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SECONDS UNDER MAGNIFYING GLASS – FOCUS ON PURE INTONATION[1]

ILDIKÓ FERENCZINÉ ÁCS[2]

SUMMARY. Several books, studies and videos are available on the Internet on the importance and role of singing in schools and choral singing, and on effective ways of learning songs and choral works. As a result of technological progress, MIDI recordings and digital choral parts are available to choirs and choir leaders to facilitate the rehearsal and learning process. However, what on the one hand seems modern and innovative (digital pianos, audio and video recordings, easy and fast communication, streaming, virtual choirs) can have a negative impact on the other. At international conferences and symposiums, it is common to see choirmasters making hand gestures to sound one or more parts, as a kind of attraction to show off solfa singing. It is not always clear, however, what the intelligent use of solmization can do beyond the two-(three-)part singing or vocal warm-up. The following chapters will point out why reading music with a relative system of solfa is beneficial, and why learning to sing a part or a choral work with the help of piano is less supported.

Keywords: cent system, overtones, whole tones, relative solfa – absolute solfa, hand-signs, pure intonation.

The role of the piano in the learning process

The piano or the digital or virtual keyboard instruments are basically tempered.[3] This means a sort of equal temperament, where the 12

[1] A shorter form was published in the July issue of the International Choral Magazine under the title "*From the three different major seconds to the hand-signs – focus on pure intonation"*. Web. ‹https://ifcm.net/uploads/icb/2023-7/eicb_2023-3.pdf›

[2] *University of Nyíregyháza, Institute of Music, college professor, DLA, dr. habil. E-mail: acs.ildiko@nye.hu*

[3] Andreas Werkmeister, a 17th-century organist, composer and theorist, who developed the technique of temperament, divided the pure octave into 12 equally spaced parts.

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semitones of the octave are exactly at the same distance from each other. This method of tuning began to spread in practice from the end of the 19th century, when measuring frequencies accurately became possible and thus the study of sound systems outside Europe also. Alexander John Ellis, a 19th-century English mathematician and linguist, developed a new system and unit of measurement for comparing the different temperaments and the pitches they could produce. Using the cent system, he transformed the 2:1 ratio of the octave into a linear scale of 1200 degrees, where intervals can be described by arithmetical differences. The semitone as the smallest pitch interval was defined as $\sqrt[12]{2}$ = 100 cents (the cent is the hundredth of a tempered semitone), while whole tones correspond to 200 cents. In fully equal tuning, all keys are of equal value.[4]

Figure 1

Altered notes		C# D♭		D# E♭			F# G♭		G# A♭		A# B♭		
Natural notes	C_4		D_4		E_4	F_4		G_4		A_4		B_4	C_5
Hz	261,63	277,18	293,66	311,13	329,62	349,23	369,99	392,00	415,30	**440,00**	466,16	493,88	523,25
Cent	0	100	200	300	400	500	600	700	800	900	1000	1100	1200

The Cent System

Related to the question of how to achieve pure singing and to the use of instruments it needs to be observed that *"it is well known that any kind of temperament (which is the basis of piano tuning, for example) is alien to the pure intonation of the choir, and that the piano [...] can never become the basis of a homogeneous sound that blends with the singing voice. Nevertheless, the possibility of using the instrument in the training of pure intonation is a question worth considering, because the singing voice, especially at the beginning, is prone to great fluctuations (much greater than the danger inherent in temperament). Experience has shown that the fixity of the individual notes of an instrument (i.e., not its tuning or its temperament) can be used in the initial stages of eliminating fluctuation by a well thought-out, systematic procedure."*[5] So one can use a piano to play a starting and a control note, as

[4] Ferencziné Ács, Ildikó. "Intonáció – szolmizáció" ("Intonation – solmization"). In: Ferencziné Ács, Ildikó, Pintér-Keresztes, Ildikó. *Pótvonalak – Adalékok az ének-zene tanításához (Leger lines – Additions to the teaching of school music)*. Nyíregyháza: Nyíregyházi Főiskola, 2015. pp. 37-47.

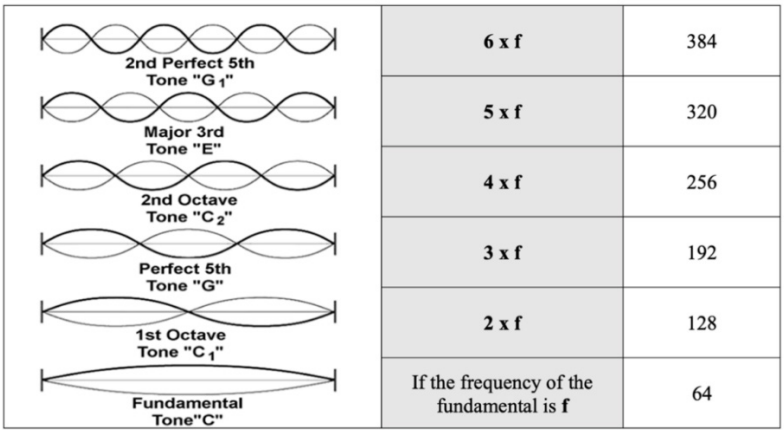
[5] Kardos, Pál. *Kórusnevelés, kórushangzás (Choral education, choral sound)*. Budapest: Zeneműkiadó, 1969, p. 29.

a kind of reference point, i.e., only playing notes that are the same (perhaps in the same octave). "*The part sung by the choir should never be struck on the piano. [...] The instrument is only for the purpose of constantly relating the sound to its starting point"*.[6] The human singing voice is interpreted only in an acoustic context.

Properties of the acoustic overtone series

The human voice, the singing voice as a sound source, can be interpreted as an acoustic signal. When, for example, a string or a vocal cord vibrates, not only the fundamental is heard, but also its frequencies multiplied by whole numbers, its harmonic overtones. The octave has twice the frequency of the fundamental, i.e., the frequency ratio is 2:1. The frequency of the twelfth (octave + fifth) is three times the fundamental, i.e., the ratio is 3:1, etc. The frequency relationships are represented by the successive notes of the overtone series:

Figure 2



Overtones[7]

The ancient Pythagoras established his theoretical scale by measuring strings and then using interval ratios. Based on the Pythagorean tuning, the sequence of notes placed at a perfect fifth distance from each other can be written as follows:[8]

---

6 Ibid. 30.
7 Source: ‹https://www.soundsnap.com/blog/glossary/overtone/› Web. 12. Jan. 2023.
8 Fiala, Péter. "A hangszerek fizikája" ("*Physics of musical instruments*"). Jegyzet. Budapest: BME, 2015.

F	c	g	d’	a’	e”	h”	etc.
$\frac{2}{3}$	1	$\frac{3}{2}$	$\left(\frac{3}{2}\right)^2$	$\left(\frac{3}{2}\right)^3$	$\left(\frac{3}{2}\right)^4$	$\left(\frac{3}{2}\right)^5$	

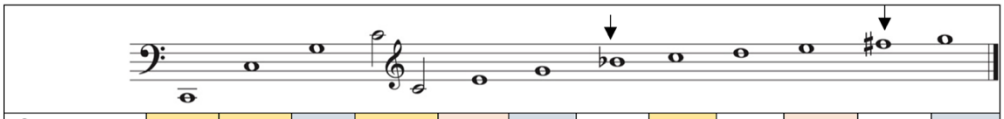
However, despite the apparent identity, the result of the 12 fifths built on top of each other does not correspond to the continuously doubled value of the 7 perfect octaves, starting from the same point and built on each other.

$$\left(\frac{3}{2}\right)^{12} : \left(\frac{2}{1}\right)^{7}$$

The difference between the two values is 1.0136432, or 23.46 cents, which is about a quarter of a half step. The difference is called a Pythagorean comma. Equal temperament eliminates this phenomenon by narrowing each fifth by 1/12 x 23.46 = 1.955 cents.

The following figure shows a series of overtones projected onto the great C/C_2 (overtones 7 and 11 are deeper than the notes used in the diatonic framework), with the frequency values and ratios associated with the notes below. Colours are used to denote octaves built upon each other.

Figure 3



Overtone serial number	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.	12.
Frequency relations	1x	2x	3x	4x	5x	6x	7x	8x	9x	10x	11x	12x
Frequency	64	128	192	256	320	384	448	512	576	640	704	768
Frequency ratios		$\frac{2}{1}$	$\frac{3}{2}$	$\frac{4}{3}$	$\frac{5}{4}$	$\frac{6}{5}$	$\frac{7}{6}$	$\frac{8}{7}$	$\frac{9}{8}$	$\frac{10}{9}$	$\frac{11}{10}$	$\frac{12}{11}$	
Intervals		Perfect octave	Perfect fifth	Perfect fourth	Major third	Minor third			Major second Large whole step	Major second Small whole step			

Frequencies and ratios

In the score of the overtone series, major seconds can be seen between overtones 8 and 10. Playing these on the piano means two whole tones of the same size. However, it is clear from the proportions below the intervals that the first interval, 9/8, is wider than the second one, which is 10/9. To distinguish

between the two types of major second, we use the terms 9/8 “large whole step” and 10/9 “small whole step.” The frequency ratio of the two whole notes is 81/80, corresponding to ≈ 22 cents. The difference is called a syntonic[9] (or Didymus) comma.[10]

Comparing the three types of whole tones (major second), the differences in size become apparent. It has been found that the equally tempered keyboard instrument is insensitive to the acoustic environment, i.e., it is not able to nuance the difference between large and small whole steps.

