata “Weinen, Klagen, Sorgen, Zagen” BWV 12, bars 1-6

2. This chorus-movement entitled “Weinen, Klagen, Sorgen, Zagen” is in a ternary da-capo form. This part is built up on ostinato bass – so called *passus duriusculus* (a chromatically descendent fourth, which represents pain and sorrow in the Baroque era). The choir enters in turn while the chromatic ostinato appears twelve times during the movement (number of twelve suggest the imagine of the twelve apostles). Regarding to John Eliot Gardiner, this movement is a “tombeau - one of the most impressive and deeply affecting cantata movements Bach can have composed to that point”.⁸

3. The only recitativo movement of the cantata summarizes the message of the whole work in only one biblical verse: “It is necessary for us to undergo many hardships in order to enter the kingdom of God” (Acts 14:22).⁹

4. This movement is the first aria of the next three. “Cross and crown are bound together” sings the soloist. This ternary da capo form operates with the vocal solo counterpointed by the oboe, illustrating the intertwining power of either the cross or the crown.

5. The major key together with the ascendant line of the melody represents light in the darkness. The opening motif of the aria foreshadows the melody of the final movement. The instruments enter one after the other: first the violins, after that the continuo and finally the vocal soloist, thus illustrating the title: ‘I follow Christ’.

6 “Be faithful, all sorrows will soon be relieved”, says the text of the third aria. The vocal part is counterpointed by a cantus firmus overtaken from the famous choral “Jesu, meine Freude”, played by the trumpet.

7. As an irrefutable conclusion, comes the final movement - “Was Gott tut, das ist wohlgetan”. The lyrics were written by the German pietist poet, Samuel Rodigast. The melody belongs to Rodigast’s former schoolmate and friend, the protestant cantor, Severus Gastorius.

Paraphrase – elements that Liszt takes over from Bach

Even if the organ version is a demanding transcription of the piano work, which keeps the main construction, adapting itself to the characteristics of the instrument, the piano work does not recall the complete Bach cantata,

⁸ Gardiner, John Eliot. *Johann Sebastian Bach (1685-1750) / Cantatas Nos 12, 103, 108, 117, 146 & 166*. Ed. Hyperion Records, London, 2019.

⁹ <https://www.biblegateway.com/passage/?search=Acts%2014&version=NCB> (11.09.2023)

neither in structure nor in mood. The piano work is a classical cyclical form: after a short introduction comes the nine variations and a coda: the choral part overtaken from the Cantata of Bach. The cantata is less homogeneous, contains several movements with different genres and varying instrumentation.

Liszt adopts the full title of the cantata: *Variationen über ein Motiv (basso ostinato) aus der Kantate „Weinen, Klagen, Sorgen, Zagen“, und dem „Crucifixus“, der h-Moll Messe von Johann Sebastian Bach*.¹⁰

The Crucifixus movement takes part as the fifth element of the Credo from the monumental B minor mass. In our case it becomes a 'citation in citation' cause the B minor mass appears 35 years later than the 12th Cantata, using its entrie structure and musical text. (E.g. 6)

E.g. 6

Lente

The musical score shows the following parts and their lyrics:

- Soprano:** Wei - nen,
- Alto:** Kla - gen,
- Tenore:** Sor - gen,
- Basso:** Za -

The instrumental parts (Violino I, Violino II, Viola I, Viola II, Fagotto, Continuo, Organo) are playing a basso ostinato pattern.

J.S. Bach: Cantata “Weinen, Klagen, Sorgen, Zagen” BWV 12, bars 17-18

¹⁰ Franz, Liszt. *Variationen über ein Motiv (basso ostinato) aus der Kantate „Weinen, Klagen, Sorgen, Zagen“, und dem „Crucifixus“, der h-Moll Messe von J. S. Bach*. In *Neue Liszt-Ausgabe*, Serie 2, Band 12, Editio Musica, Budapest, 1993.

J.S.Bach: B minor Mass, Crucifixus, BWV 232, bars 6-12

Liszt overtakes the musical text of the Cantata as well; however, he omits the instrumental part, using only the ostinato bass along with the vocal part. (E.g. 7)

E.g. 7

Fr. Liszt, Variations on "Weinen, Klagen, Sorgen, Zagen" S. 180, bars 18-24

Although both the cantata and the mass repeat the ostinato 12 times (the number probably represents the portrait of the twelve apostles), Liszt takes his own way after eight repeated ostinato motives.

Both works (Bach's Cantata and Liszt's Variations) are based on a descendent chromatic ostinato: at Bach it represents the sign of pain and sorrow, at Liszt represents new directions by pushing the boundaries of the functional tonality in the direction of the twelve-tone technics.

Both work contains a recitativo part. By Bach the soloist is accompanied by instruments, by Liszt the solo part is counterpointed by the chorus with chromatic cadences (as an imitation of crying).

Liszt adopts in full the 7th movement of the Cantata and publishes the text in his manuscript as well. (E.g. 8)

E.g. 8

Choral.
Lento.
Was Gott tut, das ist wohl - ge - tan, da - bei will ich ver - blei - ben. Es

Fr. Liszt, Variations on “Weinen, Klagen, Sorgen, Zagen” S. 180, bars 321-324

It is a unique moment when the composer offers text to his instrumental work, to highlight the musical message for both the listener and the performer. While Bach takes a long way from the opening F minor to the closing B flat major, Liszt uses the parallel major (F major) of the original key.

Creed

The Weinen Klagen Variations were written to commemorate Liszt's first-born daughter, Blandine, who died at age 27, during childbirth. Two years earlier Liszt had already lost his son, Daniel, whom he commemorates and mourns with the First Funeral Ode.

It is an unbearable pain, an abnormal life situation to lose a child. Life is not constructed like this: in a normal way, older people die first, their life goes on with children, grandchildren.

I believe that an artist is defined through his art and performance, reflecting his characteristics and personality. This fact results that each performance is unique, filtering art through own memories, life experiences.

Saying ‘What God does, that is well done’ in such a hard moment of life shows a very deep faith. This limitless, deep Creed makes the Weinen Klagen Variations one of the most powerful and valuable piano work of Franz Liszt, cause at the end of the day we all should bow our heads saying: “Father, if you are willing, take this cup from me; yet not my will, but yours be done.” (Luke, 22:42)¹¹

¹¹<https://www.biblegateway.com/passage/?search=Luke+22%3A42&version=NCB>
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THE PROPORTION AND IMPORTANCE OF FOLK MUSIC IN PIANO METHOD VOLUME 1 AND 2¹

JUDIT CSÜLLÖG²

SUMMARY. The study focuses on the folk music aspect of Piano Method Volume 1 and 2, which are still widely used in Hungarian piano teaching. It examines the proportion and function of Hungarian folk songs in the volumes. It sheds light on folk songs appearing in different phases of piano teaching and their methodological possibilities of use.

Keywords: Hungarian folk music, Piano Method, piano teaching, piano methodology

In Hungary, folk music has traditionally played an important role in classroom music education such as in instrumental education. *‘The work of Béla Bartók and Zoltán Kodály marked the beginning of a new era in the history of Hungarian music education. We can find the bases of this revolution in the folk music collections of 1905-1906. Kodály and Bartók realised that by discovering authentic rural folk music, they had acquired national treasure.’*³ Besides music education in schools, this vocal-inspired teaching method based on Hungarian folk music also appeared in instrumental education over time. **Piano Method Volume 1** (Arranged by: Mária Fantóné Kassai, Lajosné Hernádi, Aladárné Komjáthy, Miklósné Máthé, Katalin V. Inselt) and **Piano**

¹ This study was first published in Hungary in Parlando 2016/6.

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³ Krisztina, Várady. Dobszay László: A hangok világa szolfézsönyv-sorozat megjelenésének korabeli időszerűsége (VI/1) A “kodályi elvek” megjelenése a korabeli szolfézs kiadványokban. (László Dobszay: The World of Tones Solfége Book Series and the timeliness of the contemporary edition (VI/1) The appearance of Kodály principles in contemporary solfège books) In: Parlando, 2017/2.

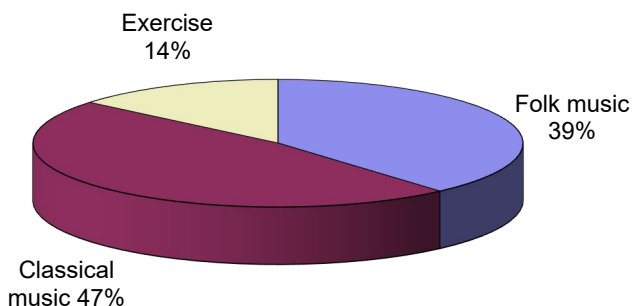


Method Volume 2 (Arranged by: Aladárné Komjáthy, Zsuzsa Hernádi, Katalin Inselt, Mária Fantóné Kassai) were published in 1966-67, and they are still popular with the majority of piano teachers.⁴ This study examines the proportion of folk music in these volumes and the role of folk songs and folk-inspired pieces in the different phases of piano teaching.

Piano Method Volume 1

Pieces in the first volume of *Piano Method* can be divided into three main groups: *folk songs* or their arrangements; *classical music*⁵; and *exercises*. These three groups are not equally represented in the volume. Classical music is the most common (85 pcs), but there is also a high proportion of folk music citations (69 pcs). The exercises form the smallest part of the volume (25 pcs). The ratio is illustrated by the following diagram.

E. g. 1



The proportion of folk music in Piano Method Volume 1

At the beginning of the book, exercises⁶ were written in the keys of the following folk songs, preparing the way for the trouble-free learning and performance of the folk song. The song *Láttál-e már valaha...* (Have you ever seen...) and the preceding exercise are great example for this method.

⁴ The revised editions of Piano Method Volume 1 and 2 were published with colour drawings and digital sound materials in 2022.

⁵ *Classical music* refers to pieces that were not composed based on folk music inspirations.

⁶ In this study, we have included examples of exercises which are closely related to piano technique only. In addition to this, you can find some rhythm exercises.

E. g. 2



**Folk Láttál-e már valaha... (Have you ever seen...)
and the preceding exercise (1. 2.)⁷**

These exercises appear later as a small print at the bottom of the page. Their function is to provide a preliminary practice for a particular technical problem of certain pieces. The next example and the two recommended exercises require fast playing with alternating hands.

E. g. 3



Z. 5229

Rubbach: Play (73.)

⁷ Examples are indicated with their numbers in Piano Method series (Original edition.)

The recommended exercises will make the piano teacher's work easier; however, it is also essential to use their own ideas, concerning that only a relatively small number of examples are available.

Pieces belonging to the group of *classical music* make up almost half of the volume (47%). The short pieces are mainly composed by Hungarian artists from the 20th century, but we can also find the works of Renaissance and Baroque masters, as well as Viennese classics⁸ and pieces for children by *D. Kabalevsky*. Regardless of the chronology of music history, pieces appear in a certain order of technical difficulty, which may vary individually.

The number of *folk songs* and their arrangements in the book is 69, representing the 39% of the total, which is a significant proportion. The volume contains only Hungarian folk music, no other nation is represented. This reflects the Kodály method. '*One of the most important basic ideas of the Kodály method is that first, children should be familiar with the music of their own nation, and after that they can taste the world of European music (...)*'.⁹ It is important to mention that these initial principles of piano teaching are fully in line with *The World of Tones* solfege book series by László Dobszay. Hungarian folk songs are highly represented here, as well. '*The first volume of The World of Tones is rich in melodies. It contains a total of 107 different melodies, from which 87 pieces represent folk music. The entire folk music material is made up of Hungarian folk songs exclusively (...)*'.¹⁰ Piano Method Volume 1 suggests that we should always encourage children to sing the songs when they learn.

According to their piano methodological role, the appearing folk songs can be divided into several categories. Connected to the main characteristics of the folk songs, several major skills and abilities are developed within each category. Each type reinforces a certain phase in piano teaching. We should consider which skills and abilities they develop, and which pieces can we use for teaching. Let's see some music examples to illustrate the characteristics of each category.¹¹

⁸ Neusiedler, Sperontes, Lambert, Hofe, Türk, L. Mozart, Beethoven

⁹ Krisztina, Várady. *Kötöttség és szabadság. Kodály: Gyermektáncok, 24 kis kánon a fekete billentyűkön (Constraint and Freedom. Kodály: Children's Dances and 24 Little Canons on the Black Keys)*. In.: In the memory of Kodály. Collection of Studies of Vocal Music Department of Eszterházy Károly University. Edited by.: Judit Csüllög, Krisztina Várady. Líceum Publisher, Eger, 2020.

¹⁰ Krisztina, Várady. *Dobszay László: A hangok világa c. sorozat köteteinek általános felépítése és tartalma (General Structure and Content of László Dobszay: The World of Tones series)*. In.: Parlando, 2017/3.

¹¹ For each piece, we have only listed those areas for improvement that are clear from the structure and technical elements of the musical work. The development of *memorization* is not listed separately since it can be assigned to all of pieces.

a.) nursery rhymes in bichord, ditonic, trichord and tritonic keys (3 pieces on p. 2, 3 pieces on p. 5)

- ♦ orientation on the keyboard
- ♦ laying the foundation of playing with the whole arm
- ♦ playing with one hand at a time
- ♦ learning treble clef and bass clef
- ♦ developing music reading skills
- ♦ improving rhythmic skills
- ♦ perceiving musical forms

E. g. 4



A folk song in bichord key played with one hand at a time (p. 5)

b.) pentachord, pentatonic folk songs (4 pieces on p. 6, and pieces No. 2, 4, 6, 8, 16, 18, 20, 22)

- ♦ finger names
- ♦ creating touch
- ♦ preparing legato playing
- ♦ increasing rhythmic knowledge
- ♦ practicing reading music
- ♦ phrasing
- ♦ later on, laying the foundation of playing with hands together (improvising musical accompaniment, pipe accompaniment)

E. g. 5



Legato playing with the help of a pentachord folk song (No. 8)

c.) *folk songs in keys with more than 5 notes, arranged for playing with alternating hands, one hand at a time* (pieces No. 9, 10, 11, 12, 13, 14, 23, 24, 25, 26, 27, 28)

- ♦ improving the ability of playing with alternating hands
- ♦ implementation of sight reading, the relation of hands
- ♦ learning the basics of music (e.g., bar, double barline, repetition sign)
- ♦ practicing legato playing

E. g. 6



Folk song in a major key, arranged for playing with alternating hands, one hand at a time (No. 12)

d.) *folk songs with simple, one-part accompaniment containing only a few notes* (pieces No. 32, 33, 34)

- ♦ making the hands independent
- ♦ learning playing hands together
- ♦ key concepts of dynamics and their application in practice

E. g. 7



Folk song with simple, one-part accompaniment containing only a few notes (No. 32)

e.) *playing in mirror-reflection* (No. 37)

- ♦ learning playing hands together
- ♦ practicing playing in mirror-reflection
- ♦ improving legato play

E. g. 8



Appearance of playing in mirror-reflection (first 4 bars of No 37)

f.) *pieces with imitation* (pieces No. 39, 47, 95, 97)

- ◆ learning canon and imitation
- ◆ emphasizing the equality of left hand
- ◆ making the hands independent
- ◆ developing musical ear

E. g. 9



Imitation (No. 95)

g.) *counterpoint in the accompaniment* (pieces No. 46, 106, 108)

- ◆ making the hands independent
- ◆ developing polyphonic musical ear
- ◆ improving rhythmic skills

E. g. 10



Counterpoint in the accompaniment (No. 46)

h.) *accompaniment containing dyads* (pieces No. 48, 49, 50, 84, 86)

- ♦ making the hands independent
- ♦ preparing and laying the foundation of playing chords

E. g. 11



Accompaniment containing dyads (No. 48)

i.) *folk songs with 3/4 time signature* (pieces No. 58, 99)

- ♦ practicing uneven beats
- ♦ phrasing, performing more complex, two-part pieces

E. g. 12



Folk song arrangement with 3/4 time signature (No. 58)

j.) *folk songs with moving bass* (pieces No. 62, 63)

- ♦ preparing Alberti bass
- ♦ laying the foundation of playing broken chords

E. g. 13



Folk song with moving bass (No. 62)

k.) folk songs with 2/2 time signature (piece No. 76)

- ♦ familiarization with less frequent time signatures
- ♦ phrasing, performing more complex pieces

E. g. 14



Folk song with 2/2-time signature (No. 76)

l.) divided melodies between the two hands (pieces No.83, 97)

- ♦ making the hands independent
- ♦ establishing the role of left hand in forming a melody

E. g. 15

Andante cantabile Soproni József

Harcsa van a vízben...

f *mf* *mp*

Divided melodies between the two hands in *Harcsa van a vízben...*
(Catfish in the water...) No. 83

m.) folk songs in scherzando style (pieces No. 39, 87, 88)

- ♦ establishment of subtle playing and subtle movement
- ♦ practicing staccato playing

E. g. 16

Scherzando Kadosa Pál

Ugyan édes komám-asszony...

f *p*

Folk song in scherzando style (No. 87)

n.) folk songs with alternating time signature (pieces No. 100, 101, 107, 108)

- ♦ familiarizing with alternating time signatures
- ♦ phrasing

E. g. 17



Folk song with alternating time signature (No. 100)

o.) pieces for four hands (p. 12-13 – folk song with pipe accompaniment, p. 54/4, p. 58/6, p. 58/7, p. 60/9)

- ♦ establishment of playing music together
- ♦ developing musical ear
- ♦ building adaptability
- ♦ developing the ability to share attention
- ♦ improvisation (improvising pipe accompaniment)

The numbers of pieces in each category show that in certain types, teachers have a wide choice. This is quite advantageous, as the pieces can be adapted to the talent, ability, and individuality of each child. Hungarian nursery rhymes form an ancient part of our folk music. These songs can be characterized by small sound range, and time signatures with even beats. They also have simple lyrics, which are easy for childish mind. Nursery rhymes can be used effectively in early piano lessons because children can recall these songs from pre-school ages. There is no need to memorize the melody as they already know it, so they can focus on playing the piano.

Songs with small sound range support learning piano keys gradually. Thus, these types of melodies occur in large quantities from pentatonic to pentachord ranges. Their importance is mainly to learn and navigate on the

keyboard. In category *a.* we can find 6 and in category *b.* we can find 12 nursery rhymes. Folk songs learned in early piano lessons will later be suitable for establishing the knowledge of playing hands together by adding simple, one-note accompaniment or pipe accompaniment.

Some of the Hungarian folk songs can be perfect for playing one melody line divided in the two hands. This is the reason why we can find folk songs in category *c.* The most important role of these songs is to help to align hands at the beginning through playing with alternating hands. Moreover, they secure the adaptation of score to the piano, and they also aid to understand the relation of left and right hand in the score.

Since there is no need to *change the position*, folk songs with smaller sound range including maximum five notes and a simple accompaniment added to it, establish the technique of playing hands together (category *d.*). They are very useful since the students already know the song, so they can pay full attention to the accompaniment rather than concentrating on the melody. As a result, it will be easier for students to develop the ability to focus on polyphonic songs. Pieces in this category emphasize the melody playing role of the right hand. The left hand is the accompaniment in all the pieces.

Only a few Hungarian folk songs are suitable for playing in mirror-reflection (category *e.*), as it is important that the accompanying mirror part should not reduce music experience. An example of this appears in the score. It doesn't follow this technique all the way through, but it can be seen as a fundamental point.¹² (E. g. 8, *Kék selyem kendő...* [Blue silk shawl...])

Applying *imitation* using folk songs is an important milestone for teaching beginners (category *f.*). This is where octave imitation appears. In order to confidently interpret such pieces, students have to be highly qualified in this technique. In the beginning, it is also practical to use folk songs since it is easier to follow a well-known melody with time delay. The possibilities of practicing are also multiplied using folk songs. It is beneficial to make students sing one part with piano accompaniment, then with changing parts. There is a potential in varying the singing part to divide attention. We can do this with solmisation, using musical alphabet or with singing lyrics. When we talk about developing memorization skills, we should emphasize the importance of imitation. Memorising a folk song allows us to play a canon off by heart from the very first moment.

After a simple accompaniment, the next phase is to introduce a more complex „counterpoint” (category *g.*) There is a reason for the use of the quotation mark. This counterpoint is not the term, which is commonly used in music theory, however it is the forerunner of it in a simpler form. The

¹² For playing in mirror-reflection, we can find some examples other than folk songs.

accompanying part also plays an important role often with melody fragments easy to remember, thus making it difficult to coordinate the two hands. Moreover, the two hands often play different articulation, so the task is to coordinate and solve them precisely. Even after six month or one year of studying, beginner pianists still find this very difficult. Folk songs are great help in solving this problem. First, singing is very important here, later it can be followed by a vocal-instrumental practicing. If the students can follow both parts, it makes them easier to reach the goal of playing both hands more confidently.

An accompaniment with dyads is not very different from a simple accompaniment with a few notes. The essential difference is that we have to play two notes at the same time in one hand. It is difficult to play more than one note at the same time, that is why this technique requires a lot of practice. Category *h.* consists of simple folk songs. Here we concentrate on polyphonic accompaniment.

The next three categories, *i.j.* and *k.*, contain a noticeably smaller number of folk songs. The reason for this is that there are only a small number of Hungarian folk songs with 3/4- or 2/2-time signatures. For the preliminary study of the Alberti bass, the use of classical pieces is more recommended. This form of movement is a characteristic of this style period. As a preparation for learning the basics of the movement, there are two folk song arrangements (Figures 63, 69).

The division of melodies between two hands (category *l.*) is a continuation of playing with one hand at a time. The hand that is not playing the melody does not rest but takes on the role of accompaniment. The singing while playing practice is also a useful and colourful, creative activity by constantly alternating the hands.

Laying the foundations for *subtle playing* is crucial for beginner pianists. Arrangements of folk songs with a more upbeat tempo are a good way to develop this skill. The tempo marking of most of the folk songs of this type in the sheet music is *scherzando*, which is why the term is included in the definition of category *m*).

Among the Hungarian folk songs, we find a significant number of melodies with alternating time signatures (category *n.*). These are essential in the process of learning music. This can be achieved through the already well-known folk songs, which are perhaps not even consciously called alternating time signature-songs. Singing the melody with beat makes it easier to map the bars.

