ARCHETYPAL DISCURSIVE TYPOLOGIES IN HETERO(SYM)PHONY BY CORNEL ȚĂRANU[1]

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SUMMARY. As syntactic typologies, monody and heterophony are detectable in modern and contemporary music as states and manifestations of primordial impulses of sound communication, detectable in the ancient folklore of all peoples. Their filtering through the sieve of contemporary cerebralism cannot elude their force of penetration into the sphere of affect and of the archetypal representations. The paper proposes to fathom and bring to light some principles and ways of archetypal discursive organization in Hetero(sym)phony, by Cornel Țăranu.

Keywords: musical archetype, Cornel Țăranu, Hetero(sym)phony, heterophony, sound organization, contemporary music.

When we talk about archetypes, we are in front of a corpus of representations of the human imaginary in which the original model from *illo tempore* has undergone a spectacular evolution together with that of mentalities.

Depending on the archetypal invariants that structure these representations, Corin Braga identifies in his book *10 Studii de Arhetipologie*[3] three types, according to their nature: metaphysical (ontological), psychological (anthropological) and cultural. If the metaphysical archetype presents itself as an "objective presence beyond the human being as the transcendent or immanent essence of the world"[4] (see Plato, Aristotle, Christian thinkers), the psychological archetype is found in the human cognitive faculty, delimiting itself on two levels: of consciousness and of the unconscious (Jung, Freud).

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[3] Corin Braga, *10 Studii de arhetipologie* (*10 Studies of Archetypology*), Editura Dacia, Cluj-Napoca, 1999, p. 5.

[4] Idem, p. 6.

In its cultural meaning, the archetype presents itself as an irreducible manifestation of the human spirit, the image in itself, or as a recurring figure of a *Weltanschauung* (of a worldview) manifested in the work of art. "When examining the archetypes of a cultural movement, we no longer look for their virtual sources, but their present materiality (thematicism) and mutual relations in the system (structuralism)"[5].

Regarding the cultural archetype of the work of art in general and of the musical work in particular, we cannot ignore the triad it forms with the semantic and the aesthetic level.

Semantic level   Aesthetic level
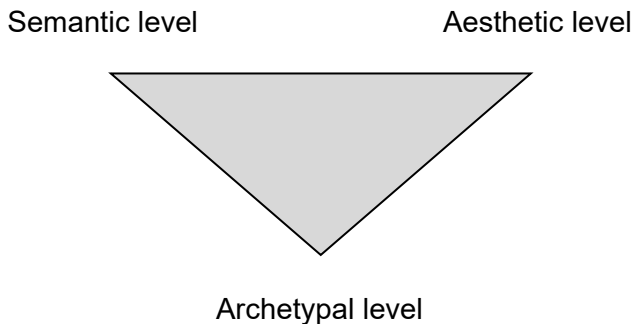
Archetypal level

„The archetypal level implies a human general character relatively indifferent of the unconscious (involuntarily) existing time and space, through which the "resonance" with nature, cosmos, eternity is realized, while the semantic level represents a conscious activity destined to the communication itself, conditioned temporally and spatially, depending on historical and, respectively, on geographical factors, thus real, conventional, changing (…) the aesthetic plane brings together the first two levels respectively depending on historical and geographical factors[6].

The archetype in music can be identified on several levels of interpretation. At the morphological and syntactic level of the musical language, we can find on the one hand: "models with deeply symbolic valences, essences extracted from the creation of all times (melodic figures intervals, rhythmic cells, timbres, formal patterns, construction principles) with strong universal valences and roots in forms of artistic representation specific to any musical period. On the other hand, as a compositional phenomenon, at

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[5] Idem p. 7.

[6] Corneliu Dan Georgescu, „Studiul arhetipurilor muzicale/ simbolica numerelor" („The Study of the Musical Archetypes/ The Symbolics of Numbers"), in *Studii de muzicologie*, vol XX, Editura Muzicală, București, 1987, p. 68-69.

the end of the 1960 s the archetypal orientation was born in Romania, which includes the composers Octavian Nemescu, Corneliu Dan Georgescu, Ștefan Niculescu, Iancu Dumitrescu, Doina Rotaru and many others, an orientation that is imposed as an „option of permanence, stability, essentialization and universality(...) as a special, original variant of postmodernism"[7]

Moving forward in our subject to the definition of archetypes of musical discursiveness, we will mention ancient categories of musical syntax, monody and heterophony from which, over the ages, polyphony and homophony have evolved. As a symbol, the two syntaxes represent a dual unit between one and multiple, univocality and plurivocality.