Figure 4 a

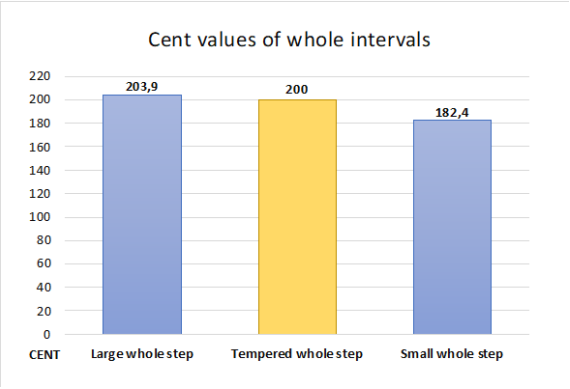


Figure 4 b

Interval	Large whole step	Small whole step	*difference*	Tempered whole step
Ratio	$\frac{9}{8}$	$\frac{10}{9}$	$\frac{81}{80}$	$\sqrt[6]{2}$
Cent	203,9	182,4	21,5	200

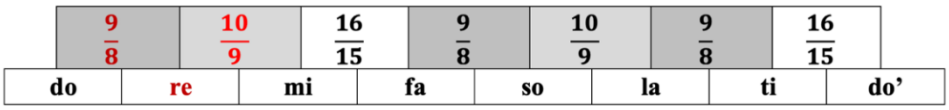
The three kinds of major seconds

The difference between large and small whole steps arising from the difference in acoustic frames is also clearly visible. In the major key, the seconds follow each other in the following order:

[9] This comma is also described by the difference between the Pythagorean major third and the justly tuned major third, i.e., the difference between four perfect fifths jumps + two octaves back and the 5/4 ratio on the perfect natural scale, which can also be described by a ratio of 81/80.

[10] Fiala, Péter. “A hangszerek fizikája” (“*Physics of musical instruments*”). Jegyzet. Budapest: BME, 2015.

Figure 5 a



Major key

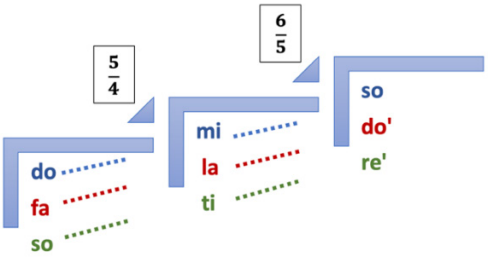
The same in natural minor scale:

Figure 5 b

Natural minor key

On the basis of Figure 3, examining the thirds in the overtone series and the role and behaviour of the notes in the diatonic scale, we can depict the structure of the major triads as follows:

Figure 6

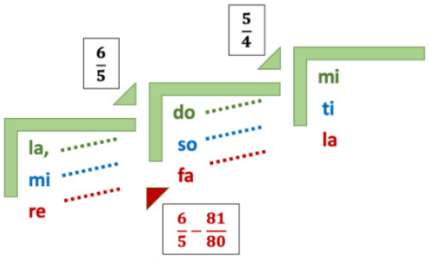


Major triads of the diatonic scale

All the chords have a pure major third and minor third structure. It is no coincidence that these have become the most stable and strongest triads of the major key, the major triads, the carriers of the main functions.

All but one of the minor chords of the diatonic system also sound clear. Only in the minor triad with a **re** root is the semitone forming the minor third paired with the 10/9 small whole step, i.e., the minor third is narrower in this case by a syntonic comma.

Figure 7



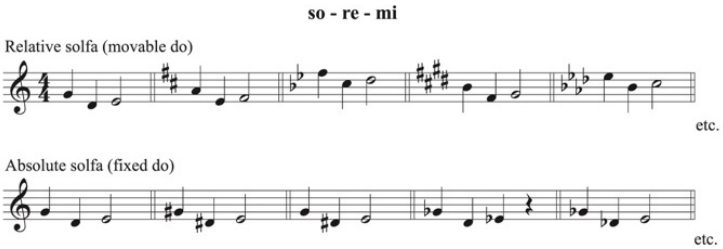
The minor triads of the diatonic scale

It is therefore clear that the **re** note is in a sensitive place, depending on its position and tonal location. The position of a note in a given tonality, its role, the stability of the pure intonation of different intervals and harmonies can be developed through practice. A learning process is effective if "constant" elements occur frequently among the ones to be learned. The more variables there are, the more unstable the memorisation of the turn to be learnt becomes, and the longer the process of deepening takes. Of the two types of solfa systems, absolute and relative ones (also known as "fixed do" and "movable do"), only one can satisfy the above learning process, and that is the relative system.

The role of relative solfa in the development of clear intonation

The learning of tonal music pieces and the clear intonation of melodies and harmonies are ensured by relative solfa. The name of a melody notes, the distance between two notes with the same name, and their role in the tonality are constant. To put it simply, the sound of two intervals with the same solfa name is always the same. For example, in a major key, a **so-re-mi** turn always has a descending perfect fourth and an ascending (small whole step) major second, whatever the key we are in. With absolute solmization, however, the width of the intervals can vary, even with the same name.

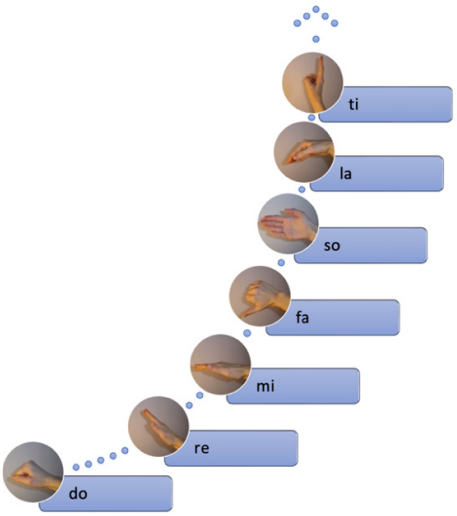
E.g. 1



Relative solfa – absolute solfa

In a tonal musical context, the most suitable method for achieving and practising pure intonation is therefore the use of relative solfa. Automatic use requires a lot of practice, and one of the tools of this is the use of hand signs. Due to their spatial positioning, they offer an excellent opportunity to specify pitches in the right direction and to show the sensitivity of the notes.

Figure 8



Hand-signs

Zoltán Kodály published his booklet *Let Us Sing Correctly*, including exercises in two-part choir exercises in 1941. He writes in the preface: *"Most of our singing teachers and choirmasters believe that singing is pure if it is in tune with the piano. [...] ... the purity of the communal singing is based on acoustically pure intervals and has nothing to do with tempered tuning. [...] What, then, should support the beginner's first steps into the infinite realm of notes? Here is the answer: not a tempered instrument with a contrasting timbre, but a second vocal part. [...] Even pure singing in one part can only be fully learned in two parts. The two parts correct and counterbalance each other. Only those who feel the notes' belonging together when they sing together can hit the right notes one after the other. The* ***do-so*** *jump is more clearly found by those whose ears have the* ***do-so*** *as simultaneously sounded, as a living reality. [...] Each jump must be memorized in itself, in its own particular character and tonal role, and should not be assembled from scale steps*."[11]

[11] Kodály, Zoltán. *Énekeljünk tisztán! (Let Us Sing Correctly*). Budapest: Magyar Kórus Művek, 1941.

Monophonic examples

Pure singing can only be achieved through the interaction of monophony and simultaneous voicing, the foundations of which must be laid in monophony. Conscious attention must be paid to the direction of successive melodic notes: ascension is threatened by a braking force in the lack of sufficient intensity, and a downward step or jump may be deepened even more by some inertia. Effort should be made to assert the intonation of the intervals against the (braking or downward) force of gravity.[12]

When pointing out the difference in width between the large whole step and small whole step, let us make others aware that in both major keys and natural minor keys, large whole steps occur between the following degrees of the scale:

1-**2**.
4-**5**.
6-**7**.

From an intonation point of view, therefore, particular attention should be paid to intoning and sustaining the 2nd, 5th and 7th degrees high. We shall make effort to practice the **large whole step** turns to counteract the direction of gravity.[13]

do-fa-**so**; so,-do-**re**; mi-la-**ti**; la,-re-**mi**

where the **ascending second** in a fifth ambitus should be intoned high, or the **small whole step turns**:

do'-la-**so**; la-**so-**mi; re-**do**-la; so-mi-**re**

in which the **descending seconds** should be intoned high in a fourth ambitus.

Particular attention should be paid to the intonation of the two kinds of **re**. *"If it is close to **do**, **re** is low degree, if it is close to **mi**, **re** is high"*.[14] This can be practiced in a tune example as shown in the following chart:

---

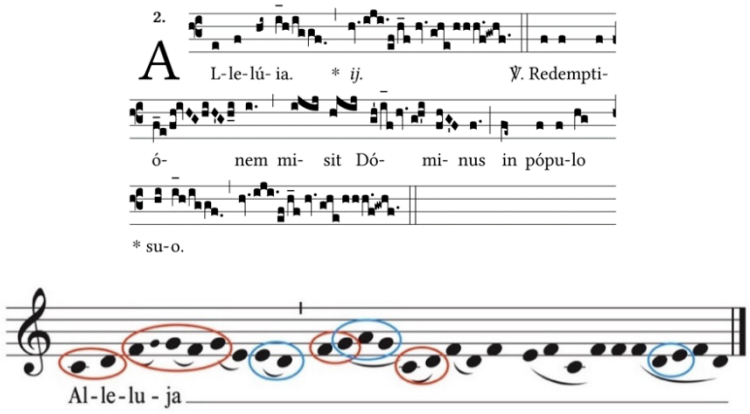
[12] Kardos, Pál. *Egyszólamúság az énekkari nevelésben (Monophony in choral education)*. Szeged: Kardos Pál Alapítvány, 2007.
[13] Ibid.
[14] Kardos, Pálné, Péter Ordasi, Éva Rozgonyi (Ed.). *Kardos Pál (Pál Kardos)*. Budapest: Országos Pedagógiai Könyvtár és Múzeum, 2004, p. 89.

	high re ⬆		***low re***
SO,	***do – re*** – *mi*	**LA,**	*do* – ***re – mi***
	wide M2		wide M2 ⬇
	*do-**re**-do*		*la,-mi-do*
	*do-**re**-mi-**re**-do*		*la,-mi-do-**re**-do-la,*
	*do-**re**-mi-so-mi-**re**-do*		*la,-mi-do-**re**-mi-do-la,*
			*la,-do-**re**-mi-**re**-do-la,*

Although we have used the term "**low re**" in the minor key, in practice we feel that the **do** and the **mi** are higher, more tense, and the **re** is deeper in comparison.