The basics of chamber music, of playing together should be learned from the very beginning of music education. Folk song arrangements are also produced for this purpose. These four-hand pieces are extremely important, as they give children a sound experience, they cannot yet produce on their own. They also develop the ability to share attention, adaptability, listening

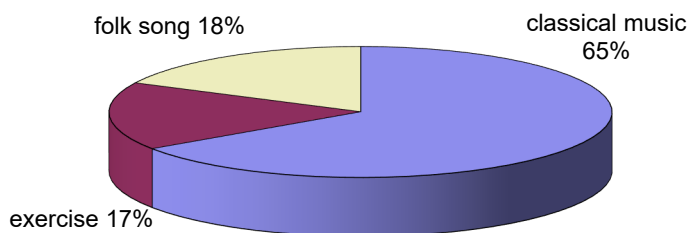
and rhythmic skills. Right from the start, it is possible to improvise a four-hand bagpipe accompaniment to a folk song. This introduces a simple form of improvisation very early when playing music together.

In addition to these aspects, folk music also has a role in helping children learn to play the piano through melodies and lyrics that are close to the child's soul. Familiar tunes give a sense of security, making it easier and simpler to focus attention on the specific technical elements of piano playing.

Piano Method Volume 2

As in the first volume, there are also folk song arrangements, which are technically and musically superior to the first. The pieces in the second volume also fall into three groups. However, the proportion of each type is already different from the first volume. In addition to the 20 folk song arrangements¹³ there are 19 exercises¹⁴ and 74 pieces of classical music. The proportion has therefore changed significantly, and the percentage distribution is illustrated in the following graph.

E. g. 18



The proportion of folk songs in Piano Method Volume 2

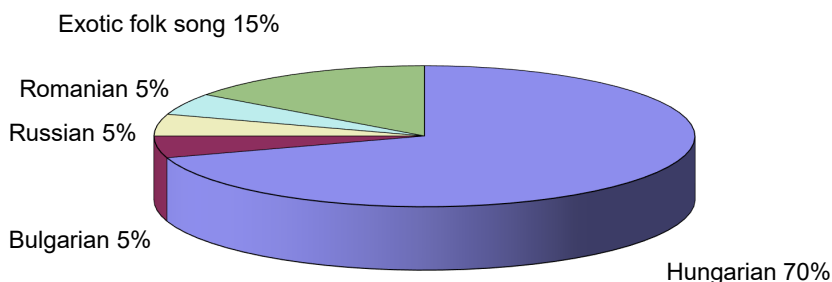
Folk song arrangements account for 18% of the total book. Classical music is significantly over-represented, at 65% to be precise. The percentage of exercises differs slightly from the first volume, at 17%.¹⁵ In addition to Hungarian folk music, songs from other nations also appear.

¹³ Three exotic folk music inspired pieces by György Ránki (Polynesian Lullaby, Lao Flute, African nursery rhyme) are included in the folk song arrangements.

¹⁴ As in the first volume, we have not included rhythm exercises in category *exercises*.

¹⁵ The first volume contains 15% of exercises.

E. g. 19

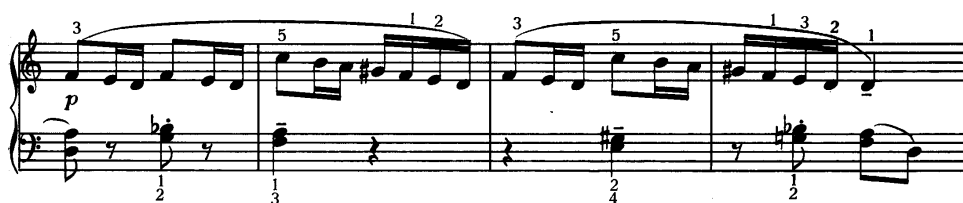


Distribution of folk songs by nation in Piano Method Volume 2

The figure shows that Bulgarian, Russian and Romanian folk songs are equally represented, one of each. A speciality is the three exotic folk music inspired Ránki pieces. The volume contains 14 arrangements of Hungarian folk songs. A brief analysis of each piece highlights the role of folk music in this volume.

Román népdal (Romanian Folk Song) ¹⁶ was composed by *Zoltán Gárdonyi*. ¹⁷ Its most remarkable feature is that it moves in small rhythm values. The semiquaver scale of the right hand and alternate cross hand arpeggios are each a technical challenge. The semiquaver sections often start with a quaver value, creating a colourful rhythmic palette.

E. g. 20



Quaver values starting the semiquaver sections (p.17./No. 21)

¹⁶ Piano Method 2. p.17./21.

¹⁷ Zoltán Gárdonyi, composer (1906-1986)

The next element, also linked to the rhythm, is the 3 semiquavers following the semiquaver rest. The solution for unaccented, accurate entry is a special task.

E. g. 21



Unaccented entry after a semiquaver rest (bar 2) - (p.17./No. 21)

The smoothness and seamlessness of semiquaver sections played with alternating hands can be achieved with intensive practice. At the end of the piece, there is a related exercise, which practises a pattern like the part of the piece played with crossed hands.

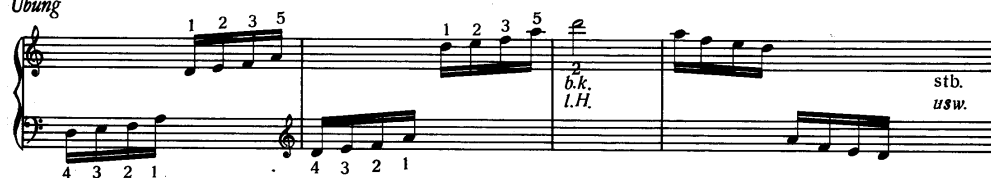
E. g. 22



Crossed hand semiquaver arpeggio in the last two bars (p.17./No.21)

E. g. 23

Gyakorlat
Übung



Exercise to deepen crossed hand arpeggio

The role of the folk song is therefore first and foremost to practise the rhythm patterns that have been used less frequently, and through this to develop playing scales and subtle playing technique.

Bolgár népi tánc (Bulgarian Folk Dance)¹⁸ is the first and only appearance of the typical Bulgarian rhythms in these books. Children have not yet encountered an asymmetrical time signature type in these two volumes. Its primary role is therefore to introduce the special rhythmic pattern (2+3 quaver beats per bar). Since it is a Bulgarian folk song, the melodic material is also very different from what the pupils have experienced so far. The characteristic augmented second interval appears several times in both the right and left hands (Bb-C#, Eb-F#). The greatest technical difficulty of the piece is the precise play of this distance.

E. g. 24



Appearance of the augmented second step (bars 3, 4, 5) - (p.52 / No.10)

The next non-Hungarian folk arrangement is a composition by *Golubovszkoy* with the title *Orosz népdal* (Russian Folk Song)¹⁹. This is a piece for four hands, the 8-bar melody appears twice in the *Primo* part, the second time in a varied form.²⁰

E. g. 25



The beginning of the Primo (p.71 / No.9)

¹⁸ Composer: Stojanov. Piano Method 2. p.52 /10.

¹⁹ Piano Method 2. pp.70-71/9.

²⁰ The melodic figuration of the folk song can be found in the second 8 bars.

Its last appearance is in the *Secondo* part, *unison*, in octave doubling form and then the first part returns. The piece thus has a ternary form. From the music example above, it is clear that the piece begins with an upbeat, but only in the higher part. The pianist who plays the lower part must enter precisely after the upbeat. The rhythmic difficulty of the *Primo* part: the player has to interpret a quaver rest-quaver rhythm pattern throughout the second part, so following the melody of the other part is essential.

E. g. 26



Appearance of quaver rest- quaver rhythm pattern in the Primo after the double barline (p. 71 / No. 9)

The role of the *Orosz népdal* (Russian Folk Song) lies mainly in creating the experience of making music together. It is important that two students of the same ability can perform. In addition to laying the foundations for chamber music, it develops adaptability, rhythmic skills, musical listening, and the ability to share attention.

We conclude the series of non-Hungarian folk song arrangements with three pieces by György Ránki. All three pieces are interesting for their unique, distinctive, mood-painting sound, which is the result of exotic folk music influences. *Polinéziai altatódal* (Polynesian Lullaby) gives the opportunity to practice the rubato style. It is a serious rhythmic challenge that the triplet appears in several forms. The continuous entry of the accompanying left hand into an unaccented space also presents students with a new challenge. *Laoszi furulya* (Lao flute) piece is characterised by the appearance of the instrument in the right hand, as indicated in the title, and by a constantly moving left-hand accompaniment. After a while, the quaver movement is enriched by dyads, which represents a higher level of technical challenge. From the point of view of the development of piano technique, it is worth highlighting the presence of the acciaccaturas and the problem of the unaccented continuation following the tied note. *Afrikai varázsmondóka* (African nursery rhyme) is reminiscent of the chanting of rhymes, indeed. The

spread chord appears in it, and there are exercises in the sheet music to learn it. Repetition occurs in both the right and left hand, and different exercises should be used to help with this. The extremely tight, rhythmic piece is enriched by a short imitative section with a different character.

The first of the Hungarian folk songs is *A pilisi tiszta búza...* (The pure wheat of Pilis...) ²¹ The rhythmic composition of the folk song is suitable for practising and deepening the quaver-dotted crochet rhythm pattern. However, playing the syncopations (crochet+minim+crochet) appearing in the accompaniment makes the task difficult.

E. g. 27



**Syncopation of the accompanying part in the first 4 bars of the piece
(p.5./ No.1)**

The first note value of the left hand's syncopations is always a semibreve, resulting in two parts, which is a serious technical challenge to interpret with one hand. When accenting, it is important that the crochet - following the quaver-dotted crochet rhythm pattern of the folk song - is unaccented in the left hand. The role of the folk song is therefore twofold: on the one hand, to develop certain rhythmic skills, and on the other hand, to solve the problem of polyphony in the same hand.

The following folk song arrangement was based on the melody *Haragszik a gazda...* (The farmer is angry...) ²². Two verses appear in *József Soproni's* ²³ composition. The melody appears in the same form both times. The nature of the accompaniment is similar, with long, tied, dyads. The harmonic structure, however, is significantly different the second time. This is clear from a comparison of the two verses.

²¹ Piano Method 2. p. 5 /1. József Soproni

²² Piano Method 2. p.6 /2.

²³ József Soproni, composer (1930 - 2021)

E. g. 28

Harmonic differences in the accompaniment of the two verses (p.6./No. 2)

The smallest units of the folk song are three-bar sections. This kind of building is special in Hungarian folk music, unusual number of bars belong to one unit. In addition, the three-bar units are further connected, with 2x3 bars forming a phrase. The main role of the folk song having a special structure is therefore to practice the interpretation of the non-even parts. In addition, the next problem is the technical solution to the left hand's tied notes.

The folk song arrangement *Szántottam gyöpöt...* (I ploughed the grass...) ²⁴ was composed by *Mihály Hajdu* ²⁵. The melody appears three times throughout the piece. First in the right hand, then in the left, then in the right hand again. The primary role of the folk song comes from its rhythmical characteristics. The aim is to properly accentuate and melodically bridge the syncopations that run through the piece.

E. g. 29

Syncopated melody with ostinato, legato accompaniment (p.6./No.3)

²⁴ Piano Method 2. p. 6 / 3.

²⁵ Mihály Hajdu, composer (1909-1990)

The rhythmic pattern of the folk song requires a two-bar accentuation, which is indicated in the sheet music. The accompaniment is also new, introducing students to the *ostinato technique*, which appears in the left hand in the first 6 bars. This accompaniment is also built in a two-bar structure, like the melody. The second verse, in which the melody is placed in the left hand, starts the melody from a different note. Instead of A, the initial sound is E. Then the last melody line returns to the original key, repeating the first line exactly (without the left-hand introduction).

The arrangement of the giusto folk song *Megismerni a kanászt...* (*Recognize the swineherd by...*)²⁶ contains an important new technical element. The composer adapts the first half of the melody so that it is always played at the top of a dyad.

E. g. 30

[illegible]

Melody in dyads (p. 7 / No. 4)

The intervals are: sixth, third and second. Playing repeated sixths prepares for the playing octaves the same way later. The essence of this technique is that the fingers themselves do not work separately, instead '*the hand always works as a unit*'.²⁷ The fast tempo of the folk song is particularly well suited to laying the groundwork for playing dyad *repetition*.²⁸ The biggest advantage is that it does not put a prolonged strain on the hand. The second

²⁶ Piano Method 2. p. 7 /4. Endre Szervánszky

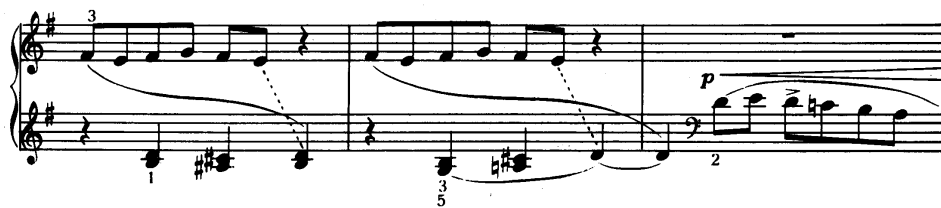
²⁷ József, Gát. *Zongorametodika (Piano Methodology)*. Zeneműkiadó, Budapest, 1978. p.115.

²⁸ Although it is not a folk song arrangement, it is worth mentioning Béla Bartók's Minuetto (p.10/11.), which also uses the sixth repetition, but it appears in both right and left hands there. Thus, the two pieces are technically related.

part already contains a monophonic *repetition* (as can be seen from the music example above). This is another type of repetition where the fingers are given a prominent role. Considering the technical difficulty of the right hand, the accompaniment is relatively simple. It moves in long note values in the first part, then follows the crochet rest + crochet rhythm pattern. The second part is repeated by the author.

Volume 2 of the Piano Method contains two folk song arrangements by Béla Bartók. The first *Hol jártál, báránykám?* (Where have you been little lamb...) appears with 3 verses. The first and third verses' tonic note is G, while the middle one's is D. The melody remains in the right hand throughout, except for the final note of the last two melody lines of the middle verse, which are taken over by the left hand.

E. g. 31



The distribution of the melody in the two hands (p.8./No. 9)

These bars embody the problem of crossed hands melody playing. From the perspective of the piano performance, smooth hand changes are crucial. The technical problems arise in the accompaniment of the folk song. In the first and second verse, melodies are accompanied by sigh-motives in the left hand. The crochet rest at the beginning of each bar makes the accuracy of the accenting more difficult, as the accompaniment appears in an unaccented section.

E. g. 32



Sigh-motive accompaniment starting with a rest (p.8./No.9)

Additionally, the right and left hands phrase at different sections. In the sigh-motive of the left hand three crochet notes belong together, while the melody is divided into 2+2 crochets.

The final verse and its extension (3 beats) accompanied by a continuously moving quaver accompaniment.

E. g. 33



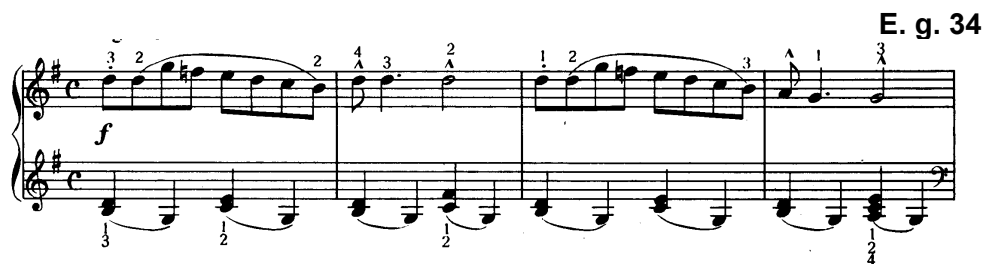
Constantly moving quaver accompaniment in the final verse (p.8./No.9)

This constantly moving quaver accompaniment plays an important role in the development of the *rotation technique* and the further establishment of the *Alberti-bass*²⁹. The example above shows the three-bar extension. The quaver rest at its inception, followed by the accentuated final note of the bar, requires special practice.

The other Bartók piece is the folk song with the beginning *Tisza partján...* (On the bank of the River Tisza...)³⁰ The melody appears with one verse. In the accompaniment of the left hand the implementation of the sigh-motive *note-pairs* is particularly difficult, since the first member of the pairs is always a dyad or a chord. To accomplish the *legato* line of the melody playing above the *note-pairs* and playing together with the *note pairs* is a challenge to be solved.

²⁹ In Piano Method Volume 1 (*Zongoraiskola*) we have already encountered arrangements of folk songs with this purpose (pieces 62, 63).

³⁰ Piano Method Volume 2. p. 9/No.10



Note pairs accompanying the legato melody (p.9/No.10)

Examples of moving bass accompaniment have already been seen. The folk song arrangement *Lánc, lánc...* (Chain, Chain...) by Leó Weiner also follows this technique³¹. The quaver accompaniment in the left hand is only softened to a half note for the last four bars. Like in the folk song arrangement of *Hol jártál báránykám...* (Where have you been little lamb...), the technical challenge here is also the rotational technique, what is the preparation of the Alberti-bass.

Composition number 19 by Pál Kadosa³² is an arrangement of the folk song *Úgy tetszik...* (It feels like...) ³³. Its *Vivo* tempo plays a major role in the establishment of subtle playing. In addition, an interesting technical solution is the *crossed hands* at the end of the piece.



Crossed hands (4th bar) - (p.9/ No.10)

The following folk song arrangement is called *Azt üzente a likitlakatos...* (The locksmith said...) ³⁴. At the beginning of the piece, playing with one hand at a time is presented and then the interpretation of the melody is taken over by the left hand. The *scherzando* style of the folk song, its fast tempo and *staccato crochets* define the character of the piece.

³¹ Piano Method Volume 2. p. 15/No.18

³² Pál Kadosa, composer (1903-1983)

³³ Piano Method Volume 2. p. 15/No.19

³⁴ Piano Method Volume 2. p. 16/No.20

The folk song *Két szál pünkösdrózsa...* (Two peonies) has already appeared twice in Volume 1 of the Piano Method, in alternated hands version at first and then in four hands version at the end of the book. In Volume 2 an arrangement of the melody appears again, a composition³⁵ by *Rezső Sugár*.³⁶ Like in case of the previous folk song arrangement, the melody is also divided between the left and right hand. The melody-forming role of the left hand is usually subordinate, which gives significant importance to this type of composition. The difficulty of shaping the melody presented in the lower part is that the right hand usually plays the accompanying chords on unaccented places. These chords are carried over with ties into the next bar, thus creating a syncopating part.

E. g. 36



Syncopating right hand part above the melody (p.21/No.26)

The folk song *Erdő, erdő...* (Forest, forest...)³⁷ is an arrangement by *Rezső Sugár*. It requires high level of preparedness for a second-grade student. The challenge of the work is very complex. On the one hand this is due to the original characteristics of the folk song, and on the other hand it is due to the nature of the accompanying parts composed for it. Students have already met songs with alternating time signature from their first year. Folk song *Erdő, erdő...* (Forest, forest...) belongs to this category, which consists of alternating 4/4 and 2/4 beats. Due to the relatively large range (one octave), a change of position is necessary. The piece is written with imitation, starting as a canon with *octave imitation*, and then the accompanying part differs slightly from the melody both rhythmically and vocally. However, the challenges don't end there. The accompanying imitative left hand leads not one, but two parts from the third bar. The same issue arises in the right-hand part of the second half of the piece, which is playing the melody.³⁸ After a three-bar postlude, the work ends with a *pp* dynamic.

³⁵ Piano Method Volume 2. p. 21/No.26

³⁶ Rezső Sugár, composer (1919-1988)

³⁷ Piano Method Volume 2. p. 22/No.27

³⁸ The composer also offers a variant on this piece, written in the ossia in small notation at the bottom of the page. The left hand can play the sustained notes originally written for the right hand.

The folk song *Hej, Vargáné...* (Hey, Mrs Varga...) is also the arrangement of *Rezső Sugár*. It is one of the rare Hungarian folk songs with a time signature 3/4. The melody appears with two verses, first in the right hand, then in the left. Even the performance of the folk song itself is not easy, since in the 2nd and 3rd melody lines another part joins in the same hand. In the second verse, when the left hand interprets the folk song, the melody remains one-part to the end. As a new technical element, we can mention the jump bass of the accompaniment, followed by the dyad sequence. This is accompanied by using the pedal, which is indicated in the sheet music.³⁹ The right-hand accompaniment in the second verse recalls the former harmonies but does not cover such large distances as the left hand did earlier. The four-bar introduction at the beginning of the piece is also included in the second part. The piece ends with a four-bar postlude. The role of the folk song in this piano piece is also complex. On the one hand, its 3/4 character deepens the performance of this type of time signature that is less frequent in Hungarian folk music. On the other hand, the distinctive nature of the accompaniment, which covers great distances, assist in quick and confident orientation on the piano.

The folk song *Cintányéron jó a cukros pogácsa...* (Sugary scone is tasty served on cymbal) swells the ranks of melodies with alternating time signature.⁴⁰ All the appearing time signatures are listed at the beginning of the staff. The melody is divided between the two hands, the accompaniment consists of descending thirds and then sixths.

E. g. 37



Alternating time signature and distribution of melody between the two hands (p.24./No.29)

The primary role is based on the alternating time signature, which comes from the original character of the folk song.

³⁹ This type of bass accompaniment prepares playing the left-hand part in romantic pieces (e.g., waltz, mazurka).

⁴⁰ Piano Method Volume 2. p. 24/No.29 Erzsébet Szőnyi

The last Hungarian folk song arrangement in the book is a folk song for four hands, *Nincsen szebb a magyar lánynál...* (There is no girl more beautiful than the Hungarian girl)⁴¹. The melody is divided between the Primo and Secondo, and technically, it does not introduce anything new, the position always remains the same after the hand has been moved. The *Primo* part is easier due to playing in *unison*, but the level of difficulty does not differ much from the *Secondo*. Taking this into account, it is recommended for children of the same skill level. It is excellent for developing adaptability, the ability to share attention and polyphonic listening.

Conclusion

The two volumes of the Piano Method differ in folk music not only quantitatively, but also in terms of the use of folk songs. In the first volume, folk songs predominate as the teaching material for the initial phase of piano playing. There are methodological and pedagogical reasons for this. The Hungarian folk songs and children's songs - due to their keys starting from the two-tone range - are suitable for learning the basic technical elements of piano playing. The compilation of the teaching material based on folk songs allows a gradual learning of the keys, thus making it possible to gradually acquire mastery of the piano. The use of folk songs allows for vocal instrumental training. Piano playing combined with singing develops listening skills, the skill to combine different musical areas (singing, playing the piano), rhythmic skills, memorisation, and proper articulation to a greater extent. *Piano Method Volume 1* contains suggestions for singing folk songs. Both volumes contain the lyrics of the folk songs, which is facilitating singing and the formation of the character fitting to the lyrics. Volume 2 contains a smaller percentage of folk songs. This is not a negative factor. At this stage of piano learning, it is important that students become familiar with pieces from different periods of music history and establish a stylistically appropriate piano playing. Volume 1 contains only Hungarian folk songs and does not include music of other nations. The only drawback is the late introduction of the time signatures with three beats per bar. This needs to be compensated by the inclusion of other pieces of this kind in the teaching material. Volume 2 contains arrangements of songs from other nations. This is important both from the point of view of cultural openness and because of the different nature of these melodies compared to Hungarian folk songs. Widening the familiar sound range and forms facilitates a more colourful and stylish performance.