ONE represents symbolically[8] the initial unity, the principle of individuality (micro and macrocosmic), the Self, the nucleus, the non-division, the loneliness, the eternity, the absolute, the equality of the identity of the Ego with itself, the center, etc. At the same time, it represents the potential of becoming, the beginning. Heraclitus defines the complementary duality of one-multiple as follows: "From the multiplicity of things comes the One, and from the One, the multiplicity, unity tends to disintegrate into plurality, which, in turn, tends to unity."[9]

The principle of the duality one – multiple, monody – heterophony, univocality – plurivocality appears as a *coincidentia oppositorum* (as Ștefan Niculescu defines the heterophone syntax[10]) as a unit that contains in nut all the developing, evolutionary virtualities of a temporal processuality. The meaning of monody – heterophony is, thus, biunivocal, "the first entity opens to multiplicity, while the second closes to reunification"[11]. In this sense, in the musical discourse, the spatial agglomeration occurs from unison or monody to the heterophonic texture, from horizontal to vertical, the thinning of the verticality and the return to the monodic thread.

Music, a sound flow that manifests itself temporally, receives the properties of the living. As a symbolic natural element, we find correspondences

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[7] *Idem*, p. 45.

[8] Corneliu Dan Georgescu, *apud* Allendy, R, *Le symbolisme de nombre e Essay d'arithmosophie,* Paris, 1921, p. 63.

[9] Idem

[10] Ștefan Niculescu, *Analiza fenomenologică a unor tipuri fundamentale de fenomene sonore și raporturile lor cu eterofonia,*(*Phenomenological analysis of some fundamental types of sound phenomena and their relations with heterophony),* in Studii de Muzicologie (Musicology Studies) vol VIII, Editura Muzicală, București, 1972, *O teorie a sintaxei muzicale (A theory of musical syntax)* in Reflecții despre muzică, (Reflexions on music) București, 1980

[11] Gheorghe Duțică, „*O abordare tipologică a invarianților structurali în creația lui Sigismund Toduță: monodia – heterofonia"* („*A Typological Approach of the Structural Invariants in the work of Sigismund Toduță: Monody – Heterophony"*) in *Lucrări de Muzicologie*, (*Musicology Papers*) vol XXIII, Editura Media Musica, 2009, p. 54.

with water, the spring that grows in the same riverbed, the river and then the Delta that branches into dozens of mouths, canals.

An eloquent graphic example is represented by the work *Multisonuri mioritice*, in which the performers improvise starting from the same sound point, returning to the consciousness of unison.

E.g.1
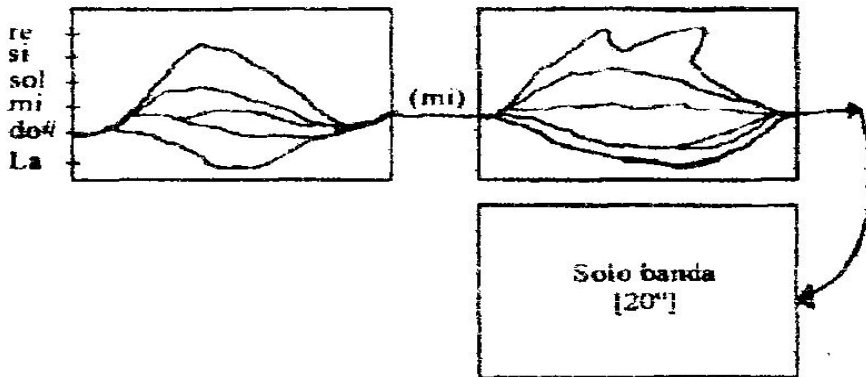
Sorin Vulcu, *Multisonuri mioritice*[12].

The symbol of the flow, of the temporal processuality in which the sound events evolve from the same generative source of sounds is proper to all musical works, regardless of the space and time in which they are created.

In *Hetero(sym)phony*, Cornel Țăranu it applies to the generating musical material the same variational continuous work that we encounter in all his symphonic creations. As he himself confesses, his thinking is a post-series one, in which the modalism taken from Eastern European folklore is filtered, "refined" and essentialized in a discursive intertwining of melody, harmony and heterophony, which... often it takes place in a fairly large space on the same sound matrix with small changes of places between intervals… in which 6-8 sounds or maybe less, generate a larger structure"[13]

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[12] Apud C. Rîpă, *Teoria superioară a muzicii, vol I: Sisteme tonale (The Superior Theory of Music, I: Tonal Systems*), Editura Media Musica, 2001, p. 323, chapter „Heterofonia".

[13] Ștefan Angi, *Cornel Țăranu – mărturisiri mozaicate, studii și eseuri (Cornel Țăranu – Mosaicated Confessions, Studies and Essays),* editura Eikon, Cluj-Napoca, 2014, p. 217.

The title of the symphony reveals three layers of meaning which can be identified: *hetero*-, as a particle of diversity, *sym* - which means „together, united" and *phone*, „sound", resulting in singing together or unity in diversity. Convergence and divergence, unity and diversity, one and multiple, concepts that come together in a musical organism that evolves on archetypal coordinates.

At the morphological level we identify structures with archetypal value of the monody, by approaching the old folk song of *doina* type – long song with roots in the improvised, free singing of the prestrophic monolithic prototype of Eurasian origin, after Walter Wiora[14], of an antiquity lost in the *illo tempore*.

It is observed that the thematic material generating the symphony is unique, structured according to the language of the composer, abstract and dissonant, in melodic drawings with sounds dispersed at long intervals, containing both their diatonic and chromatic state.