The two kinds of seconds can be illustrated by different colours in the following sheet music example:

E.g. 2-3



Alleluia[15]

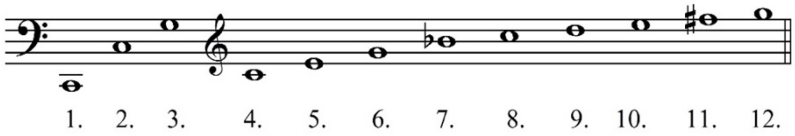
Polyphonic examples

Polyphonic choral exercises can be used according to the skill level of our vocal ensemble. Two-part and polyphonic singing exercises can only be introduced after the starting note has been safely received and the unison sound has been balanced.

[15] Source: ‹https://gregobase.selapa.net/chant.php?id=1341›

In his booklet *Let us Sing Correctly*, Zoltán Kodály proceeds in the order of the acoustic overtone sequence, voicing the octave and fifth intervals, and then in fourths to the sounding of the thirds.

E.g. 4



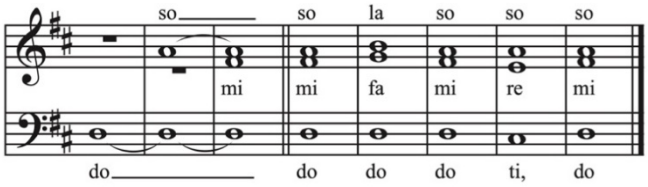
Overtones

However, this sound order cannot be generalised to all choir types and age groups. The perfect fifth and the perfect octave can indeed be defined as the starting point for teaching pure intonation in male choirs, but for female and children's choirs, due to the relative scarcity of overtones resulting from the higher pitch of the fundamental, it is not advisable to start from these intervals. In the case of female and children's choirs, the two kinds of thirds are the most suitable intervals for the beginning, especially the **so-mi** and then the **mi-do** relation.[16] It is therefore no coincidence that the introduction of the tonic major and, almost in parallel, the minor triad is practised first, especially for mixed choirs. It has been shown above that what primarily determines the higher or lower pitch of the **re** note is its relationship to the **so** and **la**, respectively. Therefore, after practising the intervals that make up the triad, it is recommended to intone the perfect fourth below the root (lower **so**). This is followed by conscious practice of the seconds.

When judging the position of the **re**, the tonal context is the determining factor. The **re** in the environment of the **so** behaves differently from when it is surrounded by the **la**. The **so**-related **re** is high, because it is part of the overtone series, and we concentrate mainly on the **re** itself when intoning it.

Examples:

E.g. 5



Major triads

[16] Kardos, Pál. *Kórusnevelés, kórushangzás (Choral Education, choral sound).* Budapest: Zeneműkiadó, 1969.

The example above shows one possible way of combining the three major triads illustrated above in three parts. After the root note is voiced as a solid, firm base, the soft fifth should be played, followed by an even more mellow third. The voice leading is then carried on in second steps, where attention must be paid to the high intonation of the notes **la** and **re**.

So-related high **re**:

An example shown using hand signs *(according to position in the chorus: soprano on the left, alto on the right)*:

E.g. 6

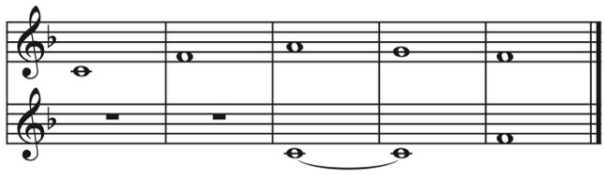
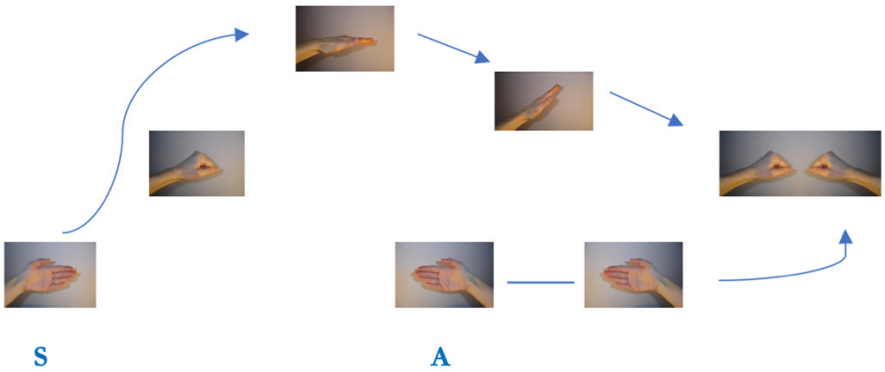


Figure 9

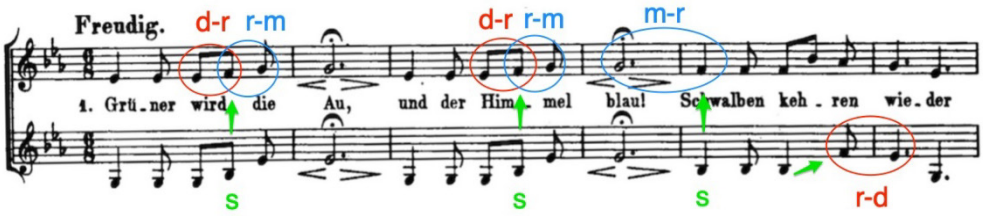


Hand-signs in major tonality

Schubert's *Mailied*[17] clearly shows the behaviour of the **re** in major: above the lower **so**, the **re** is to be intoned high:

[17] Mailied, D.199 (Schubert, Franz). Web. 10. Apr. 2024. https://imslp.org/wiki/Mailied,_D.199_(Schubert,_Franz)

E.g. 7



La-related deep **re**:

An excellent way to practice is when the other part is matched to a sustained note. This offers a chance to relate intervals to a constantly fixed point. The exercise below demonstrates this in minor tonality, using hand signs *(according to the position in the choir: soprano on the left, alto on the right)*:

E.g. 8

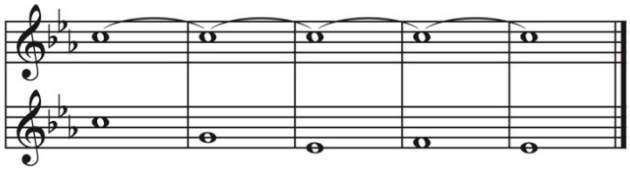
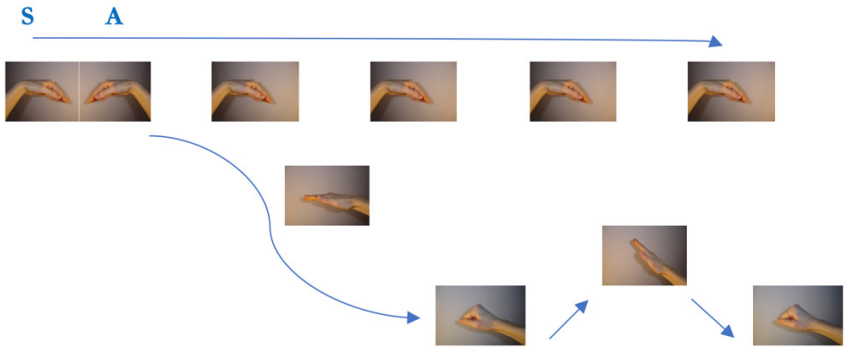


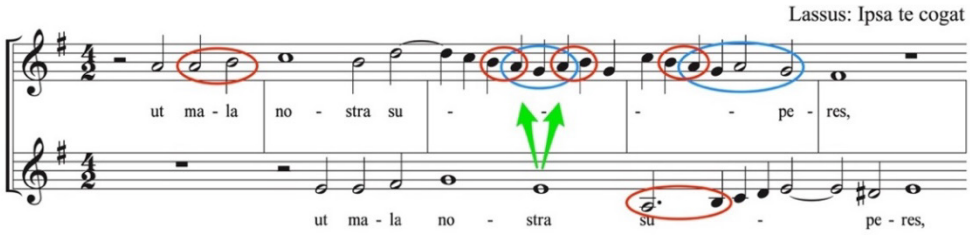
Figure 10



Hand-signs in minor tonality

In the case of a low **re** with a relation to **la**, the most important thing to pay attention to is the pitch of the following tone. E.g., la,-mi-re-**do** or la,-do-re-**mi**. That is, in the first example it is important to achieve a narrower second, in the second one, to achieve a wider second.

E.g. 9



However, the general rule is that it is never possible to have the same kind of whole tone next to each other, because that would preclude the acoustic purity of the major third. It should also be pointed out that the affiliation of the two types of **re** is not always clear. The role of the **re** in the tonality and the proximity of the notes **la** or **so** and the effect of these latter sounds often render it difficult to make a theoretical decision. The frequent changes are influenced by the musical context, the leading of the part and harmonic thinking together.

Conclusions

Hungarian music pedagogy is generally committed to the practice and learning of vocal material and parts without instrumental reinforcement. However, the way in which the learning process takes place is significant. Only in the case of instrumental music does it make sense to think in terms of note names or absolute solfa. Since each key has different note names associated with a given melodic turn, it is more time-consuming to memorise the tone relationships in a vocal framework, and it is also disadvantageous from an intonation point of view as well. For clear singing, it is best if the melodic elements can always be voiced with the same names and syllables, regardless of the key, according to their role in the tonality. The same distance, step or jump can only be given the same name in the relative solfa system. Within the framework of a given tonality, the intonation of the intervals becomes stable and well controllable.[18]

[18] Ferencziné Ács, Ildikó. “Intonáció – szolmizáció” (“Intonation – solmization”). In: Ferencziné Ács, Ildikó, Pintér-Keresztes, Ildikó. *Pótvonalak – Adalékok az ének-zene tanításához (Leger lines – Additions to the teaching of school music)*. Nyíregyháza: Nyíregyházi Főiskola, 2015. pp. 37-47.