⁴¹ Piano Method Volume 2. p. 55/No.1 Erzsébet Szőnyi

The volumes of Piano Method enable instrument instruction based on folk music, including singing. However, it is essential to personalise the teaching material and make it as diverse as possible, so the exclusive use of one set of books may not always be appropriate. A review of these volumes from a folk music perspective may help piano teachers in the process of piece selection and in developing the teaching material.

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THE GATES OF SKY BY EDE TERÉNYI: SOURCES AND CONTEXT

ATTILA FODOR¹

SUMMARY. The ninth decade of the last century brought an opening for domestic composers towards themes less tolerated until then, especially religious ones. In the case of Ede Terényi, this resulted, among other, in a considerable number of church choral works of Protestant and Catholic origin. *The Gates of Sky* composed in 1996 stands out in this context not only for its musical complexity, but also for the way it deals with a subject that has its roots beyond Christianity in archaic cultures. Our study aims to investigate those factors that contributed to the conception of this piece rich in meaning and significance, its sources of inspiration, and the shaping of the text of the three movements. In a subsequent study we will also discuss elements of style and expression in a detailed musical analysis.

Keywords: Ede Terényi, *The Gates of Sky*, choir music, ritual, world tree

Introduction

In many respects, Ede Terényi (1935-2020) occupies a special place in the Transylvanian composer generation of the 1930s.² A panoramic overview of his vast oeuvre reveals a diverse and multifaceted artistic career,

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² The concept introduced by Imre Földes is applied to Hungarian composers of Transylvania born in the 1930s, mostly in Târgu Mures and Cluj-Napoca, who started their careers in the 1950s and 1960s. Cf. Földes Imre. *Harmincasok. Beszélgetés magyar zeneszerzőkkel (The Thirties. Conversations with Hungarian composers)*. Zeneműkiadó Vállalat, Budapest, 1969. See also Hausmann Kóródy Alice. "Egy zeneszerző nemzedék indulása" ("The start of a composer generation"). In Hausmann Kóródy Alice [ed.]. *Erdélyiség a magyar zeneszerzők műveiben (Transylvanianism in the Works of Hungarian Composers)*. Partium Kiadó, Nagyvárad, 2018, pp. 13-22.



highly varied in terms of genre and style, and which shows specific trends³ from one period to the other. A distinctive feature of his creation is his affinity for the visual, which is by no means limited to his graphic artworks or his endeavors in the field of graphic music. He also engaged in intense theoretical (academic and journalistic) activity, which is as enticing to the analyst as it is sometimes puzzling.⁴

Since the focus of our study is on a choral work, we must briefly reflect on his approach of this genre.⁵ This area of his oeuvre comprises about 100 works,⁶ of which approximately a third are for mixed choir and the rest for equal voices (mainly women and children choruses). There may be some significance in the fact that Terényi illustrates the endpoints of his own creative periods with such pieces of music. His first opus composed in 1953 for equal voices, entitled *Had I been running water...* is a kind of ars poetic,⁷ while the last one, *The Gates of Sky* is typical for his last period. (Its second, extended version was published in 2013). In the six decades between, we can observe some correlations with his much-talked-about stylistic turns, as also the decisive importance of the Romanian revolution of 1989 in this sense.

While his enthusiasm for Bartók in the 1950s resulted primarily in folk song arrangements, the serialist “glamour” of the following decade was not favorable to the choral works. Although the composer highlights instrumental works (especially the *1st String Quartet*) in the context of his musical graphic endeavors typical for the 1970s, his relatively rich - mainly poetry-oriented - choral output (including for mixed choir) contains isolated, unconventional notational solutions⁸ that indicate improvisation, aleatory or different sound

³ Terényi was particularly concerned with the question of the inherent quality of time on a (musical) historical and human scale. He saw the defining characteristics of his own creative periods in terms of decade-long changes.

⁴ See Fodor Attila. “Zenén innen, zenén túl – Terényi Ede az esszéíró” (“Music Hither and Beyond - Ede Terényi the Essayist”). In Hausmann Kóródy Alice [ed.]. *Ami ihlet... éltet – In memoriam Terényi Ede (What inspires... is life-giving - In memoriam Ede Terényi)*. Partium Kiadó, Nagyvárad, 2021, pp. 41-66.

⁵ See also Coca Gabriela. “Terényi Ede kórusművészete” (“The choral art of Ede Terényi”) In Dombi Józsefné [ed.]. *Évfordulós zeneszerzők, 2009: tanulmánykötet (Anniversary composers, 2009: book of studies)*. SZTE JPGY Művészeti Intézet Ének-Zene Tanszék, Szeged, 2010, pp. 83-87.

⁶ This approximate number results from the coherent review of the authorized edition of his opera omnia.

⁷ Gabriela Coca dedicated a separate study to the analysis of the work. Coca Gabriela. “If I had been Running Water..., Equal Voices Choir, Op. 1, by Ede Terényi (1954)”. In *Studia UBB Musica*, LVII, 1, 2012, pp. 259-266.

⁸ In Terényi’s work, such notational elements display a particular polysemy, which, even in the case of certain conventional signs, can carry symbolic contents beyond their traditional ways of execution, thus becoming sometimes the source of visually inspired musical gestures.

effects. It is also during this period that the percussion accompaniments characteristic for the rest of his work emerge. After the eighties focused mainly on the historical oriented concertos, the political-ideological liberation that accompanied the Romanian regime change opened the way for sacred choral works⁹ (also characteristic for many of his colleagues), which in Terényi's case resulted in a significant number of compositions,¹⁰ not only in this genre.

The Gates of Sky (1996), seems to stand out from this context, indicating a change in the composer's spiritual orientation that went beyond the canonized Christian faith. In this, on the one hand, a decisive role was played by Rudolf Steiner's anthroposophical¹¹ oeuvre, also palpable in Terényi's writings of that time.¹² The other important reference point was the influential personality of Imre Makovecz, an outstanding figure of the Hungarian architecture, who, following Steiner's example, found his own way through the human, artistic and public example of Károly Kós¹³ in the archaic worldview and symbolism of Hungarian folk art, seeking the transcendental, elevating and soul-lifting connections between heaven and earth. His encounter¹⁴ with Makovecz's

⁹ Terényi calls this as his *musica sacra* period and comments on its dawn as follows: "In 1990 the world turned a corner. [...] Showing a new face it set to everything a different direction. [...] another path opened up: I was free to immerse myself in the world of sacred music. I could openly come out with my sacred music." In Terényi Ede. *Zeném – Életem. Gondolatok – arcképek – emlékek. Életrajz I. (My Music - My Life. Thoughts - portraits - memories. Autobiography I.)*. Grafycolor, Cluj-Napoca, 2020, p.105. In the previous decade, this role was filled more by his organ works.

¹⁰ The large number of Christmas-inspired pieces is striking, the reason for which Terényi has commented on in several of his writings and is also discussed by Gabriela Coca. Cf. Coca Gabriela. "Terényi Ede kórusművészete" ("The choral art of Ede Terényi"). Ed. cit.

¹¹ Anthroposophy: so-called spiritual science based on supersensory cognition, which aims at a comprehensive synthesis of ancient Eastern wisdom, Christian teachings and modern Western scientific thought.

¹² This would include his thematic essays published in the *Helikon* journal (Cluj-Napoca) between 1993-2000, which have been collected in book form. Cf. Terényi Ede. *Paramuzikológia (Paramusicology)*. Kolozsvár, 2001. Steiner's ideas also appear as mottos in his other writings, and he has also dedicated an article to them. See for example: "Ahogyan Rudolf Steiner látott minket..." ("As Rudolf Steiner saw us ...") In Terényi Ede. *Zene tegnap, ma, holnap (Music yesterday, today and tomorrow)*. Stúdium Könyvkiadó, Kolozsvár, 2004, pp. 202-203.

¹³ Károly Kós (1883-1977), renowned Transylvanian architect, writer and ethnologist.

¹⁴ He first reported on this in the journal of the Kós Károly Association. Cf. Ede Terényi. "Léleképítők" ("Soul-builders"). In Gerle János [ed.] *Országépítő*, Kaposvár, 1993/4, p. 42. On the occasion of his 80th birthday, in a conversation with art critic Sándor Balázs, he put it as follows: "But as always, there had to be a moment when, looking into the Book of Fate, we could see into the soul of things. This moment came for me when a group of enthusiastic young architects presented the elements of organic architecture, the life's work of Imre Makovecz and... photos of the Hungarian pavilion he designed and built for the World Exhibition in Seville, at a meeting of the Anthroposophical Society in Cluj. A new world opened up for me: I realized that

concept proved to be revelatory for his hitherto intuitive creative ambitions, and also showed that the Steinerian vision could take a proper artistic form in the appropriate hands and on an adequate cultural ground. This resulted in two representative orchestral works of what he called his organic period, *The Seven Towered-Castle* and *The Legend of the Transylvanian Castles*, in the early nineties.¹⁵ These reflect the kind of sacred music into which the later *The Gates of Sky* seems to fit.¹⁶ His resonance with Makovecz, however, is not limited to the notion of organic art (which the architect preferred to call living art). In the context of his mixed choirs, for example, he spoke of a kind of musical cathedral-building mission,¹⁷ just as one of the striking metaphors of his approach on the harmonic world of modern music - the stalactite and stalagmite (i.e. geometrical and gravitational harmonic structures) - can be paralleled with the spatial design of Makovecz's buildings.¹⁸

I myself was writing organic music: my intuition had become a conscious aspiration; a creative concept. "Balázs Sándor. "Öt érzék és a lélek harmóniája. Terényi Ede zeneszerzővel Balázs Sándor beszélget" ("Five senses and harmony of the soul. Sándor Balázs talks to composer Ede Terényi.") In Papp Endre [ed.]. *Hitel*, 30/5 (2017. május), p. 55.

¹⁵ He assessed their significance as follows: "I consider the two orchestral pieces that I composed in parallel over the course of a few months in the second half of 1993 to be the most valuable of the rich compositional output of the 1990s. These two works are *The Seven Towered-Castle* and *The Legend of the Transylvanian Castles*. The music of both works has a sacral conception. The first work is music dedicated to the temple of the Hungarian soul: for string orchestra, violin solo and percussion. It is a musical double of Imre Makovecz's architectural poem exposed in Seville. [...] As for the second work, I can say - as a quick answer: This is my *Le sacre du printemps*. And indeed, I have always considered it as the sanctification of my homeland in the sense of *Le sacre du Transylvania*." In Terényi Ede. *Zeném – életem... (My Music - My Life...)*. Ed. cit., p. 111.

¹⁶ His interest in this direction dates back much earlier. Related to his Hofgreff Symphony, composed in 1983 he wrote: "The work has the appearance of a suite, but it is only a kind of mask, more so on paper than in the structure of the work. [...] I was looking for the color and expression of ancient instruments. I was trying to recreate the movements of wildness, the world of dance movements. From lyrical song to the incantation of shamanic rituals, I searched for the thousand flashes of the ancient soul. All because I feel I am living this ancient world." In Terényi Ede. *Zeném – életem... (My Music - My Life...)*. Ed. cit., p. 82. The central idea of *The Gates of Sky*, the world tree, appears as a motto in the third movement of the aforementioned *The Seven-Towered Castle*. It is entitled: *The Reflection of Roots*.

¹⁷ He commented to Coca Gabriella: "I have tried to build cathedrals, following in the footsteps of the old masters, in a new world where going to church is more a tourist experience than a place of spiritual contemplation, a place of self-reflection. I want these sounding cathedrals to be listened to, performed, as if they were being heard in a church, in the soul-cleansing silence of devotion." In Coca Gabriela. "Terényi Ede kórusművészete" ("The choral art of Ede Terényi"). Ed. cit. p. 86.

¹⁸ Mária Beöthy, in her essay "Makovecz szelleme" ("The spirit of Makovecz") says: "...Makovecz's architecture is human-centred, it aims to express the inner essence, in his conception the building as being follows the human body, therefore he attaches a special role to symmetry. He assigns form, function, materials and technology to the spirit of place and earth. The house rises

Finally, at least as important in the development of Terényi's work in the 1990s was the fact that he found a home in the intellectual circles of the Hungarian art world, and later became a member of the Hungarian Academy of Arts (MMA).¹⁹ We quote in this respect two of his recollections:

"I have been a member of the intellectual community of Hungarian Art Life since 1994: I am a small dot in an infinite ocean. The artistic expression of the Hungarian spirit, from the very first moment of my awakening, has been the defining factor of my life [...] Nothing was more natural than to be there at the birth of the Hungarian Academy of Arts, which was slowly taking wings, and to help in every way possible to ensure that the seed sown by Imre Makovecz would sprout, grow stems, leaves, buds and finally blossom. I am very grateful that I was also given this opportunity."²⁰

"Listening to my works (*Transylvanian Codex, Cantus Hungaricus*) at the 80th birthday concert of the HUNGARIAN ACADEMY OF ARTS (MMA), I was struck by the realization that since a quarter of a century, almost all my significant works are connected to this institution. Thinking back on their creation, presentation and reception, I can only now truly see how blessedly this artistic, philosophical and intellectual community has defined my life and my creative activity."²¹

The above is also of direct relevance to our analysis, since the spiritual background of the work can be traced back to a large extent to the book of Marcell Jankovics,²² also a member of the MMA, entitled *The Mythology of the Tree*, published in 1991.²³

out of the ground, its roof descends from the sky, the centrality of the floor plan takes sacral form in a vertical organization of space." In Kőszeghy Attila [ed.]. *Országépítő (Country Builder)*, 2012/3, p. 51.

¹⁹ The MMA was established in 1992, originally as a social organisation (association), and from 2011 as a public body. Imre Makovecz served as President from the beginning until his death in 2011. According to the institution's website (www.mma.hu), Terényi became a member of the society in 2005 and a full academic member in 2011.

²⁰ Balázs Sándor. "Öt érzék és a lélek harmóniája. Terényi Ede zeneszerzővel Balázs Sándor beszélget" ("Five senses and harmony of the soul. Sándor Balázs talks to composer Ede Terényi."). *Ed. cit.*, pp. 54-55.

²¹ In Terényi Ede. *Zeném - életem... (My Music - My Life...)*. *Ed. cit.*, p. 471.

²² Marcell Jankovics (1941-2021), renowned Hungarian cartoon director, graphic artist, book illustrator, cultural historian. He became a member of the MMA in 1993, a full and board member of the public body in 2011, and honorary president from 2020. Gabriella Coca suggested that Terényi dedicated *The Gates of Sky* to Jankovics based on a handwritten inscription in one of the composer's own copies of the volume of the Mixed Choirs. It has not appeared in any edition of the printed score.

²³ Jankovics Marcell. *A fa mitológiája (The Mythology of the Tree)*. Csokonai Kiadóvállalat, Debrecen, 1991.

I. General overview of the composition

The three-movement work for mixed choir and percussion was composed in the spring of 1996. Its estimated duration is 13-14 minutes. Its premiere took place in Sovata²⁴ later that year, performed by the Kós Károly Chamber Choir founded and led by Zita Magyari,²⁵ and was also presented at the 16th Pécs Chamber Choir Festival.²⁶

Coca Gabriela counts it as one of the more demanding pieces in terms of technical-artistic realization, not without reason.²⁷ The eight voices of the divided mixed choir are present almost throughout the work, splitting into fourteen at the climax of the first movement, and being transformed in the second into a two-chorus setting. The complex texture, due to the quasi-orchestral arrangement of the voices or the moving clusters of denser polyphonic moments, raises mainly intonation problems. A further challenge may be the effective interpretation of experimental vocal effects. It is conceivable that Terényi had the above-mentioned mixed choir - at the time mostly consisting of music academy students - in mind when composing.²⁸

The score of *The Gates of Sky* was published in two versions by Grafycolor, Cluj, in the opera omnia edition authorized by the composer. The first one in 2005, in the volume *Choir Book - Mixed Choirs* (under the

²⁴ The event took place on 23 June 1996 in the Roman Catholic Church of Szováta, in the framework of the Transylvanian Hungarian Choir Days, reported by Katalin Járny. In Makkái János [ed.]. *Népújság*, Vol. XLVIII, No. 126, 1996. június 28., p. 2.

²⁵ Zita Magyari (b. 1965, Cluj-Napoca), studied composition at the "Gh. Dima" Music Academy as a student of Ede Terényi. Between 1995-2003 she was the choirmaster and organist of St. Michael's Church in Cluj-Napoca. In 1983 she became the choirmaster of the student choir "Visszhang" in Cluj. In the first half of the 1990s, at the encouragement of Ede Terényi, she founded and led the Kós Károly Chamber Choir until her resettlement in Hungary, which performed several works of 20th century Transylvanian Hungarian composers. The choir has won prizes at several prestigious international competitions.

²⁶ The festival took place between 8-14 July 1996. The choir's performance was reported, among others, in the Hungarian press of Romania: "In the Dome Museum in Pécs, in the Jami and then in the Reformed Church of Nagyarsány, choral works on religious themes by J. S. Bach, Kodály, János Vajda, Ede Terényi, György Orbán, Zita Magyari and Zsolt Lászlóffy were performed." In Szócs Géza [ed.]. *Erdélyi Napló*, 1996. augusztus 7., No. 32, p. 14.

²⁷ Cf. Coca Gabriela. "Terényi Ede kórusművészete" ("The choral art of Ede Terényi"). Ed. cit. p. 86.

²⁸ On this question in general, he commented to Gabriela Coca: "If I thought that my work would be sung by a mediocre or even weak amateur choir, I might not even compose it, since self-censorship would kill the very idea of the work. Unfortunately, there are very few choral ensembles that are indeed professional in the truest sense of the word. I have often imagined my works for such an ensemble. This is a great luxury on my part. I have been fortunate to have had the opportunity to hear some of my works performed by such choral ensembles." In Coca Gabriela. "Terényi Ede kórusművészete" ("The choral art of Ede Terényi"). Ed. cit. p. 85.

Hungarian title: *Az ég kapui*), the second one with the English title (*The Gates of Sky*) in 2013. There are significant differences in content between the two. Although in the present study we can only analyze the original 1996 version, we will briefly describe the afterlife of the work, as we believe that some of the additions may be valid retroactively, or at least help to understand it better.

The first important difference is that the composer has added to the earlier choral work two more large-scale parts (consisting of several movements and given separate titles), which together form a kind of trilogy under the original title. Unfortunately, we have so far been unable to establish the reason for and circumstances of this, or the year of composition, as the published score does not contain the latter information.

To give a sense of the proportions, and to illustrate the structure of the completed work, here is a table:

Table 1

Parts	Movements	Page number
I. Ritual	1. World Tree	38
	2. Soul Tree	
	3. Life Tree	
II. Extasy	1. The Sacred Tree	91
	2. The Sublime Tree	
	3. The Tree of Aphrodite	
	4. The Tree of Eternity	
III. Magic	1. Adagio solenne	42
	2. Agitato	
	3. Andante	
	4. Adagio mistico	
	5. Lento	
	6. Grave	
	7. Vivace	

The structure of *The Gates of Sky*, 2003 edition

The second essential difference is that in the third part (Magic) Terényi inserted so-called cosmic diagrams in the form of colored drawings, which also contain musical scores, reminiscent of geometric structures, which he either abstracted from the inner form (motifs, structure) of the composed parts or derived from them during the creative process. It is very likely that he considered them as independent works, both because he gave each of them its own title²⁹ and he referred to their paradigmatic significance

²⁹ In order: *The Magic of Infinite*, *The Boughs of Galaxy*, *The Birth of Life*, *Star Neuron*, *The Curtain of Cosmos*, *Multiverse*, *On the Steps of Light*.

as follows: "The 2000s represented a musical exit into the transcendental worlds, musical graphics heightened to the extreme, as a possible starting point for an infinite number of compositional variations and performance improvisations, as a graphic representation of the basic MODEL concept. Main work: THE GATES OF SKY (2013)"³⁰

Thirdly, it should be mentioned, that compared to the 2005 edition, the author has openly revealed the composition's source of inspiration (with a quotation from the aforementioned book by Marcell Jankovics), and has also placed a seemingly mysterious short motto - written down in music - in front of it, which will be discussed in the musical analysis. Another novelty is that the source texts appear at the beginning of each section in English, Romanian and Hungarian.

II. Layers of analysis

Our further investigations will be carried out along different layers. First, we will review the relevant ideas of Marcell Jankovics' book, and then we will turn to the conceptual elements (titles, text selection) that determine the framework and direction of the topic as seen by the composer. In a subsequent paper we will look at how the musical shaping of the message has been enriched by additional interpretative aspects in compositional terms (style and expression).

1. *Spiritual background*

Jankovics' wide-ranging cultural anthropological work explores the layers of meaning of the most complex and richest universal symbol of the plant world. Between its opening and concluding sections, which reflect the present, the author collects and processes the visual, material, and written

³⁰ In Balázs Sándor. "Öt érzék és a lélek harmóniája. Terényi Ede zeneszerzővel Balázs Sándor beszélget" ("Five senses and harmony of the soul. Sándor Balázs talks to composer Ede Terényi"). *Ed. cit.*, p. 57. In his autobiographical volume the following description is found about the album Goetheanum, which refers to Rudolf Steiner: "The second work, THE GATES OF SKY, are looking for a higher spiritual world, evoking the spirit of Rudolf Steiner: MUZIKALISCHES Opfer. The seven music to appear on the artwork HUMAN ENTITY (7), which many compositions (score, perhaps improvisation) can take a vowel body. The first four tracks recorded music (MEPHISTOFAUST) is electronic orchestration in traditional musical notation. The next two tracks (THE GATES OF SKY) based on the seven music graphics, electronic version of traditional musical score notation developed image. The last track Emil Gherasim electronic music improvisation based on the seven graphics." In Terényi Ede. *Zeném - életem... (My Music - My Life...)*. *Ed. cit.*, p. 472.

memories of the ancient tradition, mythology, folk art and various religions (including Christianity), in order to reveal the sacred order of the human-cosmos relationship as expressed in the tree.