Symbolically, we identify the major/minor state of the old folk song. However, each of these drawings exposed in unison alternately to string blowers, "hides" the principles of organization existing in the ancient folk song of which we mention in the generating theme:

- The major – minor pendulum of the melodic drawing;
- The unison, suggesting monody;
- The tetra-pentatonic underlayer;
- The melodic profiles of the types of alpenhorn signal and of recitative;
- Rhythmic-melodic physiognomies adhering to the idea of the parlando rubato of the long song or of the *doina*;
- The continuous variation of the melodic cells on the improvisatory principle of the free form of the recitative sang as a *doina*;
- The imitation of the *doina*-sung song, ornated with melismas;

In the exposition of the theme, we also notice a condensation of the melody vertically, generating alternative attacks of cluster chords containing the sounds of the exposed monody**.**

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[14] Walter Wiora*, The four ages of music*, translate *Herten Norton,* WW Norton, 1965

E.g. 2

Cornel Țăranu, Hetero(sym)phony, m. 1-13

The continuous metamorphosis of rhythmic-melodic states contains an impressive mosaic of melodic configurations resulting from discursive techniques starting from the solo *melopoeia* of a single instrument or the successive distribution of the melody resulting in a vault drawing.

E.g. 3

Cornel Țăranu, Hetero(sym)phony, m. 58-61

Alternately in the undulatory drawing from horn to clarinet, then solo bassoon.

E.g. 4

Cornel Țăranu, Hetero(sym)phony, m.62-68

Either in descendent catabasis drawing (strings only),

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E.g. 5

Cornel Țăranu, Hetero(sym)phony, m.182-189

or in concave drawing.

E.g. 6

Cornel Țăranu, Hetero(sym)phony, m. 193-197

One of the melodic gestures with archetypal value is the glissando having as symbol the weeping of lamentation, the idea of lament being present in all ancient cultures, as a threshold of life. We find it in symphony in symmetrical simultaneity of melodic corpuscles.

E.g. 7

Cornel Țăranu, Hetero(sym)phony, m. 54-59

Heterophony as a strategy of multivocality is present in different degrees of variational processing of the material entered in continuous variation that gives the symphony the coefficient of improvisational freedom in the conditions of rigor of the combinations resulting from the composer's post-serial thinking.

Already mentioned, the verticalization, the sounds of the song in cluster type chords are reflected in the simultaneity of the song with its symmetrical and recurring version.

E.g. 8

Cornel Țăranu, Hetero(sym)phony, m. 81-84

The vertical accumulation of motifs repeated ostinato, whether various transposed, symmetrical, recurrent, or inverted, creates segments of a textural discursivity, which are rarefied or densified, a means of intensifying the extremely effective drama.

E.g. 9

Cornel Țăranu, Hetero(sym)phony, m. 204-209

Here is a case in which the voices imitate in pairs starting from the initial signal motif constituting by obstinate repetition a texture with free aspect to the strings. Represents the archetype of the improvisational freedom of continuous variation, of the sound flow in the "riverbed" or "queen" of a rigorous, geometrizing-serial organization in perfectly symmetrical mirrors:

E.g. 10

Cornel Țăranu, Hetero(sym)phony, m.190-193

The last textural-heterophonic stage of the development brings a descending stretto to all the orchestra's instruments starting from the flute to the double bass, finalized on a unison of the opening note of the theme re #. A symbol of the reunification, of the condensation of the multiple into uniqueness.

E.g.11

Cornel Țăranu, Hetero(sym)phony, m. 210-215

Consisting of waves of variations that can be framed in a macroform of a sonata, the symphonia is entirely built on a discursive type of agglomeration and thinning of the monodico-heterophonic texture. The strategy of concatenation of musical events is based on a continuous alternation between states of horizontality – unison, monody imitation, timbre complementarity of the melody – and states of verticality, short chords, pedals, imitations, polyphonic or heterophonic textures.

In the final variations, the synthesis of these processes produces a texture in which all the principles of construction are hidden, and the brick stones of a musical language conceived from ancient essences are capitalized in new forms of expression.

E.g. 12

Cornel Țăranu, Hetero(sym)phony, m. 361-369

Conclusions

The archetype of water, of flowing, has been transferred symbolically, by analogy and association, to the musical substance of the symphony, to its temporal processuality in which there have been noted hypostasis of some musical morphologies and paradigmatic structures as: monody, heterophony in geometrical, symmetrical, crowded, thinned sonorous textures, intentional suggestions on certain categories of ancestral tunes, as there were the long song or doina, the alpenhorn signals, the wailing. The modal-serial and the continuous variation on the thematic material has also been associated to the flow of the same "sonorous" substance, aquatic in the riverbed of the musical discursivity.

Hetero(sym)phony by Cornel Țăranu it is thus presented as a work that bears the title and emblem of an ancient musical cultural archetype that receives in the creation of C. Țăranu a sound materiality adequate to the spirit of contemporaneity.

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