Apart from clear intonation:

- Same intervals will recall the same tone names through persistent practice (automation). If the association is strong enough, it becomes possible to write them down – musical writing is created.
- The practice aimed at identifying the notes and tone names that are seen can bring out their sound, and the melody can be heard through inner hearing or be actually sounded, i.e., – musical reading is realised.

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LAURE CINTI-DAMOREAU'S *MÉTHODE DE CHANT* - EXPLORING A HISTORIC VOICE TREATISE

ADRIANA FESTEU[1]

SUMMARY. The aim of the article is to establish potential uses for historical voice treatises, which are currently overlooked. The analysis of Laure Cinti-Damoreau's voice method (1853) reveals a complex system of voice exercises, which aims to train every aspect of operatic singing: from developing breath management, to mastering seamless legato as well as complex coloratura phrases. The exercises are accompanied by simple chord progressions – which singers were often presumed to be able to play themselves. While this treatise does not contain any written explanations its value lies in the intricacy of the exercises themselves. The conclusion proposes that the exploration of such exercises in the modern voice studio would complement the technical work of voice teachers.

Keywords: opera, voice teacher, voice-treatise, vocal technique

Introduction: voice science versus voice treatises

We will note that this method is entirely practical, leaving to theory only the proportions of a simple introduction. It is because, when it comes to singing, it is good exercises, well composed vocalizes, and finally good music, that produce good singers. All the possible theories on the larynx, the bronchi, the glottis and epiglottis, will never be worth as much as a cavatina by Rossini.[2]

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[2] Heugel quoted in Laure Cinti Damoreau – *Nouvelle Méthode de Chant a l'usage des jeunes personnes*. Paris: Heugel&Ce, editeurs-libraires pour la France et l'etranger,1853. p. 6. Translation from French AF.

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Jacques-Leopold Heugel's assertion in the introduction of coloratura soprano Laure Cinti Damoreau's method of singing will read as outdated to the 21st century singer or voice pedagogue. It was at around this time in the 19th century that a centuries-long debate started on the relationship between voice-science and voice-pedagogy. Indeed, Heugel's statement constitutes an antithesis of his contemporary, Manuel Garcia fils' views, whose treatise on the art of singing published just a few years earlier, included detailed discussions on the physiology of phonation in relation to his recommended set of voice exercises. Garcia's method remains one of the most discussed singing treaties of the 19th century, the argument usually focusing on the literary text, rather than the musical text.

Fast forward to December 2021, as part of the National Association of Singing Teachers chat series on YouTube, renowned voice teachers John Nix and Kari Ragan discuss the contentious issue of registration and mixed voice with leading voice scientists Christian Herbst and Jan Svec.[3] The conversation unfolds in voice science jargon, debating the proportion of involvement of the TA (thyroarytenoid) in the production of M1 (also known as chest voice). Christian Herbst declares he doesn't believe that a listener, when experiencing the production mechanism of mixed voice, can differentiate between the production mechanism of mixed voice as 'a TA dominant mix' versus a 'CT dominant mix'. However, both him and Jan Svec admit the limitations of voice science in understanding this complex vocal mechanism. John Nix points out that the practical solution to this issue in the voice studio lies in the exercises "that have been used for centuries", such as *messa di voce* and gliding on one vowel. He also adds that the newer approach of using semi-occluded vocal tract exercises can also be helpful, thus linking tradition with contemporary practical solutions.[4]

These two debates, separated by almost two centuries, illustrate the different approaches to the issue of voice training. A brief review of the history of voice pedagogy reveals a well-defined trajectory of this type of discussion: in the 18th century, the voice treatises of Pierfrancesco Tosi and Gianbattista Mancini consisted of detailed writings on intonation, descriptions of vocal ornaments and advice on the importance of healthy voice production.[5] By the 19th century, vocal treatises contained complex voice exercises used in

[3] Ragan, Kari; Nix, John Herbst, Christian; Svec, Jan *Registration: The Snake Pit of Voice Pedagogy* - NATS Chat December 2021 https://www.youtube.com/watch?v=zcFi6QvEduA 1h 13'21"; accessed 05/02/2024

[4] Ibid.

[5] Tosi, Francesco Pier *Observations on Florid Song,* or *Sentiments of the Ancient and Modern singer*, (Bologna; rev. London: ed. Michael Pilkington, trans. Johann E. Galliard, 1743). Mancini, Giambattista *Pensieri e riflessioni prattiche sul canto figurato* (Vienna: Ghelen, 1774).

Conservatoires, such as Rossini's *Gorgheggi e Solfeggi* (1827), Luigi Lablache's *A Complete Method of Singing* (1840), Gilbert Duprez' *L'art du chant* (1845), Pauline Viardot Garcia's *One Hour of Study* (1880), and many more. Famously, the Paris Conservatoire had its own treatise, called *La Méthode de Chant du Conservatoire de Musique à Paris*, first published in 1804. The written explanations of the function of these exercises and methods of vocal production vary in their length and detail. The middle of the 19th century represents an important turning point, as Manuel Garcia fils' preoccupation with the physiology of phonation led to the emergence of voice science in assisting vocal training. From here onwards a schism can be observed, between the 'historical school', which continued publishing treatises focused on music, vocalizes and exercises and a 'science-based school', which went into detailed explanations of the mechanism of voice production, as it was understood at the time. By the 20th century the latter type of writing became the norm, with the proportion of written text far outweighing the musical one. This created a valuable legacy which allowed vocal technique to develop into what it is today. The written records on vocal technique enabled the dissemination of the historical advice offered, with the result that a significant amount of the information that was considered scientifically sound a century ago, has been discarded as 'pseudoscientific' in the 21st century – as the studies on the source-filter model and vocal acoustics developed by leading voice scientists such as Ingo Titze, Johann Sundberg, and Kenneth Bozeman progressed. However, while the development of voice science is undoubtedly valuable to singers' training, it is important to acknowledge that the vocalizes presented in historic voice treatises has enabled singers to perform the repertoire that has come to form the operatic canon. The NATS chat discussion above, where voice science and voice pedagogy co-exist constitutes, it seems to me, an example of good practice. The most relevant moment for the purpose of this research is Nix' contribution, as he found that the best way to tackle a complex technical issue which science is still debating, is to return to the exercises used in the past, in the treatises that I am currently exploring. The current article constitutes a contribution to the field of practical voice pedagogy, by engaging with a neglected, *musical* aspect of its history.

Laure Cinti-Damoreau – Développment progressif de la voix – Nouvelle méthode de chant a l'usage des jeunes personnes 1853

Laure Cinti-Damoreau is mainly remembered as an outstanding coloratura soprano who performed the leading roles in Rossini's French opera adaptations. She debuted in 1816 at the Theatre-Italien, when she

performed Vincente Martin y Soler's *Una cosa rara*. She then moved to London and performed at the King's Theatre during the closure of the Theatre-Italien in Paris. Soon after her return to Paris she was hired at the Paris Opéra in 1826, where she performed Pamira in *Le siége de Corinthe* (1826), Anaï in *Mosé et Pharaon* (1827), and Comtesse Adele in *Le Comte Ory* (1828). She also premiered the role of the Contessa di Folleville in Rossini's *Il Viaggio a Reims* – commissioned to celebrate the coronation of King Charles X in Reims. She was also the original performer of the role of Isabelle in Auber's Grand Opera *Robert le Diable* (1830).

In 1833 Laure Cinti-Damoreau became the first female voice teacher at the Paris Conservatoire and remained in this role until 1856. Even though the Conservatoire had its own *Méthode de Chant*, the soprano published her own method in 1849. She continued performing in concerts in St Petersburg, the United States, and Paris – her farewell concert took place in 1848. Her teaching career continued until 1856 during which time she published a second, *Nouvelle méthode de chant* (ca.1853) and composed dozens of songs.[6]

Nouvelle méthode de chant (1853)

Damoreau's five-page preface is entitled 'Advice to young students' and in the first paragraph she lays out the prerequisites for becoming a good singer which she identifies as possessing good intonation and a good voice. She quickly moves on to draw attention to the onset, which should be precise and not harsh. She advises students to practice using the mirror, to avoid grimaces of the face and general posture. She goes on to state that it is important for students to find the correct placement of the voice, which is a very individual part of vocal technique, to be discovered together with a teacher. She offers an impressive line-up of her contemporary operatic stars such as Manuel Garcia pére, Giovanni Battista Rubini, Giuditta Pasta, Maria Malibran and Henriette Sontag, whose training, like her own did not consist of any physiological notions of voice production. The last couple of pages briefly discuss the importance of breathing and sustaining a tone, ideally achieved through 'spun sounds' (*sons files* – sustained sounds, which move from forte to piano and the reverse). She recommends that students practice these exercises for no longer than thirty minutes, to avoid tiring the voice. She suggests singing the exercises on the vowel [a] before then practicing them on all vowels and transposing them in as many keys as possible.

[6] White, Kimberly. Female Singers on the French Stage, 1830-1848. India: Cambridge University Press, 2018.