Terényi enthusiastically reported³¹ on *The Mythology of the Tree* in a 1994 essay. The writing, despite its somewhat haphazard and abstract character, can also be understood as a kind of primary interpretative framework; an early imprint, if you like, of the outline of creative intent and direction. This short reflection that emerged from reading Jankovics' volume explores the ontological necessity of sound in the alternatives between the alarming external-internal uproar that overwhelms everyday life and the timeless murmur of nature that induces inner silence (or more to the point, the music of the soul). The latter is also true in reverse: the calming man can hear the music of the trees, in contemplation the millennia-old stories and messages about us and the universe can be revealed, so that finally this music to be dissolved in the harmony of pure spirit experienced by the soul climbing up the world tree. The quotation taken from Béla Hamvas and Katalin Kemény's study of Csontváry³², which also can be found at the end of the aforementioned volume, resonates with this idea, and is reproduced here in full:

"...if we stop on our pilgrimage (The authors refer to Csontváry's painting *Pilgrimage to the Cedars in Lebanon*, painted in 1907. E.T.) and sit under it, immersed in contemplation, a miracle happens to us too. In an imperceptible moment, the moment of the disappearance of time, the tree resounds, its vivid colors transform into equally transcendental sounds, its glowing lights into pure harmony. More and more white and black riders lope under the tree, but as the rushing moment passes, they too, touching the trunk of the sacred tree, turn into music and fragrance. And finally, the timeless space absorbs the sound and the fragrance, absorbs the full sensation emanating from the tree. The full perception of the spirit is replaced by the full understanding of the spirit, the miracle. Whoever dances with the pilgrims and is ignited by the joy of the tree miraculously descending from the sky, [...] will be granted grace."³³

³¹ To illustrate this, we quote a passage: "It must be terrible for stones, trees and flowers: they cannot hear their own voices. Or are even they sensitive to sound - their own and the thousands of sounds coming from outside? Can the TREES hear what the people below them whisper? We, in any case, hear the thousands of sounds of the TREES: from the tiny crackling of branches to the rustling of leaves. Wonderful NOISE, magical MUSIC. All this came to me while reading a beautiful book. It is called THE MYTHOLOGY OF THE TREE by MARCELL JANKOVICS. Some of the evocative chapter titles are Tree calendar and Alphabet, Trees grow on the tip of my fingers, The tree that has no end, The gates of sky, etc. Terényi Ede. "Hangok által vagyunk" ("We are through sounds"). In Terényi Ede. *Paramuzikológia (Paramusicology)*. Ed. cit., pp. 250-251.

³² Csontváry Kosztka Tivadar (1853-1919), a highly original, visionary Hungarian painter of the 20th century avantgarde.

³³ Terényi Ede. "Hangok által vagyunk" ("We are through sounds"). Ed. cit., p. 251.

Why did Terényi - like Jankovics - think it was important to reproduce this passage? Presumably because it highlights the fact that the archetypal world of ancient wisdom represented by the tree can be brought to the surface and translated into contemporary artistic form by artists such as Csontváry or Makovecz. (It is no coincidence that a recurring element of the latter's buildings is the pillar-like appearance of the tree, which apparently grows out of the ground and shoots a branch towards the sky, supporting the roof structure.) Terényi thus saw the rich musical implications of the tree's meaning, which eventually took shape in the ritualistic formulation of *The Gates of Sky*. Gabriella Coca rightly calls the composition "pagan ritual music evoking shamanic memories"³⁴.

In a broader sense, the revival of the elementary, ecstatic drumming tradition during the rhythm revolution of the first half of the 20th century goes back to the so-called primitive cultures (in the spirit of the much-quoted Bülow's saying: "in the beginning was the rhythm"): above all, Stravinsky's famous *The Rite of Spring* or even the percussive character of Bartók's music (we are thinking here, for example, of his *Allegro barbaro*). Although the core of Terényi's theoretical research was the study of modern harmony,³⁵ he reflected several times on the potential of rhythm in his writings³⁶ and explored its expressive possibilities in his music (not only in his works using percussion instruments). One of the general features of his style is the repetitive character,³⁷ and one aspect of its multifaceted use is linked to an archaic approach to time.

³⁴ In Coca Gabriela. "Terényi Ede kórusművészete" ("The choral art of Ede Terényi"). Ed. cit. p. 86.

³⁵ Main work: Ede Terényi. *The Harmony of the Modern Music*. Grafycolor, Cluj, 2006 (English version).

³⁶ Here's a passage from one of his essays about the remarkable precursor of this revolution, Carl Orff: "Rhythm is everything! And the truest interpreters of this are percussion instruments. He »treats« all other instruments as percussions, strings as well as a wide variety of wind instruments. The KNOCKED TONE becomes a symbol. The sharply rising accent, which either disappears immediately into nothingness - secco (dry!) effect - or strangely, sometimes hauntingly, continues to resound in SPACE, as if it were a cry. These are magical effects, in a magical world of motif repetition heightened to the extreme. Shamanistic music, more barbaric, more primitive than any of his contemporaries. Its melodies recall shamanistic drawings or the primitive melodies of the »sunken« Middle Ages. Their beauty lies in their very magic. Orff writes MAGIC-MUSIC. He is both a shaman and a medieval alchemist." In Terényi Ede. *Paramuzikológia (Paramusicology)*. Ed. cit., p. 209.

³⁷ He himself expressed this idea: "My repetitive tendency is most strongly reflected in my works. That is why one of my critics remarked: »E.T. was composing repetitive music before it had even been invented«. I think that is a correct statement. The structure of repetitive music is similar, and sometimes identical to the way a plant produces and repeats its leaves one after the other. Here, the previous idea (of the structure of music based on natural models) can be expressed in this way." In Balázs Sándor. "Öt érzék és a lélek harmóniája. Terényi Ede zeneszerzővel Balázs Sándor beszélget" ("Five senses and harmony of the soul. Sándor Balázs talks to composer Ede Terényi."). Ed. cit., p. 67.

However, Terényi - again in the vein of Jankovics' book - goes beyond the sound world that can be musically evoked from shamanism, and points to another more general correlation of the question. In his essay entitled *Artists – or Shamans?* (2001) we read among other things:

“The shaman travels between worlds: he forms a bridge between the earth and the cosmos. His journey is accompanied by drumbeat, incantation, particular costume, and dance, from rhythmic movements to »chaotic« gesticulations expressing a state of ecstasy.

The artist follows the same path, but his shamanic journey is not spectacular and remains a secret to the uninitiated. What we can glimpse of his cosmic journey - is the work of art.”³⁸

He goes on to explain why, in his view, the true artist is like the shaman, and why the ritual nature of the work is not a mere program, a surface, but an essential, inner component. From the context we can also deduce that the tree on which the latter travels between the lower and the higher worlds is identical with the work, at least it is an imaginary copy of it as a creative and performative “tool”.

2. Text motto, titles

In the second step, we will examine the way in which Terényi, inspired by Jankovics' work, developed the immediate meaning layers of his music. Therefore, we ourselves rely mostly on this source, which, due to its complexity, we summarize instead of quoting.³⁹

Although the textual motto does not appear in the first edition, we consider that it can be applied to it. For the two short quotations from *The Mythology of the Tree* are a concise summary of the worldview on which the composition is based, above all in relation to the first movement, which evokes a shamanic ritual. Quote:

„The passage to the upper world is at the branching of the trunk, or at the top of the world tree. The shaman in the sacred yurt places his tree in a pit so the greenery of the tree could look out at the smoke vent. The pit represents the passage to the underworld, the smoke vents the crossing to the upper world. [...] The shaman, the *táltos*⁴⁰ did not climb up his tree only

³⁸ Terényi Ede. *Zene tegnap, ma, holnap (Music yesterday, today and tomorrow)*. Ed. cit., pp. 24-25. It appeared originally in *Helikon*, Vol. 12, No. 18, 2001. September 25.

³⁹ We also use as a supplementary reference the following volume: Hoppál-Jankovics-Nagy-Szemadám [eds.]. *Jelképtár (Dictionary of Symbols)*, second, revised edition. Helikon Kiadó, Budapest, 1994.

⁴⁰ „Táltos: 1. a person of supernatural power in the Hungarian folk beliefs, who became a táltos as a result of the ordination of supernatural beings. [...] He knew everything, prophesized, told where there was treasure in the earth, caused and dispersed hail and storms, his body was not

at spiritual journeys, he also did it when he prayed for rain, when he looked in the past or in the future, when he wanted to find the lost sheep, when he wanted to talk to the dead, when he lighted the »sunfire« in midsummer, or sacrificed animals. Whatever he had to do, his tree was always apart from his road to the skies.”⁴¹

Terényi refers to the various attributes of the tree in the titles of all three movements, which can be found in the same volume as the title of the work. A sketch of these is given below.

The tree, as a universal symbol, has played a central role in the worldview of ancient cultures in particular, and can be found in folklore, but its imprint is also preserved in European civilization with Greco-Roman and Christian roots (we are thinking here of myths and scripture, to mention just two significant examples). It is linked to the duality of life and death, knowledge, nourishment, growth, and the eternal cycle of life, it has a spatial and temporal quality, the latter also in its cyclical and irreversible aspect, it contains the male and female principles, and in a broader sense it is an archetypal model of the cosmic order.

Its threefold articulation (root, trunk, crown) carries multiple meanings. In spatial terms, it connects the worlds along which souls and shamans travel (historically related images are the mountain, the temple, the pillar, the bridge, the ladder, etc.); in Christian culture it is analogous to the three “places” of the soul’s state (Hell, Purgatory, Paradise); in temporal terms it corresponds to the triad of past-present-future; Jungian psychology sees it as a symbol of the unconscious, conscious and the higher self.

The *World Tree* (1st Movement) carries the most ancient, almost timeless layers of representations associated with the tree (with a fairy-tale idiom: “once upon a time...”). The fairy tales have preserved it in the image of a tree that reached the sky.⁴² For our ancestors, it was a vegetable expression of the supreme mother goddess (*Celestial Mother, Divine Mother, Heavenly Lady*), and the sun on top of it refers to her “son”, the first man,

touched by bullets. His typical activity is fighting. [...] The purpose of the fight is to correct the weather, to turn it for good or bad. They knew in advance where, when, in what shape and with whom they would have to fight.” In Ortutay Gyula [ed.]. *Magyar Néprajzi Lexikon (Hungarian Ethnographic Encyclopedia)*, Volume V. Akadémiai Kiadó, Budapest, 1982, p. 168.

⁴¹ Jankovics Marcell. *Op. cit.*, pp. 223 and 201.

⁴² A tree that reached the sky, a tree without a top: a fairy-tale representation of the world tree. According to the Hungarian Ethnographic Dictionary, “Sándor Solymosy and Vilmos Diószegi also consider it a typical shamanistic type brought with us from the East and identify the image with the tree of shamanic ceremony, on whose steps the shaman walks the 7 (9) layers of the sky.” In Ortutay Gyula [ed.]. *Magyar Néprajzi Lexikon (Hungarian Ethnographic Encyclopedia)*, Volume I. Akadémiai Kiadó, Budapest, 1977, p. 640.

symbolized by the summer solstice.⁴³ Its roots reach into the underworld (from which a river sometimes emerges), its trunk is associated with nourishment (milk, resin, myrrh) and knowledge (a huge snake coiled around it as the guardian of the tree), its foliage is identical to the sky (heavenly dome), and its fruits are the planets and the stars. In a general sense, it represented the cosmic order, and can therefore be considered a cosmic tree, whose archetype is the Milky Way.

The significance of the *Soul Tree* (2nd Movement) can be traced back to the ancient animistic belief. Thus, all living things, including plants, are inhabited by a soul or spirit, which is expressed in the cultic tree worship of the ancients. Its imprint is preserved, for example, in the humanized (talking, advising, etc.) trees of fairy tales and legends. In many cultures it was a common belief that man had several souls. Therefore, when a child was born, a tree was planted and believed to be equally at home there, so the condition of the plant was seen as a measure of vitality, health, or a sign of destiny. This is also expressed symbolically by the motifs that often decorate the headstone ("dead" tree) on the grave of the deceased, often depicting a tree or a flower. At birth and death souls passed through the world tree. In the same way, the shaman travelled between heaven and earth in its miniature version, i.e., the shaman tree (which he actually climbed), representing his own soul tree. It was originally a living tree, and its growth and death marked the endpoints of the shaman's activity.

The concept of the *Tree of Life* (3rd Movement) also appears frequently in the context of the world tree. The latter refers to the spatial structure of the cosmos, the former to the life-giving emanation expressed in the symbol of the tree. It is also found as an otherworldly form of the world tree, where souls await birth in the form of a bird on its branches and return there after the completion of their lifetime. In a broad sense, it refers to the eternal source of all life and nourishment (see the *Milky Way*), in ancient tradition it carries the principle of motherhood ("the Divine Mother created the Sun"), in popular culture it is associated with the unfolding of life and with significant moments in the human journey (branch, bud, flower, greening life trees).

Of the three tree concepts, this is perhaps the one that has been given the greatest significance in Christianity. In this sense, the *Virgin Mary* ("*Queen of Heaven*") is the last sprout of the *Tree of Life*, in whom the Son of God, Jesus Christ, the Saviour of the world, was conceived without sin (according to his revelation, "I am the way, and the truth, and the life" John 14:6). The cross (Latin: *lignum vitae*) was identified in the Middle Ages with the biblical tree of Eden (Latin: *arbor vitae*), which brings forth new fruit in the

⁴³ "The shaman [...] lighted the »sunfire« in midsummer." Cf. the text referenced in footnote 41.

sacrament of the altar, and from its root springs the water of life, which is represented by the wine, that is, the blood of Christ ("I am the vine; you are the branches" John 15:5).

Finally, a few thoughts on the title of the work (*The Gates of Sky*). The term gates may refer to the transit points between worlds expressed in the structure of the world tree, and their astronomical equivalents seems to be the calendar nodes (turns)⁴⁴ and the cardinal points (symbols of the latter, as other cosmic figures are found, for example, on Siberian shamanic drums). Jankovics distinguishes two ways of crossing. According to the horizontal one, there is a moving canopy or curtain of sky at the edge of the Earth, through which only the fast-moving Birds (that is, souls) pass to the other firmament beyond the horizon. Its vertical form is represented by the world tree (or its analogue: the world pillar). The rot at the base (the excavated pit in the case of a pillar) leads to the underworld, and the upper branch of the trunk (the upper smoke hole in the case of a tree placed in a yurt) leads to the upper one.

The crossing is strictly regulated in tradition (in folktales, for example, it is subject to challenges) and dangerous for the mere mortal. Therefore, it could only be performed by selected, initiated persons for various purposes (e.g., helping souls to cross over, transcendental communication, healing, divination, magic, driving away evil spirits, etc.). Such persons were, among others, the Siberian shamans, or their Hungarian equivalents, the *táltos*. The journey takes place in a ritual state of trance. The drum as the main magical instrument (the fairy-tale equivalent of the steed, the *táltos*' horse - both are fed with embers), which evokes the ancient rhythm of the universe, is here a prominent element.⁴⁵

Finally, the gateway between the worlds is not unknown to Christianity, think of St Peter, the guardian of heaven. Furthermore, tradition has identified Virgin Mary with the "*Gate of Sky*", an attribute rooted in the ancient astral belief that at the winter solstice the Son of God is born in the cleft of the *Milky Way* (*Progenitress*), i.e., the sun rises.

3. Text sources

From the above, it can be seen that this syncretic worldview, which transcends time and culture, carries a rich range of meanings, which the composer further clarifies in the choice of texts, starting from the titles of the individual movements. Gabriela Coca, in her mentioned article, refers to the

⁴⁴ The winter and summer solstices were also called the gates of the year. Cf. Jankovics Marcell. *Op. cit.* See the chapter *The Gates of Sky*.

⁴⁵ Cf. Diószegi Vilmos. *Samanizmus (Shamanism)*, second edition. Terebess Kiadó, Budapest, 1998, Chapter VI.

fact that Terényi gave priority to lesser-known sources when composing his choral works.⁴⁶ We believe that in our case this statement is particularly true.

While the third movement was provided with a precise reference (Erdélyi Zsuzsanna: "*Climbing the mountain, down to the valley*"⁴⁷ nr. 3), the first two were left somewhat obscure by the designation "folk text". This is probably because the latter cannot be traced back to a single source. In a general sense, all three can be described as folk, and - in an archaic sense - sacral. Although they represent different aspects of the worldview expressed in the tree, and are historically and culturally linked to various strata, they are in fact spiritual sprouts of the same strain.

Below, we quote the texts of each of the three movements, and then discuss the question of sources and possible readings.

1st Movement: World Tree

„... at the gateway of hell
rises a large oak”

...

„Heavenly lady, mother of all
Heavenly lady,
Heavenly dome,
Heaven veil,
DIVINE TREE.

The world's resounding tree.

The branches are reaching heaven.

... surrounded with eggshells, resting in a meadow of diamonds...

We have not been able to identify the source, at least in this coherent form. All the concepts contained in it can be found in Jankovics' book, so it is possible that the composer himself compiled it. Its special feature is that it combines the archaic elements of shamanistic tree worship with the world of Hungarian folk tales.

⁴⁶ "Ede Terényi followed a road less travelled and was inspired by rare, little-known poems." In Coca Gabriela. "Terényi Ede kórusművészete" ("The choral art of Ede Terényi"). Ed. cit. p. 85.

⁴⁷ Erdélyi Zsuzsanna. *Hegyet hágék, lőtőt lépék* (*Climbing the mountain, down to the valley*), second edition. Magvető Könykiadó, Budapest, 1976.

At its center is the image of the cosmic ancestral mother (Heavenly Lady, Mother of All). The associated visual metaphors (Heavenly dome,⁴⁸ Heaven veil⁴⁹) refer to the so-called horizontal crossing points between sky and earth, mentioned earlier. The term DIVINE TREE⁵⁰ presumably denotes the imaginary pillar of the world holding up the sky, evolved from the image of the world tree, and whose earthly counterpart is the shaman tree⁵¹. The rest of the text evokes analogies and mythical fairy-tale moments preserved in Hungarian folklore, which can be traced back to shamanic roots, sometimes directly or indirectly related to the activity of the *táltos*. These include „the world’s resounding tree”⁵² associated with the “Divine tree”, which can also be understood as a musical metaphor for the world tree⁵³, and the image of the tree that reached the sky (“The branches are reaching heaven”).

The archaic text elements of the movement are framed by the opening and closing passages of a folktale, *The Brown Cow’s Son* (“...at the gateway of hell rises a large oak” and “...surrounded with eggshells, resting in a meadow of diamonds...”⁵⁴). They correspond to two distant points on the

⁴⁸ The tent is also a symbol of the sky, and its earthly counterpart is the yurt, the accommodation of nomadic peoples. Cf. Hoppál-Jankovics-Nagy-Szemadám [eds.]. *Jelképtár (Dictionary of Symbols)*. Ed. cit., pp. 188-189.

⁴⁹ According to Jankovics, in some Siberian peoples it corresponds to the silk skirt of the Milky Way goddess, the bottom of which waves up and down. Its analogy can be found in the moving sky tent. Cf. Jankovics Marcell. *Op. cit.*, p. 220.

⁵⁰ The capitalized form of the word here may refer to its archetypal (cosmic) antecedent, but it may also be a sign of cultic veneration, invocation or exaltation. Another name for the divine tree is the forked pole used to mount (or even anchor) the yurt’s roof structure, usually decorated with painted or carved world-tree motifs.

⁵¹ Terényi, in his aforementioned essay entitled Artists - or Shamans? adopts the legend of the Siberian Yakuts quoted in Jankovics’ book. In Terényi Ede. *Zene tegnap, ma, holnap (Music yesterday, today and tomorrow)*. Ed. cit., p. 24. Original source: Diószegi Vilmos. *A pogány magyarok hitvilága (The Beliefs of the Pagan Hungarians)*. Akadémiai Kiadó, Budapest, 1978, p. 93. According to this the first shaman, created by the Lord of the World, who dwells in the ninth heaven, grew a sacred tree opposite the door of his home: the *turu*, which has 8 branches. To commemorate this, every shaman on earth has his own *turu*, on which he travels to the upper world.

⁵² It appears, for example, in some versions of the Hungarian folk tales *Jankalovics, The Golden-Feathered Bird* and *The Hedgehog*, as an object of challenge to be obtained under dangerous circumstances. The hero is sometimes accompanied by a helper, who may have the characteristics of a *táltos* (e.g., Jankalovics).

⁵³ The “tree resounds”, the colours “turn into endless sounds”, the “lights into pure harmony” and all this into music - echoes Terényi’s earlier quoted essay (We are through sounds) the key concepts of Béla Hamvas and Katalin Kemény’ Csontváry study. In Terényi Ede. *Artists - or Shamans?* Ed. cit., p. 25.

⁵⁴ The ellipsis at the beginning and end of the two quotes refer to the timelessness of the story. See for example typical phrases like “once upon a time” and “they are still alive today, if they are not dead”.

world tree, between which the contests of the “good” and “evil” forces take place: the first is the underworld passage at the root, and the second is the various forks marking the meeting of the trunk and the sky, which in our case are divided into the spheres of silver, gold and diamonds. The eggshell, meadow of diamonds, as fairy-tale twists, signify not only the happy ending⁵⁵ but also the furthest place on the world tree. According to Jankovics, these two symbols “represent the outer shell of the stars of the universe.”⁵⁶ It seems thus, that it was important for Terényi - in all three movements, by the way - to emphasize the Hungarian aspects of the tree worship, so that this story also contains several elements related to the activity of a *táltos*.⁵⁷

The logical-narrative incoherence of the text shows its ritual nature and function.⁵⁸ One could also say that the words spoken and sung here are more like incantations (especially the invocation of the Heavenly Lady), that is, they are a means of bringing the shamanic ritual to life in an effective artistic way. This was most certainly the movement that the composer had in mind when he included this 1996 version under the name of Ritual in *The Gates of Sky* trilogy (2003) as its first part.

2nd Movement: Soul Tree

In the center of the round woods,
Is a grieving cemetery,
There is my darling's house,
Where red roses grow.

I have planted those flowers,
Watered them with my tears.

In the center of the round woods,
Live two pretty birds.
If I could catch one of them,
I would close it in my heart.

⁵⁵ For Jankovics, the eggshell symbolizes the fairytale fulfilment of love. In Jankovics Marcell. *Op. cit.*, p. 50.