Exploring breath control

The first exercise that Damoreau recommends is the *messa di voce*, which she constructs on a specific tonal architecture: tonic, dominant, tonic, subdominant, dominant, tonic. It is interesting that Cinti-Damoreau chose this exercise as the first one in her progressive method – if anything, it goes against the ethos that she outlined in the introduction. *Messa di voce* involves fine coordination between vocal fold approximation and of the management of the breath and support mechanism, as the singer gradually increases and decreases the dynamic of one sustained note. Achieving this finesse requires years of work, starting with other sustaining exercises first. Tenor Gilbert Duprez, one of Damoreau's contemporary and stage partner, encourages students to start sustaining sounds at a comfortable loud dynamic, and once this is achieved, to progress onto adding dynamics.[7] Manuel Garcia *fils* warns that starting training using sustained sounds will only tire the student without teaching them anything, due to the complex management of the breath in relation to "the action of the larynx and that of the pharynx".[8] He recommends that sustained sounds should only be practiced as a result of achieving general progress in other types of exercises. In the 21st century renowned voice teacher Richard Miller encapsulates the views of his predecessors as follows: "constancy of airflow within shifting dynamic levels can be accomplished only when airflow and subglottic pressure precisely coordinate pitch, vowel, and dynamic intensity. *Messa di voce* is a device for achieving such precision. It is for singers who already have attained a good level of technical proficiency".[9]

So why would Damoreau start her progressive method for young singers with an exercise which is clearly the staple of already acquired technical skill? I suggest this might be Damoreau's effort to fit into the pedagogical narrative established institutionally by the Paris Conservatoire in their *Méthode de Chant*. This 'official' singing method introduces the messa di voce as its first and most important exercise on page 10. It is called the 'exercise de la gamme' and the accompanying text recognizes that "it is the most difficult exercise, yet the most necessary", to enable students with "intonation and to learn the art of breathing".[10] Whatever the reasoning for

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7 Duprez, Gilbert *L'art du chant* Paris: Heugel et Cie., 1845, p.5.

8 Garcia Manuel (Fils) *École de Garcia: Traité complet de l'art du chant en deux parties* (Paris: Chez L'auteur, Rue Chabanis 1847, p.19.

9 Miller, Richard. *Solutions for Singers: Tools for Performers and Teachers*. United Kingdom: Oxford University Press, 2004. p.233.

10 Mengozzi, Bernardo (or Alberti, Domenico) *Méthode de Chant du Conservatoire de musique*. Paris: Imprimerie du Conservatoire de Musique, an XII, 1804. p.10.

starting with the messa di voce, the ensuing exercises are indeed aligned to the goals set out in Damoreau's introduction: they take the form of a set of ten exercises in which the melody is varied, thematically based on the chord progression described above. The rhythm divides from minims to crotchets, then to quavers, triplets, and ultimately to semiquavers. This type of rearrangement of the same melodic material enables the voice to explore its flexibility within the range of a sixth. These exercises work on breath management, as the phrases gradually increase in length. The rest of the treatise addresses breath management through developing long phrases on notes of various time values. For example, exercise number 20 marked Moderato, requires the singer to sustain four bars of coloratura at a moderately paced speed. The succession of this type of writing, coupled with the variation of the melodic material makes this exercise quite challenging from a breath management point of view. This lies in complete contrast to exercise number 8 on page 15, where the four bar phrases extend across even crotchets marked as 'well connected'. The different types of articulation enable singers to address the issue of breath management in a flexible manner and in conjunction with other technical challenges, such as connecting slow note-values one to another or experimenting with agility passages.

Exploring legato

Achieving a seamless legato between notes of various intervals and rhythms constitutes an essential element of a secure vocal technique. In 1884 Francesco Lamperti made the famous statement: "chi non lega, non canta" loosely translated as 'there is no singing without legato'.[11] As the voice changes pitch the vocal folds elongate (when ascending) or shorten (when descending), while glottal closure should maintain its firmness. A common vocal fault is that of glottal articulation - sometimes referred to as aspiration – which involves the rapid open and closure of the arytenoid cartilages. Introducing an [h] consonant in between the two sung pitches audibly interrupts the vocal line through a short parting of the vocal folds, which is detrimental to the steadiness of the legato. The fault of aspiration is common particularly in ornaments, where notes occur in quick succession and its aural effect can be onomatopoeic. Mancini described the trills and mordents of some singers as 'the bleating of a goat' or 'the neighing of a horse'.[12] In the

[11] Lamperti, Francesco *The art of singing*. United States: G. Schirmer, 1884. p. 21.
[12] Mancini, Giambattista. *Pensieri e riflessioni prattiche sul canto figurato* Vienna: Ghelen 1774 p.137.

21st century, illustrious voice teacher Richard Miller posits that some singers use the [h] to manage subglottic pressure which mounted too quickly but dismisses it as a useful technical tool.[13] This century-old problem is addressed in Damoreau's treatise through the numerous exercises that explore legato singing on various intervals and different rhythms.

The first set of ten exercises explores creating a seamless legato line on longer note values such as minims and crotchets. The longer note values allow the singer time to think and focus on the way in which they transition between notes. The second exercise also focuses on legato, this time while singing quavers, and while introducing repeated notes, therefore exploring rearticulation at vocal fold level within this legato line. In exercise 3 the legato line takes place on quaver patterns, while the melody is formed of arpeggio-like phrases, therefore the focus is on achieving this legato line across the constant leaping intervals, at a moderate pace. The fourth exercise introduces triplets within a melodic line which combines a chromatic pattern that moves in thirds. Exercise five continues the triplet rhythm but the melodic pattern changes to a scale with repeated notes. Exercises six to ten are based on a rhythmic pattern of four semiquavers, with different approaches to onsets. This first set of ten exercises covers a very wide array of vocal skills, within a modest range.

On page 12 she writes 25 exercises achieving legato on a variety of musical designs. The first three exercises explore singing the same melodic material, formed of leaps of fifths and sixths, in a major key and in a minor key. This aspect of singing the same melodic line on harmonic patterns which shift between relative keys, emphasizes the importance of the precision of intonation at the time. This aspect is addressed in the 18th century voice treatises of Tosi and Mancini, who discussed singers' intonation while accompanied by tempered versus untempered instruments. Tosi in particular advised singers to be aware of the 'almost imperceptible intervals which are called Commas' which form major and minor semitones.[14] We can assume that Damoreau's variation of tonality, while maintaining the same vocal line aimed to draw attention to the subtle variation of vocal inflection that harmonic progressions have on the voice.

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[13] Miller, Richard. *Solutions for Singers: Tools for Performers and Teachers*. United Kingdom: Oxford University Press, 2004. p.165.

[14] Tosi, Francesco Pier, ed. Michael Pilkington, trans. Johann E. Galliard. *Observations on Florid Song,* or *Sentiments of the Ancient and Modern singer*, Bologna; rev. London: J. Wilcox 1743. p.20.

Exercise number 4 explores achieving a legato line in leaps of fifths, thirds and octaves from different directions, on a repeating rhythmic pattern, where the first note is a minim, connected by a portamento to a super-staccato quaver. The key to achieving a seamless connection between larger intervals lies in the use of portamento – in which the voice glides between two pitches through all the intervening intervals. The use of portamento to achieve legato is described by Mancini in 1774 and was echoed by other noteworthy voice teachers such as Lamperti in 1884. The latter made a direct connection between legato and appoggio, by stating that as the voice glides upward and downward, "the appoggio remains unmoved". Lamperti established the concept of appoggio in voice pedagogy, and he defines it as follows: "by singing appoggiata, is meant that all notes from the lowest to the highest, are produced by a column of air over which the singer has perfect command, by holding back the breath, and not permitting more air than absolutely necessary for the formation of the note, to escape the lungs".[15] Lamperti discussed this notion of holding back the breath as particularly important when singing portamenti. While Damoreau's treatise does not address any of these issues in her written text, it is likely that this is the reason why exercise number 4 ends each pair of notes through a super staccato – to perform the super staccato in this context, singers need balanced breath management on the portamento; any signs of hyperfunction of the breath would render the super-staccato imprecise.

Exploring flexibility and agility

Given Damoreau's reputation as a phenomenal coloratura soprano, it is not surprising that her treatise contains numerous exercises to help singers develop flexibility and agility. The way in which each exercise is written illustrates that Damoreau understood the difference between flexibility and agility and made sure her exercises addressed both aspects. For example, exercise 5 on page 14 contains numerous repeated notes within a scale pattern, combined with sustained minims and a portamento towards the ends of phrases. This combination of moving and sustaining vocal elements enable the singer to combine different types of articulation in one phrase, often in one breath. Exercise 10 on page 17 introduces arpeggios that constantly change direction and focus – the rhythmic patterns also change, thereby creating a constant sense of movement. By avoiding any rhythmical or melodic pattern, this type of exercise trains the voice to be flexible within the range of a tenth, in the middle register.

[15] Lamperti, Francesco *The art of singing*. United States: G. Schirmer, 1884. p. 22.

The following exercises 11-14 continue exploring flexible approaches to vocalization through the introduction of triplets – Damoreau establishes this rhythm as a pattern, which she chains musically through diatonic scale patterns. In later exercises she varies the melodic pattern to include complex chromatic scales within the line of triplets – for example see exercise 12 below. Each line is marked as legato and while the exercise starts in a piano dynamic, she marks a crescendo in the third bar, perhaps to urge students to maintain breath energy all the way through to the end of the four-bar phrase. In later exercises she also introduces interplays between major and minor keys as well as repeated notes within the line of triplets. These variations contribute to the student developing a very wholistic understanding of their vocal capabilities and inevitably – their weaknesses.

Exercises, 15 – 25 explore patterns of four and six semiquavers. The initial exercises contain repeated patterns of ascending tones, and end on quavers, followed by a quaver rest. This type of writing enables singers to explore the management of subglottic pressure and vocal fold approximation during rapid change of pitch. The diligent legato line connecting each pattern of five notes can be interpreted as Damoreau insisting on legato as the preferred approach to articulation.

The following exercises increase in complexity through the introduction of various rhythms, dynamics, and chromatic elements, as well as through exploring different tempos: exercise 17 for example has a section marked 'sans presser', and 'un peu plus lent', while exercise 18 is marked 'allegretto'. The performance of semiquavers at various speeds requires quite an advanced control of the voice. These exercises illustrate ways in which the singer can eventually control the tempo of the coloratura.
The next section of the treatise is formed of longer vocalises, which Damoreau calls "Gammes, Exercises et Études". These vocalises constitute a review of all the technical elements explored in the previous sections.
From page 42 onwards, she dedicates a section to chromatic exercises, which start in quaver patterns within the interval of a third. These exercises get progressively more difficult, to include various leaps, coloratura passages and sustained notes.

On page 46 there is a chromatic study which reviews all the elements introduced in the earlier pages. The writing of this exercise illustrates Damoreau's pedagogical sense – each bar starts on a particular pitch, followed by a chromatic scale down a third, varied in rhythm (first on quavers and the second time on semiquavers), to end on the same pitch as the starting note of the bar. This ensures not only great attention to intonation, but also enables the singer to refine vowel modification as they gradually descend through the semitones and then return to the initial pitch.

The following five pages are dedicated to the trill. Damoreau offers numerous ways to train this challenging technical element, through experimenting with the length of the trill as well as through approaching it from different directions. More importantly perhaps, Cinti-Damoreau's trill is never rhythmically free – it's written in semiquaver or demi-semiquaver note values and the piano accompaniment is always present, therefore 'confining' the singer to rhythmical precision.

The final pages consist of further études and variation themes, which review the technical elements explored up until then. Each aria is about two to three pages long. From a vocal point of view each aria focuses on a particular technical aspect and acts as a transition between the shorter previous exercises and the famous arias of the operatic canon.

Conclusion

This treatise represents a practical type of voice pedagogy, in which Damoreau expresses her flair as a voice teacher. The progressive nature of these exercises is indeed clearly established at every level, as Damoreau usually starts from a simple melody, which she then varies, according to the technical elements that she is focused on developing. This approach of beginning with one-line long exercises, reduced in range, lies in complete contrast to modern, 20th century voice exercises, most of which are short and cyclic, meant to be repeated on ascending and then descending semitones. The main benefit of this approach lies in enabling students to focus on these short exercises, such as scales of fifths or ninths, gradually and repetitively. In contrast, Damoreau's method offers a more varied approach to the understanding of vocal technique. Through beginning with one-line long exercises, she establishes the need for a vocal context in which the singer can focus on a particular aspect of technique. Her operatic experience comes across in the writing of each exercise – the vocal line is conceived to support each technical element that she was looking to explore. She prepares the more complex exercises in these introductory vocalises, and therefore the arias emerge at the intersection between a technical exercise and an actual operatic aria. The author suggests that Damoreau's method would be very useful for young singers in the early years of their training, as it offers a wide range of approaches to technical development.

Heugel's initial quote can be seen to address another claim that is commonly circulated orally in the singing profession: that 'you can't learn to sing from a book'. This axiomatic statement has the role of reinforcing the value of the master-apprentice model which has dominated the training of

musicians for centuries. While the value of this system continues to be recognized, my own experience has taught me that the practical information disseminated in voice pedagogy literature can also play a crucial role in singers' development, which goes beyond the mental, theoretical reinforcement of the principles of good singing, explored with a voice teacher. Undoubtably the progresses in voice science and voice pedagogy have an enormous benefit to singers. This author suggests that voice treatises such as Laure Cinti-Damoreau deserve renewed attention, particularly through exploration on a practical level, in the voice studio.

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EUROPEAN MUSICAL DIDACTIC TRADITIONS – COMPARATIVE ANALYSIS BETWEEN ROMANIA AND ITALY

MARIA ALICE BĂLAN[1], VERONICA LAURA DEMENESCU[2]

SUMMARY. This article delves into the evolution and diversity of musical didactic traditions across Europe, with a special focus on Romania and Italy, underscoring how technological, social, and cultural changes have shaped music education over centuries. It presents a thorough analysis, comparing teaching methods, the impact of composers and pedagogues, and the role of technology in music education. The study highlights the unique pedagogical approaches of Romania and Italy, influenced by their rich musical histories and cultural contexts. Romania's music education, characterized by a blend of folk and classical traditions, emphasizes auditory learning and improvisation, but also by training exceptional instrumental techniques. Italy, known for its classical music heritage, combines technical rigor with interpretive freedom. The comparison reveals both similarities, such as a shared tradition in classical music and a balanced approach to tradition and innovation, and differences, like the diversity of repertoire and the adoption of technology in teaching. The article concludes with the importance of these traditions in shaping future generations of musicians and suggests future research directions for a deeper understanding of musical didactic traditions in Europe.

Keywords: musical didactic traditions, comparative analysis, Romania, Italy

Introduction

In the context of European cultural diversity, musical didactic traditions assert themselves as fundamental elements in the evolution of musical art. They transcend technical and repertoire aspects, representing a continuum of musical education with significant cultural and historical depth.

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The concept of "teaching tradition" in the context of music goes beyond the simplistic understanding of teaching methods, incorporating complex dimensions of knowledge passed down from one generation to another.[3] This approach proposes an in-depth analysis and illustration of the complexity of European musical didactic traditions, focusing carefully on a comparison between Romania and Italy. The intention is to highlight the connections and disparities between the two countries, contextualizing them in light of the cultural and historical influences that have shaped the evolution of music education.

The purpose of this article is to investigate and illustrate the European musical didactic traditions, bringing into discussion not only the historical aspects but also the significant contributions of Romania and Italy to this cultural imprint. Through this approach, the work proposes a comprehensive and analytical analysis, based on academic principles, of the musical didactic traditions in Europe, suggesting possible trajectories for their further development in a musical landscape in continuous transformation.

1. The evolution of didactic methods in the history of music in Europe

Music education in Europe has evolved significantly over the centuries, reflecting the social, cultural, and technological changes of various periods. To understand this evolution, it is essential to analyze the transformations of didactic methods, influenced by great composers and pedagogues who left their mark on the training of musicians.[4]

- *Changes in teaching methods*

In early times, music education in Europe was often centered on learning by doing and direct observation. Over time, teaching methods have evolved to include theoretical study and systematic approaches to music theory. During the Baroque period, for example, methods of interpretation and improvisation were outlined, emphasizing the importance of personal expression in music.[5]

[3] Bűdi, Katinka Boruzsné, Mihály Duffek, and Alice Hausmann Kóródy. 2014. "The ferrymen of music culture. Music teacher training concepts and facts from three Eastern countries of the EU." Comparative Research on Teacher Education. pp. 51-54

[4] Ibidem pp. 51-70 and Chystiakova, Iryna. "Structural and Content Characteristics of Future Musical Art Teachers' Professional Training in the European Union: A Comparative Analysis." Theory and Methodology of Innovative Education Development in the National, European and Global Contexts. 2022. pp.50-53

[5] Ibidem pp. 54-55

- *The impact of great composers*

Composers played a crucial role in didactic evolution, bringing about significant changes in musical understanding and practice. Johann Sebastian Bach, for example, was not only a great composer, but also an outstanding pedagogue, helping to develop improvisation techniques and refine the musical skills of his students.[6]

- *Pedagogy in the classical and romantic periods*

In the classical period, didactic methods shifted towards a more systematic approach to instrumental technique, and pedagogues such as Carl Czerny developed specific exercises and techniques for improving students. In Romanticism, pedagogues such as Franz Liszt placed an increased emphasis on expressiveness and interpretation, profoundly influencing the way musicians approach works.[7]

- *Incorporating technology into music education*

A significant change has come with the introduction of technology in music education. In the 20th century, audio and video recordings became valuable tools for the study of musical performances and techniques. Today, digital technologies and online platforms provide access to varied educational resources and facilitate collaboration between musicians around the world.

2. The diversity of musical didactic traditions in Europe

Europe, through its cultural complexity and diversity, is home to a variety of musical teaching traditions that reflect unique identities and distinct histories.[8] Highlighting these differences and analyzing the influences of cultural and historical context provides a rich perspective on how music education has developed in different regions.

- *Differences in pedagogical approaches*

Each European country has developed its own distinct teaching methods and pedagogical approaches. For example, Eastern European music schools often have a strong tradition of training exceptional instrumental techniques[9], while Western European schools place greater emphasis on interpretation and expressiveness.[10]

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[6] Ibidem pp. 56-58 and Bűdi et al. 2014. pp. 55-58

[7] Demenescu Veronica Laura. 2022a. 250 de exerciţii de teoria muzicii: Nivel 1. (250 music theory exercises: Level 1) Ed. Eurostampa, Timișoara.

[8] Augias Corrado. Music education in Italy. Pirelli – Rivista d'Informazione e di Tecnica, n.d.

[9] Bűdi et al. 2014. pp. 60-61

[10] Iațeșen, Loredana Viorica. "Traditional and Innovative Methods in Approaching Music Styles. Pedagogical Implications." Review of Artistic Education 11+12. 2016. 88-90.

- *The impact of local music genres*

Didactic traditions are deeply influenced by the musical genres specific to the respective region.[11] For example, in countries with a rich heritage in classical music, teaching methods often focus on developing skills in this area, while in regions with a strong tradition in folk or folk music, the focus may be on improvisation and personalized performance.

- *The effect of history and political change*

The historical context of each country played a significant role in defining didactic traditions.[12] Political changes, such as wars or regime changes, had a profound impact on the way music education was conducted and supported. For example, the post-World War II period brought significant changes in approaches to music education, with an increased emphasis on accessibility and diversity.[13]

- *The influence of new technologies*

In the contemporary context, new technologies have brought radical changes in musical didactic traditions.[14] The use of digital tools and online platforms has opened new horizons for access to information and collaboration on an international level, thus influencing the way musicians are trained and interact with music.

3. Case study – Comparison of musical didactic traditions in Romania and Italy

3.1 Musical didactic traditions in Romania

Romania, with a deep and diverse musical history, represents a fertile territory for the study of musical didactic traditions.[15] In this section, we aim to highlight the particularities of Romanian musical education, emphasizing the notable contributions of specific personalities and methodologies.

[11] Bűdi et al. 2014, pp.62-63;
[12] Ibidem p.65.
[13] Iațeșen 2016, 90-92.
[14] Ibidem pp.93-95.
[15] Demenescu Veronica Laura. 2014. Specificul creaţiei muzicale în Banat în prima jumătate a secolului XX (The specificity of musical creation in Banat in the first half of the 20th century). Ed. Eurostampa – Ed. Astra Museum Sibiu.