⁵⁶ Idem, pp. 198-199.

⁵⁷ Such is the case of the figure of the *táltos* cow, the fight with the bull, etc. Cf. Diószegi Vilmos. *Samanizmus (Shamanism)*, second edition. *Ed. cit.*, pp. 5-6.

⁵⁸ According to Vilmos Diószegi, improvisation is common in shamanic ceremonies. Cf. *ibid.* See Dramatic play: the shaman's “journey” subsection.

Its source is two old-style folk songs from Szeklerland that begin with the same text. The first six lines are part of a soldier's song⁵⁹ from a Kallós⁶⁰ collection, which the composer may have known from an audio record⁶¹. The last four are from a Bartók collection⁶², which appears in its entirety.

The choice is likely to have been influenced by several factors. Since Terényi also made use of their melody⁶³, compositional considerations seem to be primary, but at the same time this region had not only musical but also symbolic significance⁶⁴, as in the case of the following movement. The starting point could have been Jankovics' book, who quoted a version of the text⁶⁵ and later expressed his thoughts on the amorous and even erotic aspects of the forest theme.⁶⁶ Terényi's concept seems to point in a somewhat different direction, at least as indicated by the title of the movement and the dialogue-like linking of the two texts.

If we consider the threefold worldview expressed in the tree symbol, the analogy of which seems to be reflected in the structure of the work, the second component, the trunk, would be the equivalent of human life. Without denying the cultural impact of the secularization observed in the historical development of this topic, in this case we must consider the title (soul tree) as a guiding principle. The concept, as explained earlier, carries the double syncretic manifestation of the soul (or spirit) in the interconnected earthly existence of the human body and the tree that is connected to it. It is worth mentioning here the interpretation of the ethnographer Vilmos Tánzos, who discusses the forest as a symbol in two approaches. According to the first

⁵⁹ Lunca de Jos - Trei fântâni (Ciuc), July-August 1962. Informant: Károlyné Oltyán, Teréz Páll. Source: https://library.hungaricana.hu/hu/view/ZTI_AP_04641-04670. Accessed 9 July 2023.

⁶⁰ Zoltán Kallós (1926-2018), a prominent Transylvanian ethnographer and folklorist.

⁶¹ In several of his writings he has confessed his passion for collecting records and listening to music. In one of them, he gave an account of another Kallós-album related to the third movement, so it is possible to have known the 1988 disc entitled *Vágják az erdei utat. Erdélyi katonadalok (They cutting down the forest road. Transylvanian Soldier's Songs)*, that contains the folk song recording in question. Source: http://album.hagyományokháza.hu/album/felvetel_show.php?id=17714. Accessed 9 July 2023.

⁶² Racu (Csík County), July 1907. Source: <http://systems.zti.hu/br/hu/search/12918>. Accessed 9 July 2023.

⁶³ To the best of our knowledge, this is the only clearly identifiable borrowed melodic material of the choral work.

⁶⁴ As became clear from Bartók's early collections, the Szeklerland region preserved the best the most ancient (e.g. pentatonic) layers of Hungarian folk music.

⁶⁵ The folk song with this beginning line has survived in many textual and melodic versions not only in Transylvania, but also in the present Hungary.

⁶⁶ See the chapter "Ezt a kerek erdőt járom én" ("I walk this round forest"). In interpreting folk songs in this direction, he relied mostly on the works of Béla Bernáth. Cf. Bernáth Béla. *A szerelem titkos nyelvén (In the secret language of love)*. Gondolat Kiadó, Budapest, 1986.

one, it is “the sanctuary of nature, *the scene of initiation*, the place of transition to another state of soul, *i.e. death*.”⁶⁷ On the second, he writes: “The symbolism of the forest also has an erotic aspect. This rich and mysteriously lyrical symbolism is created by the simultaneous presence of two archetypal images: on the one hand, the forest is a closed place, a symbol of intimacy and happiness, and on the other, by its vegetal nature, a symbol of life and fertility.”⁶⁸ Later, reflecting on Béla Bernáth’s sexually explicit interpretations (referring to genitals), he adds, “It is undoubtedly true that the basic orientation of the forest symbolism is erotic, but one can hardly agree with such a »clear translation« of the language of symbols.”⁶⁹

In our view, the texts chosen for this movement are more personal expressions of the pain felt over the passing and the unattainability of love, embedded in natural imagery. In both cases, the lyric self is a woman⁷⁰. The first folk-text excerpt is about the grief over a loved one (“my darling”) who probably died in the army. The “house” here represents the grave⁷¹, the red roses growing on it correspond to her lover whom she weeps for⁷² and cherishes his memory (“Watered them with my tears”). The round woods here refer rather to enclosure, in a temporal sense to irrevocability (the phrase is in the past tense). If we relate the second song’s text to the first, the bird in the context of the woods may be a male symbol⁷³, but here it is probably more the expression of the soul’s freedom (which is not limited by the enclosure of the round woods), even if it’s formulated in the context of desire.

⁶⁷ Tánczos Vilmos. *Folklórszimbólumok* (Folklore Symbols). Kriza János Néprajzi Társaság, Kolozsvár, 2006, p. 197.

⁶⁸ Idem, p. 198.

⁶⁹ Ibidem.

⁷⁰ In fact, the feminine quality, even if it takes different forms of expression, is common to all the movements.

⁷¹ As a feminine principle, it is reminiscent of the womb, here associated with concepts of eternal refuge and rest (final resting place). Cf. Pál József - Újvári Edit [eds.]. *Szimbólumtár. Jelképek, motívumok, témák az egyetemes és a magyar kultúrából* (Dictionary of Symbols. Symbols, Motifs, Themes from the Universal and Hungarian Culture). Balassi Kiadó, Budapest, 1997, p. 158.

⁷² The rest of the folk song, which consists of six sections, is mostly about longing for the loved one and the never-ending lamentation.

⁷³ Cf. Tánczos Vilmos. *Op. cit.*, p. 198.

3rd Movement: Life Tree

... Blessed Virgin Mary with her blessed child departed,
in her white veil,
With three candles to the holy church to celebration,
On the way she met with women bearing ill breezes,
Blessed Virgin Mary asked where they went,
We are headed towards the bosom of the Rose
- what sort of name is this, perhaps is diseased –
Let's wilt his heart, his liver, clot his red blood,
Turn around, turn around, don't go to the bosom of the Rose
Don't wilt his heart, his liver,
Don't clot his red blood,
Go to the botton of the ocean,
There you find your laid table, your dinner,
I will be here tomorrow noon,
I will tie your stalls,
For the Rose to remain pure, like a new-born,
Mary gave him to this world, amen.

...

I surround him with a candle... I light it, I place two this way, I light one and
I tell a verse, then I put out the first one, light another one, repeat it nine times,
until I finish the three verses three times, therefore every vers nine times...

Jankovics repeatedly refers to Zsuzsanna Erdélyi's work⁷⁴ mentioned above, a volume of archaic folk prayers, mainly to illustrate how the ancient representations of wood were incorporated into the symbolism of the Christian culture. This book was not new to Terényi, but the disc⁷⁵ that brought this special repertoire within earshot was. He recounted the experience in an essay ("*Lord, have mercy on us*") in 1994. We quote an extract from it:

"A former student of mine surprised me with a beautiful disc: István Pávai personally brought me the folksong collection entitled *Hungarian hymns and prayers from Moldavia*, edited by him and selected from the collection of Zoltán Kallós. I was very pleased to receive the disc, in fact this is the first time I have heard such a series of recordings. I have been using Zsuzsanna Erdélyi's outstanding book for a long time. I also keep in my memory the beautiful appreciating words of Ferenc Juhász: »I call these

⁷⁴ Erdélyi Zsuzsanna. *Op. cit.*

⁷⁵ *Lord, have mercy on us! Hungarian hymns and prayers from Moldavia*. [Collected by Kallós Zoltán. Edited by Pávai István.] Pentaton, ST-CS 0309 record. Târgu Mures, 1993.

prayers, which the people have lived, and which have lived secretly in our people for centuries, like the most luminous layer of our folk poetry. And their beauty and power are not only in their content, but also in their language, for when I hear them, I am so powerfully moved by the beauty, courage, purity and vision of my people's spoken language that I can only smile and weep sweetly in my poet-heart, amazed and ashamed, like in the music-vortexes and blazing visions of Béla Bartók».

[...] while listening to the album - I was amazed and ashamed to discover in my musician heart the spiritual swirls of a hitherto hidden world, the fervent confessions of faith, the infinite subtlety of the inner ripples of a man who turns inward. For these prayers and supplications are strictly interior. They are not recited in the context of the liturgy but are at most imaginatively associated with it. They are not formally accepted or distributed. They have remained the innermost secrets of the soul, of souls to this day.”⁷⁶

The semantic field of the third movement's title is related to the source of life emanating from the higher world, evoking the visual analogy of the canopy, where the branches of the tree meet the different layers of the sky. As mentioned above, the *arbor vitae* (tree of life), as one of the trees of paradise, became increasingly identified with the tree of the cross (*lignum vitae*) from the Middle Ages onwards, and thus became a symbol of redemption through suffering and the promise of eternal life.⁷⁷ This actually makes shamanic journeys on the world tree meaningless, which eventually gives way to prayer. But the former beliefs have not completely disappeared. As Erdélyi writes of the praying elders: “With words, prayer, singing and chanting, they could set up a ladder. They would climb frequently on it because they often had a reason to. In the end, they got so into it that were »almost flying like a thought«. The thought flew, but the body stayed on the ground.”⁷⁸

Although Christian salvation history has changed over the millennia the very foundations of the old faith, the beliefs of the past, preserved in the depths of the popular psyche, have to some extent resisted the attempts of the church to fully enforce its dogma. The common man had to cope with the problems of everyday life and the fears of his helplessness, for which religion offered only a partial solution. This unmet spiritual need led them to turn eagerly to heavenly help outside the Church, above all to Jesus Christ and the Virgin Mary, whom they saw as the main patrons of their self-defence practices handed down by their ancestors. All of this was put together in a sung or spoken folkloric lyric, highly layered in its historical motifs, concise

⁷⁶ Terényi Ede. *Zene, költői világ (Music, Poetic World)*. Grafycolor, Cluj-Napoca, 2008, p. 254.

⁷⁷ Cf. Erdélyi Zsuzsanna. *Op. cit.*, p. 518, footnote 146.

⁷⁸ In idem, *Introduction*.

and archaic in language, with a central theme of the evocation of suffering and the underlying hope in caring love.⁷⁹

It could even be surprising that Terényi has chosen from among the texts that preserve the most the pagan memories and practices, which were collected also by Kallós in 1971 (informant: Jánosné Harangozó, Margit Bartos, 70 years old) in the same Moldavian Csángó village of Lespezi, from where part of the material of the previously mentioned disc originates.⁸⁰ Erdélyi, according to its stratification classifies it as a mixed (pagan-Christian) one, and by its function it considers to be a rune⁸¹. However, in her book she also discusses the similarities and differences between prayer and rune.⁸² Szilvia Takács also draws attention to the fact that it is not always possible to draw a clear line between the two, so she uses the concept of epic rune for certain intermediate instances.⁸³ The epic frame is also present in our case, but because of the function given by the informant (Seizing the scare⁸⁴) it is rather a rune. (True, the text ends with a clause followed by the word amen.) Erdélyi makes the following clarification about the latter: “A highly

⁷⁹ Ibidem.

⁸⁰ Erdélyi's volume contains three of these prayers. The text in question is not on the disc, but is available in audio form in the database of the *Folk Music Collection* of the Institute of Musicology of the Hungarian Academy of Sciences: <https://zti.hungaricana.hu/en/audio/8533/>. Accessed 16 July 2023.

⁸¹ As a magical form, the rune has been widely used in several areas of everyday life in order to attain positive or negative influence. Thus, it has a somewhat similar role to that of shamanic rituals (e.g. warding off evil, healing, protection, etc.). The essential difference, however, is that it is less commanding or ecstatic, based more on a belief in the magical power of the words. Cf. Ortutay Gyula [ed.]. *Magyar Néprajzi Lexikon (Hungarian Ethnographic Lexicon)*, Volume IV. Akadémiai Kiadó, Budapest, 1981, pp. 304-305.

⁸² “In the people's consciousness, the identification of prayer and rune is almost natural, since both have their origin in the belief that the word has a special power to influence supernatural forces. As our historical examples show, certain elements of the rune and prayer texts can overlap. The difference lies in the manner of recitation and the use of stylistic forms to achieve the desired purpose. In the rune, the desired purpose is achieved by the will, the compelling force of the speaker towards the person addressed, and this is what the imperative forms are for. In prayer, on the other hand, there is a request, the fulfilment of which requires the will, the intention, the love of the higher power addressed, flowing from the praying to the prayer.” In Erdélyi Zsuzsanna. *Op. cit.*, p. 321.

⁸³ Cf. Takács Szilvia. *A nyelvi mágia eszközei az epikus ráolvasó imádságokban (The Tools of Verbal Charms in Epic Prayers)*. Doctoral dissertation. Eötvös Loránd Tudományegyetem, Bölcsészettudományi Kar, Budapest, 2004, pp. 108-109. In the following, the structure and meanings of the text are described based on this work.

⁸⁴ The Hungarian word “kerítés” suggests a ritual possession (to enclose something), in our case the forces that cause disease. Cf. Tánczos Vilmos. *Nyiss kaput, angyal! Moldvai csángó népi imádságok. Archetipikus szimbolizáció és élettér (Angel, open the door! Archetypal symbolism and life space)*. Püski Kiadó, Budapest, 2001, p. 100.

archaic and rare variant of text for encountering and dismissing the disease demon.”⁸⁵

Based on Takács’ analytical model, we find in it the tripartite spatial structure characteristic of the medieval worldview (1. sacral space: the holy church, 2. “land of the curse”: bottom of the ocean, 3. earthly life space: human body); we can also discover the timelessness of the sacral dimension (the making present of some sacred event to erase the causes of an undesirable situation existing in time – here: illness). Participants: the healer-benefactor (the Blessed Virgin Mary), the women embodying the evil spirit, the sick person or animal, the person who casts the rune (“I surround him with a candle ...⁸⁶).

The text can be divided into the following moments, content, and plot units:

Table 2

A	Origin, delimitation	Character, plot description	Attributes
a1	„Departed”-formula	The Virgin Mary goes to church with her holy son to attend the mass.	She is wearing a white veil, holding three candles.
a2	The encounter	With the women of destructive power.	They bear ill breezes.
a3	Question, interrogation	Where are you going?	
a4	Answer	Towards the bosom of the Rose [...] Let’s wilt his heart, his liver, clot, his red blood.	
D	Imperative		
d1	Command	Turn around, turn around...	
d2	Ban	Don’t go the bossom of the Rose...	
E	Misleading	Go to the bottom of the ocean...	
F	Threats	I will tie your stalls...	
I	Clause	For the Rose to remain pure, like a new-born, Mary gave him to this world, amen.	

The epic framework of the third movement’s text

⁸⁵ Erdélyi Zsuzsanna. *Op. cit.*, footnote 101, p. 508.

⁸⁶ This concluding passage was given at the collector’s request, in which the informant details the performance of the ritual.

In our view, several factors may have played a role in Terényi's particular choice of text. On the one hand, as we have read, he was fascinated by the beauty of the Csángó⁸⁷ dialect as he experienced in its sounding reality, and by the pure and sincere, sometimes dramatic devotion to God behind the prayers. Secondly, he may have felt the relevance of its archaic and ritualistic features, which serve as a unifying factor for the work as a whole. (If you like: they approach the meanings carried by the world tree in an organic way, signalling that in sacrality, roots are as important as trunk or canopy, in a historical and spiritual sense.⁸⁸) Thirdly, he also makes a statement of faith in eternal life as the conclusion of the work, indicating that ascension is only possible through the redemption of Christ. It is not so much a synthetic trinitarianism in the - theologically conceived - Dantean sense that prevails, but rather the unifying force of the different phases of organic faith development. And the ritual character of all this points to the importance of experience, in which, as we will examine in our next paper, music can play a primary role.

Partial conclusions

Thanks to Terényi's many disciples, for whose kind help we are grateful, and to the rich statements of the author, we consider that the most important data concerning the history of the origins of *The Gates of Sky* are relatively well available. In addition to the difficulties of dealing with primary sources, the greatest challenge for the researcher is the composer's bewilderingly complex and multifaceted way of thinking and worldview, which - at least in the case of the present work - goes far beyond purely musical issues, so that the real conception of the message can only be reconstructed in traces. The creative sensibility that we have noted in another study about his essays,⁸⁹

⁸⁷ Hungarian ethnic group of Roman Catholic faith. They live mostly in Moldavia region of Romania (especially Bacău County).

⁸⁸ We quote in this respect his motto for the third movement of the Seven Towered-Castle, entitled *The Reflection of Roots*: "The canopy of the tree opens its branches and leaves to the SKY with delight, but what would its proud radiance be without the ROOTS that open out to the depths. Beneath the glass of our imagination, we see the roots of the tree, the ROOTS OF THE WORLD-TREE." In Terényi Ede. *A hét torony (The Seven Towered-Castle)*. Grafycolor, Cluj-Napoca, 2012, p. 89.

⁸⁹ "The living in the moment, as a continuous pursuit, is as much a mode of approach as it is a frequent (if not the most frequent) subject of his writings. His essays show him not as a dreamer locked in his room, but as a thinker who breathes with the times, keeping all his senses on the very pulse of the present. His refined hearing, his colour vision, his affinity for nuance and his extraordinary openness make him a highly sensitive barometer of his times." In Fodor Attila. "Zenén innen, zenén túl – Terényi Ede az esszéíró" ("Music Hither and Beyond - Ede Terényi the Essayist"). Ed. cit. p. 50.

as it turned out for us, is even more important in the process of composition. In the case of the present work, the passion and care with which he approaches his chosen subject is certainly remarkable. It would be impossible to list all the impulses that vibrate in the conception of *The Gates of Sky*. We have tried to mention and contextualize the discoverable part of these in this paper without claiming completeness. In a forthcoming study, we will examine in detail the way in which the poetic message takes a musical expression and thus adds new layers of meaning.

Translated into English by Attila Fodor

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INTERFERENCES BETWEEN TRADITION AND MODERNITY IN THE SYMPHONIC AND CONCERTO WORKS BY ADRIAN POP – (2) *ETOS I*

PAULA ȘANDOR¹

SUMMARY. The present study is part of a series of analytical approaches undertaken on the symphonic-concertant oeuvre of Cluj composer Adrian Pop. Following the chronological order of the works and keeping as a reference their common source of inspiration – namely the Romanian folklore –, the conclusion seeks to highlight the way in which the composer's individuality relates to both the trends of contemporary language and the European cultured musical tradition, without attenuating the signs of the local stylistic matrix. Starting from the melody of a Miorița from Sălaj, whose typology will prove crucial in rendering the Blagian concept of the undulating plain, the composer uses traditional means – in particular the timbral essences and effects specific to folk organology – or contemporary techniques such as spectralism, texturalism, heterophony, to capture both the descriptive aspects of the idyllic universe and the archaic, archetypal, timeless and, last but not least, tragic essences of the philosophical and literary source. The symphonic discourse established at the level of the three main sections of the work follows a path of almost organic development, from the cellular-motivic elements that anticipate the Miorița theme, engaged in homogeneous, pulsating, diaphanous, or extremely dissonant textures, to the unique moment of virtuosity of the two semantroms in the central section and, finally, to the display of the original melody in juxtaposition, or superimposition with its inversion, in a tableau dominated by the ascent and descent of the flocks of sheep.

Keywords: folklore, melody, variation, evolution, texturalism, heterophony, spectralism, timbrality

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Adrian Pop. Originality sources and resources

The way the composer from Cluj Adrian Pop relates to the local folklore reveals a deep knowledge – facilitated by the thorough study of folklore in the field, archives and treatises – of its beauties and meanings, at the level of detail – traditions, marks of the ancient repertoire “reverberating about the numerous connotations of times, roles and feelings”² – as well as in the macro, philosophical-poetic perspective of the Blagian “myoritic” space – “high and indefinitely undulating space-matrix, endowed with the specific accents of a certain sense of destiny”.³ The connection with the Romanian ethos meets, in the work of the Cluj author, the ingenuity based on mastery, generated by a “mind fascinated by balance, tradition and classicism”⁴, as well as by an “inquisitive intelligence”⁵, manifested both in the processing of folkloric quotations and in the pieces written “in popular style”.

The use of specific techniques of language or folk organology – in works such as *Gordun* for solo cello, whose title refers to the low part of the traditional peasant string ensemble, specific to Transylvanian folklore, or *Țiituri* for violin and cello, with a direct reference to a typical accompaniment used in traditional Romanian fiddlers’ ensembles (“tarafuri”) –, often in an unusual synthesis with other stylistic tendencies – such as the Western European, neo-baroque (in the suite *Star Songs*) –, is successfully doubled by the presence of modern principles of writing or discursive elaboration. In this respect, we would mention the heterophonic technique – essential in underlining the satirical character of the “Reason Carol” *Vine hulpe di la munte* for mixed choir – or the obvious allusions to spectral procedures that can be identified in the economy of the piece *Gordun* for cello and so on.

Representative in terms of the fusion of Romanian folkloric background and contemporary trends is Adrian Pop’s symphonic-concertant corpus: the strong improvisatory character of the *Concerto for cello and orchestra* (dated 1975)⁶ is built on the variational principle and the numerous possibilities of sonorous articulation of the solo instrument; *Etos I* (*Ethos I*, 1976) stands out

² Pop, Adrian, *Etos I* for orchestra, Presentation U.C.M.R.

³ Blaga, Lucian, *Trilogia Culturii* (*The Trilogy of Culture*). Humanitas Publishing House, Bucharest, 2011, p. 141.

⁴ Dediu, Dan. *Meșteșugarul dibaci: Adrian Pop* (*The Skilful Artisan: Adrian Pop*). In *Siluețe în mișcare. Eseuri despre compozitori români* (*Moving Silhouettes. Essays on Romanian Composers*). Muzicală Publishing House, Bucharest, 2021, p. 177.

⁵ *Ibidem*.

⁶ A detailed analysis of the work is available in *Studia UBB Musica*, LXVIII, Special Issue 2, 2023 (p. 377 – 412). DOI: 10.24193/subbmusica.2023.spiss2.24.

See: Șandor, Paula, *Interferences between Tradition and Modernity in the Symphonic and Concerto Works by Adrian Pop – (1) The Cello Concerto*.

for its archaic timbral effects, but also for the textural iridescence that outlines the contours of the Romanian wavy plain, following the expressive intention “of making the ancestral voice resonate by the means of contemporary symphonic language”⁷; *Solstițiu* (*Solstice*, 1979), a symphonic work based on a “sun carol” from Bihor, represents, according to Sofia Gelman, “a continuation of the composer’s preoccupations in *Ethos I*”⁸, referring in particular to the heterophonic technique which, “combined with other procedures, contributes to the complex articulation of the work’s structure”⁹; the three contrasting movements of *Triptic* (*Triptych*, 1997, rev. 2018) – part of a ballet music project – recreate, one by one, different aspects of the 19th century Transylvanian world by means of a modal-chromatic language “anchored in contemporaneity”¹⁰ and a discourse configured on the basis of the generative motifs; the most recent work – the suite *Hore* (2018, rev. 2023) – just performed on 9 September 2023 at the “George Enescu” International Festival, also with a choreographic background, keeps the melody in the foreground, but although it is built on “authentic folkloric elements” it seems to be “most often based on freely inspired musical ideas, which nevertheless preserve the reflections of a more overt or veiled popular character”¹¹.

The extraordinary success enjoyed by *Ethos I* (*Ethos I*, 1976, rev. 1984) – the symphonic opus that won the Union of Composers Award (1978) and the UTC Award (1984), being performed in the seasons of most Romanian orchestras (“George Enescu” Philharmonic Bucharest, National Radio Orchestra, “Transylvania” State Philharmonic Cluj-Napoca etc.), as well as those abroad (Staatskapelle Dresden, Szeged Philharmonic – Hungary, San Remo Symphony Orchestra – Italy) – is confirmed by the press of the time, as well as by later references, which appreciate the poignancy of Romanian folkloric essences – the music being built on a “Miorița” melody from the Sălaj region – and the convincing power with which the composer uses the “grammar of modern music”¹².

Thus, in a novel way, the suggestions of the melody “together with the unspoken but pervasive meanings that derive from its function and ethos, imbue the substance of the piece at all levels – from intonational microstructure to harmonic «alluviation», from dynamic breathing to timbral colors, from the

⁷ Pop, Adrian, *Ethos I* for orchestra, Presentation U.C.M.R.

⁸ Gelman, Sofia, *Adrian Pop*. In *Muzica Journal*, no. 2 / 1985, p. 16.

⁹ *Ibidem*.

¹⁰ Banciu, Ecaterina, *Archetypal Ethos: „Triptic” (Triptych) by Adrian Pop*. In *Studia UBB Musica*, Issue no. 2 / 2016, p. 272.

¹¹ Pop, Adrian, *Hore* for orchestra, Presentation U.C.M.R.

¹² Hofmann, Alfred, *Revenirea lui Vladimir Orlov (The Returning of Vladimir Orlov)*. In *România Liberă*, Bucharest, 16.03.1991.

rolling and interweaving of the melodies to the poetic meaning, marked by a lyricism with a restrained funeral note, which begins in premonition and ends in atonement, on a path of incessant ups and downs, in the suggestion of that space which Lucian Blaga called «myoritic».”¹³

Adrian Pop. *Etos I* (*Ethos I*, 1976, rev. 1984)

Although it is not based on a declared programme, the symphonic discourse of the work, conceived as a monolith, integrates – according to the composer’s explanations – three large sections that “let one glimpse in its structure a succession of images, all of which come to outline the content of an archaic world of shepherds”¹⁴. This is overlaid by the myoritic space of the “undulating plain”, outlined “by a series of sound waves resulting from accumulations / rarefactions within the musical parameters”¹⁵, and the folkloric essence of the work is complemented by the resonances of an authentic Romanian melody from the ancient repertoire of Transylvanian carols, a “Mioriță” from Sălaj used in various juxtapositions.

As in the whole creation of the Cluj composer, timbrality is given a significant importance in rendering the aesthetic and expressive valences of the piece, and the elements of popular organology ensure, besides the other aspects of symphonic writing, the identity of each segment: “the first section evokes pastoral whistles”¹⁶ and is under the imprint of the natural harmonies of the alpenhorn, while the middle section is made up of the virtuoso dialogue of two semantroms (traditional instruments of the Orthodox church), and the third section has as its “dynamic and expressive pattern the appearance of flocks of sheep ascending and descending mountain slopes”¹⁷. The novelty of *Etos I* lies precisely in the way the composer, using contemporary language techniques – such as heterophony, spectralism and texturalism – creates a “quotation processing” unique in Romanian symphonic creation.

Section I (m. 1 – m. 95) previews, along two secondary segments – A (m. 1 – m. 43) and B (m. 44 – m. 95), contrasting agogically and in writing – the melodic outline of the Miorița theme, as well as its funeral echoes. The

¹³ Pop, Adrian, *Etos I* for orchestra, Presentation U.C.M.R.

¹⁴ *Ibidem*.

¹⁵ Sandu Dediu, Valentina, *Muzica românească între 1944-2000 (Romanian Music between 1944-2000)*, Editura Muzicală, Bucharest, 2002, p. 130.

¹⁶ Sîrbu, Anca, *Adrian Pop sau despre ideal în muzică (Adrian Pop, or about the music ideal)*. In *Actualitatea muzicală* Magazine, no. 4 / 2017, Uniunea Compozitorilor și Muzicologilor din România, p. 35.

¹⁷ Pop, Adrian, *Etos I* for orchestra, Presentation U.C.M.R.

introduction into the archaic world is gradual, starting in *pianississimo*, on the *tranquillo* background, by the suspended chime, over the ison of which are installed, in the string compartment (violin, viola and cello), duration pedals and the minor second cell (F – E) generated by the alternation of the parts, during the first 10 bars. In fact, the musical universe of this segment is constituted according to the natural resonance of the G tone in the high octave, the composer using the spectral technique “in intonational-generalizing combinations of the popular melody”¹⁸, which significantly contributes to the rendering of the undulation feeling, generated not only by the fluidity of the discourse – amplified by the alternating accentuation of the melodic pillars in each of the string parts – but also by the various forms of sound articulation, i.e. *al ponticello* (bow stroke near the gag, with sound), *sul ponticello* (bow stroke on the edge of the gag, without sound), or the *sliding of the bow along the string*¹⁹. The incipit thus offers a “sample” on a smaller scale of the “oscillations” that later symphonic development experiences at the macro-structural level.

E.g. 1

ETOS I

ADRIAN POP

The image shows a musical score for 'ETOS I' by Adrian Pop, measures 5 to 10. The score is for strings (Violini I & II, Violenze, Violoncello, and Violoncello). It shows a 'Minor 2nd and timbral oscillations on pedals (m. 5 – m. 9)' and a 'Semi-candential cell on F'. The score includes dynamic markings like ppp, pp, and p, and articulation markings like 'sul G', 'sul ponticello', 'al ponticello', and 'al niente'. A green box highlights the semi-candential cell on F in measure 9.

**Minor 2nd and timbral oscillations on pedals (m. 5 – m. 9).
Semi-candential cell on F**

¹⁸ Popovici, Fred, “*Etos I*” de Adrian Pop (*Ethos I* by Adrian Pop). In *Muzica Journal*, no. 7 / 1979, p. 10.

¹⁹ Pop, Adrian, *Etos I. Partitura* (*Ethos I. The score*), Editura Muzicală, Bucharest, 1983, p. 3.

The second oscillation is “concluded” in m. 10, giving way to generally descending lines – which are also recognizable in the original melody – engaged in heterophonic writing. The timbral palette is gradually complemented by alternations between flageolet and usual sounds, but also by successive interventions of horns in F with *bouché* effect (m. 22), contrabass (m. 24) and timpani (m. 25), which assert themselves through short, dissonant, aleatoric motifs, slightly enlivening the generally descending, conclusive course of the first “wave” in the initial A1 segment. Again, the moments of suspension on the descending minor 2nd cell – invested with a semi-cadential role (m. 27 - m. 28) and of delineation of the component phrases – stand out.

E.g. 2

Conclusive path of the first wave of accumulation-decrease in the A segment.
Semi-cadential cell in m. 27, 28, on G

The transition to the second stanza of the first segment – A2 (m. 28 with *Auftakt* – m. 44) is also made through the semi-cadential cell, consisting of “the same play of harmonics (more explicitly ordered than in the first section – in their appearance, following the series of odd numbers)”²⁰ but revolving around the E flat note. The free dialogue of the woodwind players is noticeable, initiating archaic motifs ornamented by apoggiaturas or mordents, after which they engage in a free, *legatissimo* polyphonic weave whose generally ascending direction is dictated by brief fragments of chromatic scale. The segment evokes, by its timbral specificity, but also by the arrangement of melodic ornaments in the form of *apoggiaturas*, the sound of the pastoral whistles, on the background of which is introduced the first textural section consisting of *ostinato* layers, placed in polyrhythm, of the string parts, in the second segment B (m. 44 – m. 94).

At the beginning of Phase 1 (m. 44 – m. 69) in Segment B, the orchestral writing is delineated by two planes: the main one – dominated by the presence of the woodwind players, who continue to render the dialogue of the whistles (flute-oboe-clarinet), while the bassoon pedals are converted, as they experience a dynamic amplification, into veritable echoes of the alpenhorns –, and the secondary, accompanying one, which brings back the pulsating sensation through the overlapping of homogeneous layers, repetitive at the perceptive level, but undergoing an organic evolution through variational techniques, melodically, and with the help of rhythmic progressions. The undulations are also present here, the melodic patterns (alternations of notes or the circular, repetitive structure of the component cells in the figurative lines) proving to be extremely suggestive in delineating the “myoritic” plain.

²⁰ Popovici, Fred, *Op. cit.*, p. 10.

The musical score is divided into two systems. The first system (measures 44-46) features Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Violins (Vni). The second system (measures 47-49) features Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), and Violins (Vni). The bassoon part is highlighted with a blue box in both systems, showing a continuous, undulating line. The flute, oboe, and clarinet parts are highlighted with a green box in the first system, showing a whistle-like effect. The violin parts provide a polyrhythmic accompaniment. Dynamics include ppp, p, and pp.

Developmental segment B, Phase I. Whistle (flute, oboe, clarinet) and alpenhorn (bassoon) effects. Polyrhythmic accompaniment / textural layer – undulations (m. 44 – m. 47)

Shortly after the beginning of the section, the entire orchestral apparatus gradually merges into a welded and voluble sound layer, anchored by the bassoon pedals, which continue to evoke, at certain moments of the

discourse, the sounds of the alpenhorns, and the successive interventions – as the writing becomes denser (significant in this sense are the divisions in the strings compartment) – of the wind players (also in divisions), who present themselves in a dual role: through sound accents and as part of the texture.

In conjunction with the timbral expansion in the area of the brass and percussion (timpani – m. 63), there is a clear dynamic amplification in the overall sound, although at a microstructural level one can observe, in accordance with the idea of the all-pervading “undulation”, an alternation of low and medium dynamic steps throughout the first bars of the phase. As the climax approaches, however, anticipated by the insistent trills of the string section, the *crescendo* is irreversible.

Dynamization is achieved, here too, by means of sound articulation techniques, the *frullato* interventions and *glissandos* on harmonics of the horns (m. 63 – m. 64), as well as the oscillating *glissandos* (descending / ascending) on the timpani anticipating the climax of the phase (m. 65 – m. 69), which concludes the texture with a chordal overlay in duration pedals, on trills, in aleatoric harmonic *glissandos* represented through modern graphism on the horns (m. 65 – m. 68) and on the *frullato* background gradually established in the entire wind section. The textural aspect is preserved throughout the climax, with expressive accents, rapid increases and decreases making their appearance in an “imitative polyphonic” manner, without however affecting the inner metrical-rhythmic regularity and overall sonorous homogeneity.

The image displays a page from a musical score, specifically Segment B, Phase I. The score is written for a large orchestra. The instruments listed on the left are: Fl. (Flutes), Ob. (Oboes), Cl. (Clarinets), Fg. (Bassoons), Cor. (Cor Anglais), Tr. (Trumpets), Trb. (Trombones), Timp. (Timpani), Vni. (Violins I), Vni. II (Violins II), Vle. (Violas), Vlc. (Violoncellos), and Cb. (Double Basses). The Cor Anglais section, consisting of three staves, is highlighted with a red rectangular box. The music features complex articulation techniques such as *frullato* (trills), *trills*, and *glissandos*, as well as aleatoric layering of the horns. The score is marked with *ff* (fortissimo) and includes various dynamic markings and performance instructions. The page number 13 is visible in the bottom right corner.

Segment B, Phase I. Harmonic culmination dynamised by sound articulation techniques (*frullato*, *trills*, *glissandos*) and aleatoric layering of horns (m. 66 – m. 48)

If in the first phase the textural layer is based on the process of repetitiveness in polyrhythmic layers, the second phase of the evolving segment B (m. 69 – m. 81) – which abruptly follows the moment of climax – fully displays the syntony – that quality inherent to textures, “which appears as a result of the association of several sounds, which are therefore perceived together”²¹. The first major element in the creation of the textural sound effect is the *cluster* – found in the divisions of the violin part and accentuated by duplication in the other string parts – which, through sonorous agglomeration, i.e. through “the superimposition of too many foreign chordal sounds, produces excessive dissonances which make the constituent elements relatively indistinguishable”²². The second particular element in the creation of the texture is given by the dynamization of the *clusters* by means of continuous *glissandos* in *legatissimo*, which follow the oscillating direction – ascending / descending, respectively *ppp* / *poco f* of the sound magma and facilitate, through prolongation, the customization of the static window²³, “given by the effect of the prolonged suspension of a syntonic sound conglomerate”²⁴ (the rests in measures 70 and 76, of great dramatic effect, do not significantly “affect” the unitary perception, as a block, of the segment). The use of suspended cymbals – whose timbrality and somewhat undetermined pitches (typical to complex sounds and noises) enhance the “welding of texture” – also contributes to the degree of syntonic fusion of the music.

²¹ Cozma, Andrei, *Texturalismul sau sintonia muzicii din cea de-a doua jumătate a secolului XX (Texturalism or syntony of music in the second half of the 20th century)*, Editura Muzicală, Bucharest, 2019, p. 13

²² *Ibidem*, p. 26

²³ According to the theorisations of composer Dan Dediú (*O teorie a “ferestrelor” muzicale / A theory of “musical windows”, 2006*), musical windows are structural units homogenised by relationships of sonic or architectural parameters, and Andrei Cozma, in *Texturalism or the tuning of music in the second half of the 20th century* (Ed. cit., p. 51), describes them in direct correspondence with “the semantic units specific to texturalism”.

²⁴ Cozma, Andrei, *Op. cit.*, p. 55

I Timp. *pppp* *pp* *gliss. continuo* *II Ptto sosp.* *mp* *p*

gliss. continuo, legatissimo *ppp* *vibr.* *ppp* *poco f*

I 1-6 *sub. ppp* *gliss. continuo, legatissimo* *vibr.* *ppp* *poco f*

Vni 7-12 *sub. ppp* *gliss. continuo, legatissimo* *vibr.* *ppp* *poco f*

II 1-6 *sub. ppp* *gliss. continuo, legatissimo* *vibr.* *ppp* *poco f*

7-10 *sub. ppp* *gliss. continuo, legatissimo* *vibr.* *ppp* *poco f*

Vie 1-4 *sub. ppp* *gliss. continuo, legatissimo* *vibr.* *ppp* *gliss. continuo, legatissimo* *non vibr.* *poco f*

5-8 *sub. ppp* *gliss. continuo, legatissimo* *vibr.* *ppp* *non vibr.* *non vibr.* *poco f*

Vlc. 1-4 *sub. ppp* *gliss. continuo, legatissimo* *vibr.* *ppp* *gliss. continuo, legatissimo* *non vibr.* *poco f*

5-8 *sub. ppp* *gliss. continuo, legatissimo* *vibr.* *ppp* *non vibr.* *non vibr.* *poco f*

Cb. 1-6 *sub. ppp* *gliss. continuo, legatissimo* *vibr.* *ppp* *non vibr.* *non vibr.* *poco f*

Cl. *pp* *I. vibr.*

I Timp. *pp* *mp* *pp* *I. vibr.*

II Ptto sosp. *mp* *mp* *pp* *I. vibr.*

I 1-6 *pp* *unite* *(non vibr.)*

Vni 7-12 *pp* *unite* *(non vibr.)*

II 1-6 *pp* *unite* *(non vibr.)*

7-10 *pp* *unite* *(non vibr.)*

Vie 1-4 *pp* *unite* *(non vibr.)*

5-8 *pp* *unite* *(non vibr.)*

Vlc. 1-4 *pp* *unite* *(non vibr.)*

5-8 *pp* *unite* *(non vibr.)*

Cb. 1-6 *pp* *unite* *(non vibr.)*

Segment B, Phase II (m. 69 – m. 81). Texture produced by applying continuous *glissandos* on *clusters*

The conclusion of the textural path is made gradually, in each string part, in pedals, the final chord fully outlined in m. 81 being also a *cluster*, to which the clarinet contributes discreetly, already present in the setting since m. 79, in anticipation of the last evolutionary phase, the third (m. 82 – m. 95). This brings repetitiveness back to the basis of the textural discourse, which is presented, however, in two distinct timbral hypostases: the first, in *legatissimo* (m. 82 – m. 89), is dominated by wind instruments, which display in polyrhythmic layers figurative overlays based on cellular units (alternations of two sounds arranged at various intervallic distances – 2nds and 3rds). As the strings join in m. 87, the “figural ambit” expands significantly, with the adoption of *pizzicato* as the main form of sound articulation. The ostinato punctuations of bongos (starting m. 89) and wood blocks (starting m. 92) enhance the *sempre accelerando* and general dynamic amplification of the last bars of the phase. Another evolutionary mark is signaled at the syntactic level, where the instrumental layers, this time based on motivic units, are obtained through metrical-rhythmic variations (the most frequent here being the replacement of the note within an ostinato motif with a pause) applied to intervallic cells (the predominant one being the perfect fourth).

E.g. 6

The image shows a musical score for measures 89 and 90. The instruments listed on the left are: Ob. (Oboe), Cl. (Clarinet), Fg. (Fagotto), 3 Bgs. (Bongos), Vni II 9-10 (Violini II), and Vle (Viola). The score is written in a multi-staff format. Measures 89 and 90 are indicated by a box at the top right. The woodwind parts (Ob., Cl., Fg.) show complex rhythmic patterns. The string parts (Vni II, Vle) are marked with green boxes, indicating specific rhythmic or melodic units. The percussion parts (3 Bgs.) show a steady, repetitive pattern. The overall texture is dense and polyrhythmic.

The image shows a musical score for Segment B, Phase III (m. 89 - m. 93). The score is written for multiple instruments, including 3 Bgs. (Bassoons), II 3 W-bl. (Woodwinds), Vni II 5-6 (Violins), 7-8 (Violins), 9-10 (Violins), Vle 3-4 (Violas), 5-8 (Violas), and Vic. 1-4 (Violins), 5-8 (Violas). The score is marked with 'pizz.' (pizzicato) and 'cresc.' (crescendo). Several measures are highlighted with green boxes, and some are further highlighted with red boxes, indicating specific motifs or intervals.

Segment B, Phase III (m. 89 - m. 93). Texture produced by repetition of motifs based on intervallic cells (perfect 4th predominantly) subject to metrical and rhythmic variations (replacement of certain melodic steps by rests).

The same diaphanous texture of the strings will ensure the transition to the second section of the work (m. 107 – m. 142), a transition achieved, first, by the subtle insertion of the semantrom sound – the first appearance being reserved to semantrom 1, driven by wooden mallets – starting with m. 95 and the suspended cymbals – operated here by wooden brushes. This couplet “substitutes” for the earlier percussive apparatus of bongos and wood blocks, while the rest of the symphonic corpus, still made up of strings in divisions, supports the *pizzicato* texture unfolding, gradually dissipating through *diminuendo* and the reduction of figural lines down to the group of three violin divisions, in the last bar of the transition (m. 106).

[illegible]

Beginning of the transition segment (m. 95 – m. 106), marked by the appearance of semantrom 1 and suspended cymbals, on the *pizzicato* textural block of the strings

Unusually, the architecture of the symphonic work provides in the central section (the second of the three delineated) a timbral configuration dramatically reduced to only two percussive instruments, specific to Romanian folk organology: the semantrom, featured in two versions – with wooden hammers (Simandra 1) or metal hammers (Simandra 2). The timbral option is justified by the composer, in the interview with Ecaterina Banciu²⁵, in terms of the ancestral dimension and archaic essence that characterize the effect of the semantrom²⁶, without losing sight of the ritual connotations of the Miorița theme (death, posthumous wedding) that the instrument – used mainly in the Orthodox liturgy – captures, by extension.

Thus, after the subtle introduction, yet noticeable in relation to the textural background, of the semantrom 1 in the transitional segment, the first articulation of the second section (m. 107 – m. 142) is built on the soloistic contribution of the same instrument (m. 107 – m. 120) which initiates an accelerated rhythmic progression on the background of which a captivating play of accents and a continuous *crescendo* is installed. The fascination of this new sounding configuration arises from the way in which, over the clearly evolutionary and well-marked layer of the semantrom (from quarter-note structures to triplets of quarter-notes, then triplets of eighth-notes, sixteenth-notes and sextolets on thirty-second notes) a second layer is placed, of accents, which may or may not coincide with the metrical pulse, their configuration oscillating between periodic arrangements (on accentuated or soft parts of the beat) and irregular ones, generated by interruptions or displacements on other parts of the beat.

²⁵ Banciu, Ecaterina, *Op. cit.*, p. 263 – 264

²⁶ For the same reasons, after *Etos I*, Adrian Pop will also use the semantrom effect in the piece *Solstițiu (Solstice)* for orchestra, dated 1979 and in the orchestral suite *Triptic (Triptych)*, 1998, rev. 2013).

The musical score for E.g. 8 is presented in two systems. The first system includes staves for I Simandra 1, II Pto sosp., Vni I 3-4, and 9-10. The tempo is marked as $(J = 66)$. A measure number of 110 is indicated. The second system continues the score, featuring a section marked *poco a poco cresc.* starting around measure 115. The notation includes various rhythmic values and articulations, such as accents and slurs.