- *The characteristics of Romanian musical didactic traditions*

Music education in Romania has always been supported by a diversity of musical genres, from popular and folk music to classical and contemporary music. Traditional methods often emphasized auditory learning, encouraging self-expression and improvisation.[16]

- *Outstanding Romanian personalities and their contributions*

A remarkable example is the composer and pedagogue Paul Constantinescu, who dedicated his life to music education in Romania. He introduced elements of modern music and composition into his education, thus influencing both future composers and performers.

Likewise, the methods of the pedagogue and composer Dinu Lipatti had a significant impact on the technical and interpretative training of Romanian pianists. His emphasis on clarity of interpretation and sensitivity of musical expression remains a notable influence in music education in the country.[17]

- *Contemporary innovations and developments*

In the contemporary context, music education in Romania has evolved to include new technologies and pedagogical methods.[18] Teachers such as Dan Dediu, known for his contributions in composition and pedagogy, have brought new perspectives and innovative approaches to the music learning process.

- *Conservatories and music schools in Romania*

Conservatories and music schools have played an essential role throughout history in the transmission of musical didactic traditions. Institutions such as the “George Enescu” Conservatory of Music in Bucharest and regional schools have contributed to the training of numerous talented musicians and to the preservation of the Romanian musical heritage. Currently, Romania has a very well-structured and complex network of musical institutions and schools, from preschool to university level.

[16] Iațeșen 2016, 94-95; Demenescu 2022a pp.11-17; Demenescu Veronica Laura. 2022b. 100 de solfegii tonale: Nivel 1. (100 tonal solfeges: Level 1.) Ed. Eurostampa, Timisoara.

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[18] Bűdi et al. 2014, pp.63-65; Demenescu, 2014, pp. 15-18.

3.2 Musical didactic traditions in Italy

Italy, home to some of the most important composers and performers in the history of music, is a vibrant cultural hub where musical didactic traditions have significantly contributed to the shaping of Italian musical genius.[19]

- *Characteristics of Italian didactic traditions*

The musical teaching traditions of Italy are steeped in a deep understanding of musical expression and technique. Italian music education is distinguished by the harmonious integration of classical and popular traditions, offering a balanced approach between technical rigor and interpretive freedom.[20]

- *Key Italian figures and notable contributions*

A central name in the history of Italian music education is Ottorino Respighi, composer and conductor of the brand. Through his works, but also through his teaching activity, Respighi promoted a holistic approach to music, integrating elements of folklore and tradition in his compositions.

The methods of the pedagogue and composer Niccolò Paganini are also worth mentioning. Paganini, famous for his virtuosity on the violin, contributed to the development of advanced instrumental techniques and influenced generations of violinists with his unique approach to music.[21]

- *Conservatories and music schools in Italy*

Italy is home to several prestigious musical education institutions, such as the Conservatorio di Musica “Santa Cecilia” in Rome or the Conservatorio di Musica “Giuseppe Verdi” in Milan. These conservatories were the core of didactic traditions, providing a conducive environment for the cultivation of talent and the transmission of musical knowledge.[22]

- *Innovations in music education in Italy*

In contemporaneity, Italian music education has adapted to new challenges, integrating modern technologies and innovative approaches. Teachers such as Stefano Gervasoni, known for his contributions to the field of contemporary composition, brought new perspectives and techniques to the process of music instruction.[23]

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[19] Fontelles Rodríguez Vicent Lluís. Music Didactics - Types, History, Methodologies (models) and other notes for class. 2021; La Face, Giuseppina. “Keynote: Italian Musicologists and the Challenge of Music Pedagogy.” Musica Docta 6. 2016, pp. 4-11.

[20] Ibidem pp. 13-18.

[21] Ibidem pp. 19-20.

[22] Augias, n.d.

[23] Ibidem; Fontelles 2021, pp.22-28.

3.3 Evaluation of similarities and differences between musical didactic traditions in Romania and Italy

Comparing the musical didactic traditions between Romania and Italy offers the opportunity to highlight not only the cultural diversity, but also the points of convergence and mutual influence between the two countries.[24]

- *Similarities in pedagogical approaches*

Both countries share a deep tradition in classical music, and teaching methods often emphasize the development of instrumental techniques and expressive performance. In both Romania and Italy, conservatories and music schools played an essential role in training young musicians, promoting a comprehensive understanding of music.[25]

- *Mutual influences and exchange of experience*

Throughout history, musicians and pedagogues from Romania and Italy had the opportunity to intersect and share knowledge. Notable examples could include collaborations between Romanian students and Italian teachers or vice versa, generating an exchange of experiences that contributed to the enrichment of the musical landscape of both countries.[26]

- *The impact of renowned composers and pedagogues*

The significant contributions of composers such as George Enescu in Romania and Giuseppe Verdi in Italy, in the field of classical music, had a profound impact on teaching methods and educational approaches. Also, the influence of pedagogues such as Dinu Lipatti and Niccolò Paganini transmitted important teachings that resonated in the music education of both countries.[27]

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[24] Graneţkaia, Lilia. “Modelul pedagogic de dezvoltare a inteligenţei spirituale a elevilor prin educaţie muzicală.”In Educaţia din perspectiva conceptului Clasa Viitorului (“The pedagogical model for the development of students' spiritual intelligence through musical education.” In Education from the perspective of the Future Class concept), pp. 206-214. 2021.; Iațeșen 2016, pp 90-93.

[25] La Face 2016, pp.3-9; Mara, Elena Lucia. “ Curricula of Teacher for Preschool and Primary School. Comparative Study-Romania, Italy and Spain.” In INTED2014 Proceedings, pp. 3278-3283. IATED, 2014.

[26] Graneţkaia, Lilia. “Modelul pedagogic de dezvoltare a inteligenţei spirituale a elevilor prin educaţie muzicală.”In Educaţia din perspectiva conceptului Clasa Viitorului (“The pedagogical model for the development of students' spiritual intelligence through musical education.” In Education from the perspective of the Future Class concept), 2021, pp. 206-214; Iațeșen 2016, pp 88-90.

[27] La Face, 2016, pp.1-7; Mara, 2014, pp. 3278-3280.

- *Cultural divergences and specific influences*

Cultural and historical differences have naturally brought specific elements to didactic traditions. Popular and folkloric music, distinctly present in the Romanian tradition, can influence the teaching methods and the repertoire covered compared to the stronger emphasis on classical music in Italy.[28]

- *Parallel evolution and adaptation to change*

Both countries experienced social and cultural changes as well as technological developments that influenced music education. Adapting to these changes and incorporating modern technology into the teaching process are aspects that have marked the course of parallel didactic traditions.[29]

- *Preservation of the specificity of musical teaching methods despite historical changes*

Even in the face of historical transformations, the musical education system in Romania managed to preserve its specificity through conservatories and music schools. These institutions have contributed to maintaining the balance between traditional and modern, facilitating access to Romanian musical heritage and preparing students for contemporary challenges. At the same time, Italy, known for its classical musical tradition, has also managed to maintain its specificity even in the face of historical changes. Innovative adaptation to new currents and technologies, such as the incorporation of elements of contemporary music and digital technology in education, has ensured the maintenance of relevance and vitality of Italian musical traditions.[30]

4. Results and discussion

We have explored the results obtained from the analysis of musical didactic traditions in Romania and Italy, without omitting the differences and similarities that can provide valuable lessons for both countries.

The aspects in which the musical didactic traditions in Romania and Italy differ are:

- *Diversity of repertoire and style*

Musical traditions in Romania are influenced by folklore and popular music, unlike in Italy, where there is a more pronounced emphasis on classical music and opera. This diversity can make significant contributions to musical knowledge and artistic performance.

[28] Ibidem pp. 8-12; Ibidem pp. 3280-3281.
[29] Ibidem pp. 14-16; Ibidem p. 3282.
[30] Ibidem pp. 16-17; Ibidem p. 3283.

- Technology adoption

Italy has integrated modern technology into music education, demonstrating technological pragmatism. Lessons from this experience can be applied in the Romanian context to improve the use of technology in teaching.

Aspects in which musical didactic traditions in Romania and Italy are similar:

- Devotion to classical music

Both Romania and Italy share a strong tradition in classical music and a common veneration for composers such as Enescu and Verdi. This can serve as a solid foundation for the exchange of practices in the field of classical music performance and teaching.

- Balance between tradition and innovation

Both countries have managed to combine musical tradition with innovation, preserving cultural heritage while adapting to contemporary changes. This balanced approach can be a source of mutual inspiration.

- Mutual lessons learned

By promoting diversity in the repertoire, Italy can benefit from the Romanian emphasis on popular music, thus contributing to the diversification of the educational repertoire.

Using of technology in education, Romania can adopt the effective technology integration strategies used in Italy, improving students' access to multimedia resources and innovative educational technologies. Exchanging of pedagogical practices, teachers from both countries can benefit from a direct exchange of pedagogical practices, sharing effective methods and techniques in the specific context of each country.[31]

Possible future directions for Romania would involve strengthening collaboration between educational institutions and the music industry to provide students with a more comprehensive training, including practical skills related to industry and technology.

For Italy, possible directions for the future would involve continuing to encourage innovation in music education, exploring ways to creatively integrate emerging technologies to enhance the educational experience and support artist development.

[31] Bűdi et al. 2014, pp.59-62;

Future research and development in this field should aim at expanding comparisons at the European level, collaborating with other countries for a broader understanding of the diversity of musical traditions.

Conclusions

The diversity and specificity of musical didactic traditions in Romania and Italy were analyzed, emphasizing influences such as Romanian folklore and Italian classical music. An essential part of the discussion was devoted to the adaptation of these traditions to contemporary changes, with a special emphasis on the integration of technology in the educational process.[32]

Comparing the musical traditions between the two countries, we identified significant differences, but also similarities that can contribute to a valuable exchange of mutual learning. This aspect is essential for enriching educational approaches and musical knowledge in a wider European context.[33]

In the context of the present and the future, we analyzed the adaptation of didactic traditions to technological and social changes. Both Italy and Romania, even if at a low level, they have successfully adopted modern technologies, intelligently integrating them into the teaching process.[34] This adaptation is not only a way to stay relevant, but also an opportunity to provide students with innovative tools and resources for their musical development.