**Beginning of Section II (m. 107 – m. 142) dedicated to semantrom 1.
Rhythmic progression**

The addition of the second drum in m. 121 adds new timbral essences, while giving the rhythmic structures, now based on thirty-second notes, an even greater degree of flexibility through the imitative or free dialogue generated by the overlapping of the two percussive layers. We notice, however, the cohesion of the instruments throughout the last bars of the section, where after a certain rhythmicity of accents, they engage in a regular oscillation on sixteenth-note units, concluding, on the background in *accelerando*, the moment while anticipating the transition to the last section of the work.

The image shows a musical score for two semantroms (I and II) and a string section. The semantrom parts are at the top, and the string parts (Vni II, Vle, Vlc, Cb.) are at the bottom. The score is divided into measures 120-140. A red box highlights the section from measure 140 to 141, which is a cadenza. The semantrom parts show a regular oscillation of playing accents. The string parts show a cadenza with various弓法 (arco) and dynamics (mf, f).

Dialogue of the two semantroms, throughout the second section (m. 107 – m. 142). *Cadenza* prepared by the regular oscillation of playing accents (m. 140 – m. 141)

The third section (m. 151 – m. 255) begins with the quotation of the Miorița from Sălaj, consisting of a heptatonic Dorian, descending tetrachordal melodic lines, presented sequentially, and the transition to the new modal context is made by the oboe on the dissonant chordal background of strings, which brings back the ornamented motif of the whistles (displayed by the flute in the first section) in m. 149 – m. 150. The transition to the new modal context and the D fundamental is abrupt. In timbral terms, the melodic quotation is announced by the intervention, in premiere, of the chimes (m. 151 – m. 153).

E.g. 10

The image shows a musical score excerpt for the transition and beginning of the third section (m. 151 - m. 255). The score includes parts for Flute (Fl.), Clarinet (Cl.), Oboe (Ob.), Violin I (Vni I), and Violin II (Vni II). A red box highlights the Clarinet part at m. 149, marked 'pp' and 'fz' (fz = feroce). A blue arrow points to the Violin I part at m. 151, marked 'ppp' and 'con sord.' (con sord. = con sordina). A green box highlights the Violin I part at m. 151, marked 'ppp' and 'con sord.'.

Transition and beginning of the third section (m. 151 - m. 255). Modal jump on the ornamented flute motif from section I, resumed by the clarinet (m. 149 – m. 151). First exposition of the Miorița theme played on the violins in divisions (m. 151 – m. 158).

The constitutive typology of the Miorița theme will provide, both in its original version and after its processing, an almost plastic means of rendering the mountain plains as well as the herds ascending and descending. Thus, throughout the last section of the work, three main segments can be identified, which on a macrostructural level articulate a major “undulation” – given by the descending sense that the general direction of the quotation imposes on one hand (Phase I), and on the other hand by the ascending line established by its inversion (Phase II) – concluded in the final articulation (Phase III) by the overlapping of the two melodic surfaces, up to the total fusion in a textural layer with archetypal echoes.

The display of the Miorița melody in a heterophonic setting, by violins in divisions (m. 151 – m. 158) and flute (on *cadenza*) is a first sample of this plasticity, with a unique effect on the auditive level. Before being resumed in variation by violin and cello in m. 161, the wind players compensate the lyrical-tragic “ethos” of the quotation by bringing back the pulsating feeling of the idyllic setting, found in various figural layers (flute 2, flute 1, clarinet 2), alternated by lines with a predominantly descending direction obtained by means of sequencing (flute 1, oboe 1, clarinet 1). The last occurrence of the theme in the first phase retains the heterophonic writing but moves to a different modal center (G) and involves slight changes in meter and rhythm. The general descending, highly dissonant *glissando* attached to the *cadenza*²⁷ (m. 165) initiates the modulatory inflections (G – C – C#) of the short transitional segment (m. 167 – m. 170), built on chordal pedals of the winds (now joined by the horns and trombones), towards Phase II.

E.g. 11

The image shows a musical score for a heterophonic setting of the Miorița theme. The score is written for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violin (Vle.), and Cello (Vlc.). The Violin and Cello parts are highlighted with a green box. The score is in 2/4 time and features a descending melodic line with a glissando effect. The Violin and Cello parts are marked with 'con sord' and 'p' (piano). The Flute, Oboe, and Clarinet parts are also marked with 'p'.

²⁷ A “stilema” of composer Adrian Pop, often used in correspondence with gestures of sound “deconstruction” (e.g. *Cello Concerto*, *The Silk and Metal* quartet, etc.).

165

The image displays a musical score for measures 166 to 168. The score is divided into two main sections. The upper section, starting at measure 166, features woodwinds and brass instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), and Trumpets (Trb.). Each instrument part begins with a dynamic marking of *p* (piano). The lower section, starting at measure 167, features strings: Violins (Vie.), Violas (Vic.), and Cellos/Double Basses (Cb.). The Violin parts (1-2 and 3-4) and Viola parts (5-6 and 7-8) begin with a dynamic marking of *pp* (pianissimo). The Cello/Double Bass part (1-6) begins with a dynamic marking of *pp*. A vertical dashed line separates the two sections. Blue arrows are drawn across the string parts, indicating a general descending glissando from measure 166 to measure 168. The score includes various musical notations such as notes, rests, and dynamic markings.

**General descending *glissando* at the end of the first phase (m. 166 – m. 168)
– the beginning of modulatory inflections and the transition
to the second phase**

The efficiency of the variation techniques underlying the almost organic development of the entire symphonic discourse is also manifested in the representation of the herd's ascent during the second phase (m. 170 – m. 182), which is done by the inversion of the Miorița theme, starting on the C# note and having the B note as final. The heterophonic display of the theme is also assigned to the strings, which will dominate the entire phase, providing, in addition to the main layer, an accompanying one configured by harmonic pedals (m. 170 – m. 175) or in a figurative setting, in the form of a pulsating *ostinato* (m. 176 – m. 181, on violas, cellos and, towards the end of the articulation, also on violins). The ascending effect is also accentuated by the shift to the medium-high register, on a *diminuendo* background, as double basses, violas, and violins subtle withdraw from the airy texture.

E.g. 12

The image shows a musical score for strings, measures 170-182. The score is written for Violins I (Vni I), Violins II (Vni II), Violas (Vle), Violas (Vlc), and Double Basses (Cb). The key signature is one sharp (F#), and the time signature is 4/4. The score is marked with a forte (f) dynamic and includes performance instructions such as "senza sord" (without mutes), "non vibr" (no vibrato), and "p" (piano). The strings play a pulsating ostinato pattern, with the violas and cellos providing a harmonic pedal. The violins play a melodic line that ascends towards the end of the phrase.

Beginning of the second phase (m. 170), marked by the inverted display of the Miorița theme

The last phase (m. 183 – m. 255) captures the Mioritic plain in all its amplitude, being musically constituted by the juxtaposition, or superimposition, of the Miorița theme (corresponding to the descent of the flocks of sheep) and its inversion (symbolizing the ascent) as the orchestral density increases and the work evolves towards its climax. The shifting of the modal center one tone lower is done naturally (the tonic of the previous phase here becomes the starting note of the Miorița in its original setting, imposing the tonic of the mode on C), the return of the theme in the same heterophonic setting being slightly “disturbed” only by the *oiseaux*-tinged intervention of the flute (m. 183 – m. 186) which anticipates the addition of woodwinds and horns to mark – in a manner similar to the transition from phase I to phase II – the chordal pedals.

The image displays a musical score for a symphony, specifically the beginning of the third phase (m. 183). The score is written for a full orchestra, including woodwinds (Flute, Clarinet, Oboe, Bassoon, Cor Anglais), strings (Violins I and II, Viola, Violoncello), and Percussion (II). The music is in Dorian mode on C. The score is annotated with dynamic markings (p, mf, cresc.) and includes blue and green boxes highlighting specific musical phrases and chordal pillars.

Beginning of the third phase (m. 183) – display of the Miorița melody in the new modal context – Dorian on the C note. The appearance of the chordal pillars with a modulatory role

In addition to the sound enhancement, the modulation to the new modal F# center tone is ensured by the winds and the string compartments. The interweaving here of chordal pillars with the concluding phrase of the melody played by violins – adapted of course to the new modal context – is also noticeable.

The image displays a page from a musical score, likely a symphony, with multiple staves for various instruments including Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Fg.), Cori (Cor.), Trumpets (Tr.), Trombones (Trb.), and Strings (violin, viola, cello, double bass). The score is annotated with blue and green lines. Blue vertical lines highlight specific measures across various staves, while green horizontal and vertical lines highlight others. The annotations are used to illustrate 'Chordal pillars' and a 'Modulation to Dorian on F#'.

**Chordal pillars in the overlapping of the Miorița theme.
Modulation to Dorian on F#**

Although entirely dedicated to the chords, during m. 192 – 208 the writing becomes more and more complex, bringing together in a synthesis the two spatial determinants – the theme of the Miorița and its ascending inversion, clearly differentiated up to this point. We thus distinguish, aurally, although in a fairly homogeneous sonority – with textural tendencies, further marked by the heterophonic arrangement of the voices – descending lines, overlapping the ascending ones, together with other figural motifs that contribute to the dynamization of the passage. As the sonorous amplification (explicitly called for by the *poco a poco crescendo*) increases, the focus shifts to the inverted version, with an ascending direction (although the violins, violas and double basses maintain the original version in rhythmically and melodically varied positions) which prefigures the culmination of the work by moving the strings into the high register, with a first, consonant, brilliant climax in measure 205 – reiterated in measures 206, 207.

The musical score is divided into three main sections: a red box at the top, a green box at the bottom, and a blue box on the right. The red box contains the first five staves (1-5), the green box contains the next five staves (6-10), and the blue box contains the final five staves (11-15). The score is for a large ensemble, including strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), and brass (Trumpets, Trombones, Tuba). The music is in 4/4 time and features a complex, polyphonic texture with many melodic lines. The score is marked with "sempre cresc." (sempre crescendo) and "mf" (mezzo-forte). The first climax occurs at measure 205, which is marked with a red "205" above the first staff.

The first climax of the work (m. 205)

While the first climax of the work occurs in the idyllic context of the undulating plain, the second culmination, prepared by an exclusively homophonic,

extremely dissonant segment, highlights the tragic dimension of the Miorița motif and the funereal notes, incorporated in a syntonic fusion made up of clusters, in which all the instruments of the orchestra will gradually engage.

E.g. 16

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.

Gr. c.

f

cresc.

II Pto sosp.

1-2

3-4

5-8

I

7-8

9-10

Vni

11-12

1-4

5-8

II

7-8

8-9

10-12

1-3

Vie

4-6

7-8

1-3

Vic.

3-4

5-8

1-2

3-6

Cb.

**Preparing the climax of the work by rhythmic pedals in *clusters*.
The addition of *gran cassa* drums and suspended cymbals**

The addition of the *gran cassa* drum, at first intermittently (m. 209) and then in tremolo (m. 214), for the first time in the work's economy, confirms the significance of the moment, increasing its dramatism. The *tutti* in the measures leading up to the symphonic apogee is distributed in two layers from m. 216 onwards: that of the strings, which will maintain lasting pedals on clustered chordal structures, and that of the winds, who alternately mark their steps, helping to dynamize the texture and highlighting the ancestral resonance. Between the two layers the *gran cassa* drum and the suspended cymbals are placed.

220

The musical score is for a large orchestra and includes vocal parts. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Fg. (Fagotto), Cor. (Corni), Tr. (Trombe), Trb. (Tromboni), I Gr. c. (Grande cassa), II Ptto sos. (Piatto sospeso), I 5. (Violini I), II 5. (Violini II), Vni (Violoncelli), Vie 4. (Viola), Vic. (Violone), and Cb. (Contrabbasso). The score is in 4/4 time and features a complex arrangement of woodwinds, brass, strings, and vocals. A blue vertical bar highlights measure 216, which is the culmination of the work. The lyrics 'poco a poco' are repeated throughout the score.

The culmination of the work in m. 216

The textural block established at the culmination of the work (m. 216) will be maintained until the end (m. 255), following a path of “sonic deconstruction” achieved by the gradual disappearance of the sound tones of the wind players and the reduction of the orchestral ensemble. Thus, in m. 231 the *gran cassa* drum is replaced by three wood blocks, then by bongos, whose *staccato* rhythmic punctuations recall the central section, dedicated to the semantroms. Moreover, the winds, then the chimes will return before the end, with short figurative moments or taken from the melodic content of the work, accentuating the impression of “disintegration” (*al niente*) in a timeless universe. The reinsertion of the suspended cymbal pedal, in m. 246, over the dissonant background of the strings, embodied in a *cluster* of three sounds on the tone of the piece’s opening (G) – provides the context for a finale realized in a similar manner to the beginning of the work, which confirms the circular discursive character worthy of the perennial nature of the central theme.

The musical score is a page from a manuscript, showing the ending of a work. It features several staves for different instruments. At the top, there is a staff for 'Fg' (Flute) with a 'PPP' (pianissimo) dynamic marking. Below it is a staff for 'II Pito sosp.' (Pito suspended), which ends with the instruction 'al niente'. The middle section contains multiple staves for 'Vni' (Violins), numbered 1-12, and 'Vle' (Violas), numbered 1-5. These staves show complex rhythmic patterns and dynamics. The bottom section shows staves for 'Vlc' (Violas), numbered 1-5. The score is numbered 1-12 for the Violins and 1-5 for the Violas. A small box labeled 'CCT' is visible in the top right corner of the score area.

The ending of the work, made in symmetry with the beginning,
by the suspended cymbals

Conclusions

Starting from the Romanian folkloric background, defined by the concept of “ethos”, which he uses as the title of the orchestra work completed in 1976, the Cluj composer Adrian Pop captures the idea of the Blagian “myoritic” space – the undulating plain, transferring it, in a deep and complex manner, to the symphonic discourse, by applying language techniques specific to both tradition and modernity. Thus, although the piece can be classified as a “processing of a popular quotation”, the core of the discourse being a carefully selected “Miorița” from Sălaj, the typology is not a usual one, the display of the “original” melody occurring only in the final movement of the work, following a process of accumulation and prefiguration of its rhythmic-melodic components, but also of the lyrical-tragic meanings associated with its symbolism.

Structurally, the piece is presented as a monolith, but the writing and elements of symphonic language used in accordance with the interplay of meanings and images allow the delineation of three main sections. In the first one (m. 1 – m. 95) we are exposed, successively, to some visual and auditive features of the “myoritic space” – such as oscillations / undulations (at first more restricted, within a distance of a second, and later in figural layers constituted by intervallic alternations), echoes of pastoral whistles and alpenhorn in the winds – gradually overlaid in volatile textural blocks (built by repetition), but also static, built by prolongation (*glissandos* on *clusters* in section I, segment B, phase II, m. 69 – m. 81). The second section (m. 107 – m. 142) involves the total absence of the orchestral apparatus previously presented, the discourse being exclusively dedicated to the two semantoms which, in addition to demonstrating virtuosity during the accents play, mark, through funeral connotations, correspondences with the ritual area of the Orthodox liturgy.

The final section of the piece (m. 183 – m. 255), the most complex in terms of construction, returns to the myoritic plain, which this time is presented as the background of the ascending or descending movements of the flocks of sheep. The discourse goes through stages of evolution and processing of the “Miorița” quotation, whose configuration – generally descending, sequential – allows the almost plastic rendering of the descending movement, while its inversion captures the ascent towards the heights. The individual exposition of the two melodic settings, along the first two phases, is followed by a synthetic phase in which, simultaneously with the gradual amplification of sonority and orchestral density, they will be arranged in layers of textural blocks that prepare the two culminations (one idyllic, the other strongly dramatic), before the “atonement” along the prolonged “cadenza” configured

by the sonic “deconstruction”. In general, there is an intense use of variational procedures, both at the microstructural level and in the development of the major discursive articulations, the majority of which are classified as “phases”, aiming to render as closely as possible the features of “Mioritic space”.

The folkloric essence of the work does not reside, however, only in the theme of Miorița, whose contribution in the composition of the sound edifice is undeniable. The composer Adrian Pop employs with ingenuity and refinement some modern compositional techniques, whose specificity is clearly linked to the local background and, in particular, to its archaic dimension. One of these is spectralism, manifested from the very beginning of the work (built on the harmonics of the G sound), and also throughout the first section (the third section being largely under the influence of the heptatonic Dorian of the original theme), which composer Octavian Nemescu associates with “the very nature of sound”²⁸, considering the harmonic spectrum and the phenomenon of natural resonance as a “natural archetype”.

In a unique way, the composer Adrian Pop does not hesitate to use, in the same work, another contemporary technique, seen as an opposite of spectralism, namely texturalism – which appeared “at the end of the 1950s (the music of Xenakis and the Polish school), based on acoustic agglomeration (in which each instrumentalist of the orchestra is a soloist) and the effect of sound mass, where one no longer hears the details, but the overall effect”²⁹. This choice is fully justified by the concept of the mioritic landscape at the basis of the work, transposed to the orchestral level in various juxtapositions: texture based on repetition – highly effective in building up the pulsatile effect and micro-oscillations in section I, but also texture based on *cluster*, of great dramatic impact in association with the general *glissando* in section I, or simple in the final section.

It could not be missing from the arsenal of compositional means employed in a symphonic work of folkloric essence, having as its central image the “undulations” of the myoritic plain, the heterophony which, in its general meaning reflects a “pendulation between the monovocal and the plurivocal state, i.e. the alternation between unison and plurimelody”³⁰, materialized in a “vertical distribution (overlapping) of similar monody, evolving simultaneously and oscillating permanently between two states”³¹. The

²⁸ Nemescu, Octavian, *Istoria muzicii spectrale (The History of Spectral Music)*. In *Muzica Journal*, no. 5 / 2015. https://www.ucmr.org.ro/Texte/RV-5-2015-1-ONemescu_Istoria%20muzicii%20spectrale.pdf Accessed 27.09.2023.

²⁹ *Ibidem*

³⁰ Niculescu, Ștefan, *Reflecții despre muzică (Reflections on Music)*, Editura Muzicală, Bucharest, 1980, p. 276

³¹ *Ibidem*, p. 283.

technique is used above all in the final movement, built on the melodic quotation, accentuating its ancestral resonances, but it is also applied in the opening of the work.

Another essential resource in the configuration of the popular “ethos” is the timbral one, the symphonic apparatus – often used in a reduced version, by alternating the group of wind players and the strings (in divisions), whose specific essences are highlighted by various ways of sound articulation, but also in wide overlapping (final section, climax) or textural, towards which the evolutionary process converges – being complemented by instruments specific to Romanian folk organology (semantrom operated by wooden or metal mallets), respectively by its characteristic effects, required from flutes (whistles), bassoons (alpenhorns), chimes (“zurgălăi”), and suspended cymbals – whose airy, continuous and homogeneous sonority supports the timeless, archetypal dimension of the sound universe, built from *ppp* and brought back to the initial stage of *al niente*. We notice the prevalence of the string compartment in the rendering of pulsatile textures built by overlapping homogeneous figural layers, in *legato* (section I) but also of dissonant, *cluster*-based, or airy (in *pizzicato*) tunings, with woodwinds completing the sounding universe, while the brass makes a substantial contribution to the dynamic support of the “climax” moments in the economy of the oscillating discourse – the moment of random *glissandos* on harmonics in the horns, represented by graphic elements constituting another element of modernity. The percussive apparatus accompanies, according to its acoustic specificity, “strategic” moments of the sound development – such as the discreet beginning (suspended cymbals), the harmonically and dynamically “tense” sectors (timpani, *gran cassa* drum) or diaphanous, to underline the archaic ambience (wood blocks, bongos). The allocation of an entire section of the architectural body of the piece to the semantroms – percussive instruments specific to traditional Romanian instrumentation and Orthodox liturgy – is quite unique.

The attention the composer devotes to the timbral valences in relation to the literary-philosophical source of *Etos I* and the Romanian stylistic matrix in the Blagian perspective is not an isolated phenomenon in his folkloric-inspired creation. In the study entitled *Did George Enescu Know Romanian Folklore?* published in the volume *Folk Music as a Fermenting Agent for Composition, Past and Present*³², Adrian Pop draws attention to a close connection between George Enescu’s creation – with reference to a work apparently lacking any popular connotation, namely the famous piano piece *Carillon Nocturne*, from the cycle of the *7 Pièces Impromptues* op. 18 dated

³² Țiplea-Temeș, Bianca & Kinderman, William (Ed.), Cluj-Napoca, MediaMusica, 2019.

1916 – and Mihai Eminescu's poem *Sara pe deal* (*Evening on a Hill*), by invoking the timbral dimension and pointing out that “the entire harmonic complexity of the group of chimes is based on a sonority that evokes the fullness of the bucium sound”³³. We thus notice that, in the opinion of the Cluj composer, the organological aspects are significant indicators of the manifestation of the stylistic matrix, being included, along with other marks, such as the “villageoise” or “popular” spirit – of Enescu's creation – also found in the descriptive scenes of Eminescu, in the “Romanian cultural and artistic heritage”.

An expression of a mature and original thinking, manifested by a particular symphonism “built on the foundation of contemporary means of notation and conception, but appropriate to the sensitive perception of the listener through the instruments that evoke the myotic space and the spirit that suggests timelessness, authenticity, ancestral, archetypal, folkloric and, last but not least, the beauty, music, itself, constituting an argument for the composer's visions”³⁴, the work *Etos I* is part of the established masterpieces of Romanian creation, enjoying even today, more than four and a half decades since its genesis, a wide appreciation among Romanian and international audiences.

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³³ Pop, Adrian, *Did George Enescu Know Romanian Folklore?* In *Folk Music as a Fermenting Agent for Composition, Past and Present*, Ed. Bianca Țiplea-Temeș & William Kinderman, Cluj-Napoca, MediaMusica, 2019, p. 191

³⁴ Sîrbu, Anca, *Op. cit.*

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BOOK REVIEW

THE BOOK OF SCATTERED BEADS

(reflections on the narrative content, on the semantic map, and on the structural architecture: Pascal Bentoiu, *Deschideri spre lumea muzicii* (*Openings to the World of Music*), Bucharest: Editura Muzicală, 1973)

The assumed sins of temporal distance

Through a simple chronological positioning, the title of this book – *Openings to the World of Music* – declares its bridge identity through the very date of publication – 1973. It is a year located exactly at the point of symmetry between 1971, the publication of the volume *Image and Sense*, and 1975, respectively, the year in which *Musical Thought* appears. Thus, concludes what in my consciousness immediately finds a title – *The Hermeneutic Trilogy* – by the composer Pascal Bentoiu.

Although from a certain distance in time, things tend to change at least their appearance, if not their identity. And Pascal Bentoiu in no way intended a *Trilogy*, and even less a *hermeneutic* one. The historical reality presents the simple fact of the writing of the three volumes. Here the image of a chronological consequence not assumed as a trilogy works.

And then? What would lead me rather to perpetrate a wishful phantasm than to follow, meekly, the meaning and course of events as they unfolded in the aftermath of the three years so tantalizingly arranged and provocatively symmetrical – 1971-1973-1975? The simple disposition so balanced and equally equidistant, however, would not save my vision, so reprehensible by an inherent subjectivism, but also by an obvious enthusiasm



that these texts arouse in me. An over-interpretation that is even more reprehensible, since I only went through *Openings to the World of Music* after the publication of the second edition of the volumes *Image and Meaning* and *Musical Thought*.

First, the simplest argument would be that of distance. A temporal space of transfiguration of the original meanings – that is, a distance necessary for clearer visibility. Because certain meanings are only seen from a distance. As Serghei Esenin invoked them so plastically in *Letter to a Woman* (1924):

Лицом к лицу	(Standing face to face
Лица не увидеть.	We don't capture the face.
Большое видится на расстоянии	We will see it more clearly from a distance)

Or precisely the temporal distance puts and even forces things to merge into a synchrony, because the distance from the moment of writing brings these three volumes even closer. The conflict of meanings is obvious. However, it is an optional one. Between past and present. Between the history of writing and an increasingly obvious con-substantialization of these three volumes in an organic tri-unity today.

A bi-univocal opening towards the world of music

In contrast to the coherence and doctrinal cohesion of the framing volumes – *Image* and *Thought* – the present volume, rather a bridge between Scylla and Charybdis, as if reconciling them, leaves the impression of an „unbearable lightness of being“, of a cool oasis, reaching where the author tired of thinking about hidden musical images and meanings, he finally allows himself to let go of the conceptual „plateau“ and relax in an unassuming and so playful juggling of ideas and texts as stoning in size as they are simple and mosaics in content. A game of scattering. A real waste – an anti-economy of imagination and ideas, all dressed in clothes that are already too tight, a sensation that is even stronger after reading the previous volume (*Image and meaning*). As if after the composition of the Ninth Symphony, Beethoven started to have fun with easy miniatures – sound bagatelles and trinkets –, such as Schumann's *Kinderszenen*, or Tchaikovsky's *Children's Album*. But that would be the case only from the point of view of proportions and complexity. Two criteria are hit by irrelevance in the case of any other author, but especially in the special case of Pascal Bentoiu, namely in the situation of the present volume.

To stand between two solidly „cemented” extremes, the deck could only be built from a suitable material. That is, one is tough and resistant to wear and tear over time. But also, a bridge-guide stretched between *Image and meaning* and *Musical Thought*. Which materials, however, would we be talking about, since it is obvious that no analogy would work with wood, concrete, or metal, the gift favorites? And not just any kind of rock would prove durable enough for such a construction – a mosaic-bridge as if assembled from multicolored ceramic shards in the imagination of a Gaudí.

Conceived in a relaxed and heterogeneous architecture – a treatise, three essays, and a bunch of small pills, with no apparent connection between the three textual genres as constituent parts – the volume displays a surprising unity. And this rather by virtue of an appetite for reading, aroused more and more as the text progresses, than by obedient observance of the literary canons thought of as a drama of ideas. None of these. No drama and no narrative continuity (as in the other two volumes). Not at all polyphonic and certainly not orchestral, symphonic, or oratorical. Rather film music, jazz, or rock'n'roll. Just like in the last and most „bubbly” and eclectic section of the volume – the third, *Snapshots* – organized like a pen full of Nabokov's butterflies fluttering Brownian in all directions. Or, rather, simultaneously in both directions – both towards *Image and meaning* and towards the still non-existent *Musical Thought*.

The *False Treatise on Musical Aesthetics*

However, this dangerously shaky *bridge* at the beginning thanks to an alleged falsity – a *False treatise on musical aesthetics* – incited even more to an adventurous crossing. I could not overlook both Pascal Bentoiu's self-irony and, above all, this act of self-sabotage so declarative – a *Treatise*, but a false one.

In fact, it was about an explainable rebellion by a parody of the author against conceited preciousness, outdated academicism, against the ritualized conventionalism of (false) scientific or (obviously) biased phrases, anachronistic in all its images and meanings. At the same time, it was about the appeal to language and living communication, not a wooden one, no matter how false the *Treatise* turned out to be, material that could not ensure the function of a bridge thrown between two volumes, but also towards everyone's conscience readers.

The first articulation of the volume – the *Treatise* – could be perceived, in a first sense, as a parodic pastiche this time to an authentic and canonical *Treatise on musical aesthetics* belonging to Dimitrie Cuclin, prefaced by the author himself with a self-sacrificing, and so theatrical, dedication to maestro Vincent d'Indy – director of the private conservatory *Schola Cantorum* in Paris – from his devoted disciple.

And all the assumed seriousness of an explicit academism declared by the ziggurat architecture of the volume – Part I: *Psychology of Elements and Phenomena*, Part II: *Logic of Composition*, and Part III: *Ethics of Expressive Essence* –, together with the sacrosanct motto, succumbed to a crushing gravity through which Cuclin probes the depths, it succumbs to the non-serious but rather touching and playful realm of conceptual toys rather than scientific temple „pillars“. And this by virtue of assuming an equally systematic and thus philosophical „Hegelianism“ – Psychology+Logic+Ethics – which was supposed to give his text its due imposingness and importance.

A second interpretation of this *False Treatise* is that of a testing ground, a space where a structural prototype of the future volume *Musical Thought* would be put to the test, an intention „betrayed“ at the very beginning, by the title of the second subchapter – *Peculiarities of musical thought*. The components of the form-genre-style triad served as equally architectural arguments – the „scaffolding“ of the entire text – and additional narratives but in an inverted order: style – *Considerations on style*, genre – *Musical organisms*, and form – *About forms*. Both the title – the acceptance of music genres as organisms – and especially the differentiated explanation of the eleven fundamental typologies – from the monumentality of large genres such as instrumental concert, symphony, oratorio, opera, and ballet, to the small ones, chambers music, as sonata, quartet, rhapsody and lied. Indeed, genres are specific consensual forms or patterns of social, public, of musical practice. But the intuition and presentation of them as organisms surprise both by the unusual definition and by the precision of the reference to the archetypal – the masculine of the visible (ballet) and the feminine of the audible (the lied), both types of „organisms“ sublimated in the instrumental (from the sonata to the symphony), the third gender typological pose.

But these conceptual pillars of resistance are introduced gradually, and only after an explanation through a necessary and enlightening *Introduction* located even before the *False Treatise*, because unlike literature, poetry, and theater, but also the visual arts,

„... music, so obviously separated from our daily activities and so clearly delimited in the general sound context of life, appears as the only information system existing only in itself, with – today – almost exclusively artistic function.“

The more difficult it seems to be to understand music, the more it presents itself as an a-notional fact, with its own morphology and syntax, but unlike words, which have fixed referential meanings, the „words” and „phrases” of music do not something and, as Pascal Bentoiu states, they are not capable of producing representations.

„Elementary musical formations, those which from a grammatical point of view could be assimilated to words (and further, to notions), do not trigger representations. A melodic formula provokes in us (specifically) only its image (which in turn can be the cause of an upheaval of sensitivity, an emotion).”

The honesty of the author is legitimized at the very beginning of the *Treatise*, in the first subchapter – *About „what” and about „how”* – the ideas, as well as the intentions regarding both the matter and meanings, as well as the method and procedure of musical thought and knowledge, are clearly and effectively exposed. Eliminating the composer from the equation, the phenomenon and act of music are presented in the following two sub-chapters: *The Performer*, the sole creator of the composition as an acoustic-sound body, and the Listener, in the two poses: as an audience and as a subject of reception. New, but explicitly normative, the following two sub-chapters appear – *Accessibility and value* and *Value and accessibility* – a dialectical inversion of two apparently antagonistic concepts and judicious interpretation of two „incandescent” problems of musicology.

Just as easily is the problematic „knot” untied in *Construction and Expression*, a further mystery of musical expressive structure. And the narrative doesn't just stop there. In other words, this *False treatise on musical aesthetics* is recommended to be read in a loop, because not only the ideas and concepts – topics of the discourse, but also the architecture of the text and the narrative style are offered as tools and techniques for learning the expression of musical images and meanings.

Syntheses

The epicenter of the volume entitled *Syntheses* – the second part – is made up of three essays. Three large forms are structurally and narratively complex, and this is in obvious opposition to the fragmentary nature of the first and last parts.

Reflections on new music, but also the last text of the *False Treatise* – *Public and new music* – both can be received as a continuation of the last section – *Foray into Concrete* – from the previous volume – *Image and*

Meaning and as a new volume of information additions accumulated in the almost three years that separate the first and second volumes of the Trilogy.

Past and Present – is by far, in my opinion, the most consistent and thus the most powerful text of the entire volume. Even if all the texts „catapult” us into the territories of Pascal Bentoiu's consciousness, he simply overwhelmed me with the conquering intensity of empathic energy, with the painstakingly detailed precision of each image, with the depth and expansion of several historical and personal-subjective planes, all focused on the experience of thinking and practicing music. To be read and re-read in successive readings.

The third essay – *Notes about Enescu*, to which the Enescu „tablet” from the third part also adheres, *Instantanee*, can also be understood as a very well-structured and argued premonitory sketch of the future and monumental volume *Capodopere enesciene* (Bucharest: Music Publishing House, 1984), which the author himself defines as „a kind of travelogue within Enescian creation”, which I would rather understand as a very useful map of the vast Enescian space. In other words, it is a must-read, pencil in hand, for anyone who wants even the most superficial information on the artistic biography, the value, or the identity substance, which the music of the great composer-performer has.

The compositional scheme of the Hermeneutic Trilogy

After the first sin committed – my own wishful thinking of unifying the three volumes into a trilogy comes the second sin, this time a capital one expressed by the intuition that all three books fit into a pattern of musical form. Or, keeping the professional correctness of the compositional scheme. That is, as an outline of a musical work, which at first sight is inconceivable either for a single book or even less for three volumes not intended as a trilogy.

However, the concatenation of the three parts of *Openings to the World of Music* seems to resume as a replica of the relationship between all three volumes of this supposed *Hermeneutic Trilogy*. The general scheme of my hypothesis looks like this:

A. *Image and meaning* (1971): a noticeable structural and narrative cohesion and coherence distributed among the three constituent parts of the volume – **a**,

B. *Openings to the world of music* (1973): the first part – **b** – which is the „organized” fragmentariness of the *False treatise on musical aesthetics*, followed by **a_{varied}**: the strong core (integral, complex, and coherent, of maximum cohesion and discursive consistency) of the three essays, after which comes section **C**: the „uncontrolled” fragmentariness of *Snapshots*,

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b	a_v	c
False Treatise fragmentary	Syntheses continuous	Snapshots fragmentary

The extremes – **b** and **c**, both fragmented – frame by contrast the solid core of the three essays (**a_v**) – a genuine trio of a tristrophic compositional scheme. A controlled waste (*Treatise*) culminating in a seemingly out-of-control waste (*Snapshots*).

But a different tempo should also be noted – of the narrative unfolding. In terms of narrative tempo, the three parts fall into the genre typology of the *Italian baroque overture* – fast-slow-fast, that is, fragmentary-continuous-fragmentary.

a_{v1}. The entire *Trilogy* is concluded by the return of the A section, but in a next, already varied pose – A-varied-1: this time in the architecture of an authentic treatise (declared by the author as an essay) which is *Musical Thought* (1975).

From this general form of the *lied*, of the first plan – A-B-Av1 (*Openings to the World of Music*) – a second-plan scheme could follow, one of a classical rondo through the very inner organization of the B section, as if intentionally structured to fit into a larger continuity :

LIED (or *tristrophic*, or *da capo*)

a	b	a_{v1}
Image and Meaning	Openings to the World of Music	Musical Thought

CLASSIC RONDO *Openings to the World of Music*

A	b	a_v	c	A_{v1}
Image and Meaning continuous	fragmentary	continuous	fragmentary	Musical Thought continuous

But both in the core of the Openings volume and in the point of absolute symmetry of the entire trilogy – section *a_v* –, is located the second essay with an emblematic title *The Past and the Present* – a bridge both between the neighboring essays and the extreme parts (*The False Treatise* and *Snapshots*), both towards writing from the past (*Image and Meaning*) and towards that from the end of the possible present (*Musical Thought*). It would be assumed that the fragmentary nature of this second volume – *Openings to the World of Music* – also led the author to conceive, however, a text structured according to the rigors of a treatise – *Musical Thought*.

And a compositional analogy of this trilogy in „classic rondo” is represented by the scheme of Sonata no. 11, in A major, K.V. 331 by Mozart, where just like in Pascal Bentoiu's *Hermeneutic Trilogy*, in the heart of the work – in the very middle of the Trio (in *Openings*) it corresponds to Part II, *Synthesis*), Mozart places the Carinthian lullaby „Freu dich, mein Herz! Denk an kein Schmerz” (Rejoice, my heart! Think of no pain), which my mother used to sing to her as a child.

However, in the context of this Mozartian sonata, the Trio articulation – the middle of the middle – has the meaning of the sanctuary of remembrance (the image of the mother), the symbolic suggestion of the secret place, or the hidden place. In an almost exact analogy with the title of the essay *The Past and the Present*, but with the structuring in continuity of the canonical past and the still less definable present. Although, I think, this hard core of the entire volume should itself be read as a complete continuity of the three essays – *Reflections on New Music* + *Past and Present* + *Notes on Enescu*.

A further, third, and final sin, I commit by wondering what the analogies might be between a typology of musical form and framing volumes. The first volume – *Image and Meaning* – is designed from three chapters – thesis + antithesis + synthesis –, which would refer to a large tristrophic form, like one of the twenty-one *Nocturnes* (19+3 posthumous) by Chopin, while the third volume – *Musical Thought* – would rather lend itself to a theme-with-variations form like the Finale (Part IV) of Brahms's Fourth Symphony. But with the theme of variations – musical though – declared only in the last chapter, the tenth.

Both schemes being conceived as coherent and integral, of maximum conceptual cohesion, the middle volume – *Openings to the world of music* – seems to no longer have a precise form: a chain of heterogeneous articulations (b-av-c)? too little convincing – which, beyond any and all arguments, but also my own musicological sins, confirms the identity of a bridge, of a figurative-ornamental passage between two certainties.

Snapshots: A string of jewels

If the extension of an essay, an analytical study, or a treatise allows for the quiet accumulation of arguments, details, structure, and discourse, then the aphorism leaves room only for the essential expressed in all its nakedness. Like a zen koan, trigger of enlightenment. Like a Bashō haiku, of an almost blunt substantiality (the last is Pascal Benteoiu's term). There is no time left for arguments, descriptions, and details. Aphorism is the genre of pure action. The text „burns” in focusing on a single detail hyperbolized and expanded to the dimension of the narrative subject – the spyglass becomes a microscope, comparisons become collisions, metaphors become corrosive, suggestive effects follow derision, humor, the grotesque, the comic, and any other paradoxes, the images erupt in a real firework under an irresistible pressure and suggestive temperature. Or, if the essay advertises a traveling – slow movement revealing important details, then the short genre cannot be other than that of photography, one stop-frame (snapshot) at a time for one illumination at a time. This is how the twenty „pills” – mini-reports, spectrograms, and radiographs alike – were conceived as many satirical, critical, and humorous identities of Pascal Benteoiu himself.

But it is neither a mosaic, nor a kaleidoscope, nor an eclecticism, but rather twenty miniature snapshots, perfectly rounded, like a string of pearls, like in „The Glass Bead Game” by Hermann Hesse, so generously strung before the reader, and all the more valuable, with how much they give us, all together and each separately, the author in his everyday identity, an „unpolished”, simple, accessible, and so integral, living fascinations together with disillusion, watching television, listening to the radio or a pick-up „chewing” from vinyl, and dealing with a scathing irony of falsehoods, prejudices, snobbery, and any other deviations from the simplicity and common sense brother and with the starry sky above the head, but also with the moral law existing somewhere in all of us.

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See: <https://www.opera-brasov.ro/bourceanu-madalina-soprana/>

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Boryslav STRONKO, Ph. D. Born in 1970. After graduation from the Specialized Lysenko Music School in Kyiv as a theoretician he entered the composition department of Kyiv State Conservatory (1988 - 1993). This experience directed his interests towards such problems as time and functionality in music, harmony, orchestration, and interpretation. During his post graduating studies, he wrote the PhD thesis about manifestations of four-dimensional Time by late M. Heidegger's philosophical concept. B. Stronko defended his thesis in 2003. Boryslav Stronko is an associate professor at the Department of Theory and History of Music Performance (Tchaikovsky National Music Academy of Ukraine), Kyiv. He is a member of Ukrainian Composers' association, an author of a series of music compositions and papers on musicology.

Paula ŞANDOR is a musicology graduate of the National Academy of Music "Gheorghe Dima" in Cluj-Napoca, earning her PhD title – *summa cum laude* in 2020 at the same institution, following the public defense of her thesis entitled "The chamber

oeuvre of the composer Adrian Pop" (coordinator – Prof. Gabriel Banciu, PhD). The musicological activity of Paula Șandor has manifested, over time, through her presence at international conferences, workshops and events, such as the AEC Annual Meeting for International Relations Coordinators (Leuven – Belgium, 2023), the "Sigismund Toduță" International Symposium of Musicology (Cluj-Napoca, 2023), International Music Therapy Symposium (Cluj-Napoca, 2023), "The Science of Music – Excellence in Performance" (Brasov, 2019), "Directions in Contemporary Music Creation" within the "Sigismund Toduță" International Festival (Cluj-Napoca, 2013). Her list of publications includes articles in journals such as "Musica" (Studia Universitatis Babeș-Bolyai), the "Bulletin of the Transilvania University of Brașov", "Musicology Papers", the "Doctoralia" volume (Proceedings of the "Romeo Ghircoiașiu" Symposium of Young Researchers, Cluj-Napoca, 2020), as well the volume entitled "Aspecte stilistice în creația camerală a compozitorului Adrian Pop" ("Stylistic aspects in the chamber works of Adrian Pop", MediaMusica Publishing House, Cluj-Napoca, 2022). In 2022 Paula Șandor joined the community of the National Academy of Music "Gheorghe Dima" in Cluj-Napoca as Scientific Researcher III.

Cristina ȘUTEU, PhD is lecturer in Musicology at the "Gheorghe Dima" National Music Academy, Cluj-Napoca, Romania. She authored the books: *Periegeză, exegeză și hermeneutică în critica muzicală* (Periegesis, Exegesis and Hermeneutics of Musical Criticism) (Risoprint Publishing House, 2016), *In honorem Cornel Țăranu* (MediaMusica Publishing House, 2020), *Revista Muzica 1908-1925: Monografie și Index bibliografic* (Muzica Journal: monograph and bibliographic index) (MediaMusica Publishing House, 2021). In 2019 she completed research internships at Répertoire International de la Presse Musicale (RIPM) in Baltimore where she fully indexed two Romanian periodicals and at Répertoire International de Littérature Musicale (RILM) in New York where she indexed 150 Romanian publications. Research interests: musical life reflected in Romanian musical periodicals in XX-XXI centuries, reception of music through musical criticism.

Virđinia TOTAN was born on 05.12.1997 in Pančevo, Serbia. He attended the Josif Marinković Music High School in Zrenjanin (instrument - flute). After graduating from high school, he attended the courses of the Faculty of Music and Theater in Timișoara within the West University. She continued her master's studies at the same university, specializing in Stylistics of Music Performance - Conducting. He is currently a PhD student at the Faculty of Music in Brasov since 2019 she has been working at the Arts Incubator as a singing and piano teacher. He is a team member of various projects: International Music and Medicine Symposium - 2019, project co-financed by CJT; Young artists interpretation and artistic creation competition - 2019-2021; Remus Georgescu - a life dedicated to music, project co-financed by CJT 2017; Te Deum Laudamus Religious Choral Music Festival 2015-2022, a project co-financed by the Ministry of Romanians Abroad.

Maryna Ivanivna VARAKUTA is Ph.D. in Art, Docent, Professor at the Department of History and Theory of music, Dnipropetrovsk Music Academy named after M. Glinka (Dnipro, Ukraine). Was born in Dnipro, Ukraine. She studied music at

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Lois VĂDUVA, Dr, is a University Reader in the music department at Emanuel University of Oradea. Her main research topics are the relationship between music and the socio-political context and music therapy. Dr. Vaduva coordinated four grants through which the professors and students from the Music Department of Emanuel University conducted music, art, and play therapy sessions with hospitalized children diagnosed with chronic progressive illnesses. She finalized her studies in Music Therapy at The University of The West of England, Bristol, U.K in 2021, and obtained her Habilitation at the National Academy of Music "Gh. Dima" in 2023.

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Catherine WARNER, Dr, is the program leader for the MA Music Therapy and the MA Therapeutic Music Studies and a senior lecturer at UWE. She has been practicing music therapy for over 25 years and has also worked as a professional cellist. Dr. Warner's research interests are broad, and she is passionately interested in the journey of the trainee music therapist and beyond qualification. Her team has recently established the first supervision training course in music therapy, which can be taken as part of the MA Therapeutic Music Studies or as a stand-alone CPD. She is currently supervising Margaret Grady in her Ph.D. research project exploring music therapy for carers and people with dementia. Also, Dr. Warner represents UWE

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as a collaborative partner of Emanuel University, where both partners are working to develop music therapy training and to promote an understanding of music therapy practice and theory in Romania.

Vitalii ZAIETS (born on June 30th, 1973, Zvenygorodka, Cherkasy region) is a Ukrainian musician, art critic and pedagogue, member of the National Ukrainian Music Union, PhD in Arts. He graduated from the National Music Academy of Ukraine named after P. I. Tchaikovsky (1997) and has been a laureate of international competitions. Since 1998, a lecturer/academic at the National Music Academy of Ukraine named after P. I. Tchaikovsky. In parallel with his academic work, he continued performing as a bayanist soloist of the Ternopil and Vinnytsia Regional Philharmonic. He is the author of more than 20 educational programs and more than 60 professional publications. Member of the editorial board, editor and co-author of many scientific collections and publications, including: "Current issues of humanitarian sciences"; "Art criticism: challenges of the XXI century"; "Culture and arts in the educational process of modernity"; "Academic folk-instrumental art: traditions and modernity"; "The capital department of folk instruments as a methodological center of the genre"; and others.

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