The importance of European musical didactic traditions lies not only in the preservation of the rich cultural heritage, but also in the significant contribution to the development of the skills and artistic sensibility of future generations of musicians.[35] These musical didactic traditions offer an integral training path, not only in musical technique, but also in understanding the cultural and historical context from which they come.

Suggestions for future research and development in this area include expanding comparisons at the European level, collaborating with other countries for a broader understanding of the diversity of musical traditions. It is also recommended to deeply investigate the impact of technology in education and analyze the social and cultural consequences of musical didactic traditions.

[32] Fontelles 2021, pp. 27-34; Iațeșen 2016, pp. 85-90.
[33] Graneţkaia 2021, pp. 206-210.
[34] Ibidem pp. 210-214.
[35] Bűdi et al. 2014, pp. 65-68.

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THE MULTIFACETED IMPACT OF MUSIC ON LEARNING IN TRADITIONAL AND MUSIC SCHOOLS

ANCA SIMION[1]

SUMMARY. This paper attempts to delve more into the complex role that music education plays in both traditional and music schools. Beyond teaching skills, music education frames children's personality and helps them fit in future working environments. Nurturing environments, modelled after music schools, emphasize comprehensive development, integrating cognitive, psychomotor, socioemotional, and artistic aspects. Beyond conventional lines, a holistic approach to education fosters creativity, emotional intelligence, and cross-cultural understanding. Music emphasizes the importance of self-expression and encourages individuals to explore their own unique voice. It also promotes collaboration and teamwork, as musicians often work together to create harmonious melodies. Additionally, music education has been shown to improve cognitive abilities such as problem-solving and critical thinking skills, which can be applied to various areas of life beyond the realm of music. Music schools emphasize immediacy and subjectivity, whereas traditional schools emphasize different feedback mechanisms. Aligning these components have the potential of enhancing learning opportunities and encourage a more comprehensive approach to learning and evaluation in the traditional school setting.

Keywords: music education, traditional schools, music schools, learning mechanisms.

Introduction

The development of musical abilities is only one aspect of music education included in the pre-university curriculum. It's role in developing and

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nurturing social skills[2], emotional intelligence[3], cognitive ability, self-discipline[4], and personal development[5] to form experienced and prepared people has been studied in the last two decades. Music has a distinctive role in education since it can benefit students' lives in a variety of ways and enhance their educational experience.

The foundation of understanding learning processes lies in the principles of neuroscience and cognitive theories. The propositions put forth in these domains rationalize the effectiveness of certain pedagogical methodologies over others and provide insights into the recommended teaching strategies for enhancing receptivity and knowledge assimilation. Additionally, these theories offer an understanding of the most efficient stages in the learning process and elucidate the brain's responses, along with the biochemical and neuronal changes that occur during activities like playing an instrument or listening to music[6].

Considering learning as both a cognitive and biochemical phenomenon, the process emerges within the nervous system, specifically in the neuronal connections responsible for transmitting electrochemical impulses or action potentials[7]. Formed by spinal dendrites, synaptic connections comprise the neurological basis of learning. Over the course of learning, these connections change in terms of quantity and structure, which helps to solidify memory[8]. The brain's ability to adapt to changes in the environment through wiring, modelling, and network development is called neuroplasticity. Examining every action performed during the process of

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[8] Pushpa Khanal and Pirta Hotulainen. "Dendritic Spine Initiation in Brain Development, Learning and Diseases and Impact of BAR-Domain Proteins." Cells, vol. 10, no. 9, MDPI AG, Sept. 2021, p. 2392.

learning to play an instrument reveals the significant cognitive complexity involved: careful reading of the musical notes and understanding of the codes they represent; motor execution of both hands' fingers; emotional input; attentive listening to the outcomes; and making decisions regarding the execution of subsequent rhythmic, melodic, and harmonic elements[9].

These activities are executed nearly simultaneously and at a high pace, requiring precise timing and the engagement of cognitive processes, especially attention. Furthermore, Maes and colleagues[10] argued in their paper that an automated neural programme involving the motor cortex and basal ganglia directs finger movement after the required repetitions. Thus, learning music is thought to be a complicated multisensory motor experience involving several brain locations[11]. The frontal lobe is involved in attention, physical activity planning, the integration of motor and auditory information[12], the development of imitation and empathy, and the learning of musical skills and emotional expression[13]. This makes the noticeable structural alterations in musicians' brains expected; the most noteworthy of these is the increase in grey matter and white matter density in the cortical regions—the cerebellum, the corpus callosum, and the auditory and motor cortex—that are active during musical interpreting[14].

As we find, researcher Anita Collins[15] wanted to observe a neuroscientific model of learning music through the study of the Koelsch model, which was developed by neuroscientists Koelsch and Siebel[16] and then improved by Koelsch[17]. The principal aim of the study cited was to evaluate the Koelsch

[9] Catherine Wan and Gottfried Schlaug. "Music Making as a Tool for Promoting Brain Plasticity Across the Life Span." The Neuroscientist, vol. 16, no. 5, SAGE Publications, Oct. 2010, pp. 566–77.

[10] Pieter-Jan Maes, Marc Leman, Caroline Palmer and Marcelo Wanderley. "Action-based Effects on Music Perception." Frontiers in Psychology, vol. 4, Frontiers Media SA, 2014.

[11] Eckart Altenmüller and Gottfried Schlaug. "Music, Brain, and Health: Exploring Biological Foundations of Music's Health Effects." Music, Health, and Wellbeing, Oxford UP, 2012, pp. 13–24.

[12] Justin Williams et al. "A Sensorimotor Control Framework for Understanding Emotional Communication and Regulation." Neuroscience & Biobehavioral Reviews, vol. 112, Elsevier BV, 2020, pp. 503–18.

[13] Donald Hodges. "Can Neuroscience Help Us Do a Better Job of Teaching Music?" General Music Today, vol. 23, no. 2, SAGE Publications, 2009, pp. 3–12.

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[15] Anita Collins. "Neuroscience Meets Music Education: Exploring the Implications of Neural Processing Models on Music Education Practice." International Journal of Music Education, vol. 31, no. 2, SAGE Publications, 2013, pp. 217–31.

[16] Stefan Koelsch and Walter A. Siebel. "Towards a Neural Basis of Music Perception." Trends in Cognitive Sciences, vol. 9, no. 12, Elsevier BV, Dec. 2005, pp. 578–84.

[17] Stefan Koelsch. "Toward a Neural Basis of Music Perception – a Review and Updated Model." Frontier in Psychology, vol. 2, Frontiers Media SA, 2011.

model's capacity to offer fresh perspectives or significant information to the fields of music education and music pedagogy. Since the study was exploratory, it was closely related to Collins personal teaching strategies. Collins concluded that skilled musicians can clearly express those steps through musical language. The model investigated shows how the universal human brain processes music. Since the study was exploratory, it was closely related to Collins personal teaching strategies. Based on the broad steps in Koelsch model, Collins further explains them:

Step 1: Feature Extraction: This stage entails extracting various musical elements that are detectable to the human auditory system. Examples include recognising periodicity (such as rhythm and tempo), detecting distinct timbres (the quality of sound generated by different instruments or voices), and locating the source of sound in place.

Step 2: Gestalt Formation and Structural Analysis: After extracting essential elements, the brain begins to construct a Gestalt, which is a cohesive perception of the music. It is based on auditory sensory memory, in which short-term memory remembers recently received sounds. The brain then analyses intervals (the distance between sounds), constructs a structure based on these intervals (forming melodic and harmonic patterns), and constantly reassesses and repairs this structure as new information is received. This stage also includes putting musical elements together based on previously learned patterns, which aids in understanding the overall structure of the song.

Step 3: Vitalization and Premotor Actions: this stage includes the physical and emotional reactions to the perceived music. Vitalization is the activation of physical and emotional responses induced by music. It involves premotor actions, in which the body responds intuitively to the rhythm or melody of music by tapping one's foot or swaying. Furthermore, the emotional response might elicit emotions of pleasure or emotion, which add to the overall enjoyment of the music listening experience. Collins concluded that skilled musicians can clearly express these steps through musical language. The model investigated shows how the universal human brain processes music. Every brain is capable of absorbing music subconsciously; thus, we don't need to be trained musicians to process music.

Establishing nurturing environments inspired by music schools

In the context of musical learning transversal integration processes are built by a dynamic interplay of internal individual processes, external social contact, and the powerful qualities of musical sounds. This comprehensive

method of teaching music acknowledges the connections between different facets, resulting in a comprehensive and rich learning environment[18]. The viewpoint that is being offered here emphasizes an organic method of education that aligns with children's inherent inclinations. When it comes to the objectives of music education, integrating several aspects of holistic development—such as the cognitive, psychomotor, socioemotional, and artistic dimensions—is emphasized[19].

Academic literature highlights the need of putting the creation of a supportive learning environment ahead of focusing only on predetermined learning objectives. Drawing from Vygotsky's theory of Proximal Development[20] and Bandura's social learning theory[21] offers base for promoting a supportive learning environment, which emphasises the importance of creating a welcoming environment that supports students' overall growth and rewarding experiences in the classroom. Teachers can promote holistic development in the cognitive, social, and emotional domains and improve learning outcomes by creating a warm and inclusive atmosphere[22]. This encouraging environment, which is based on the ideas of holistic development[23], has the potential to have impact on learning outcomes, which will in turn have the potential to maintain the child's motivation. From a practical standpoint, this approach could be a starting point for teachers from traditional school to try to provide educational experiences that go beyond simple knowledge transfer or meeting predefined goals. Rather, the focus lies in creating an atmosphere where students can interact with learning in a variety of ways, enabling the concurrent growth of cognitive capacities, socio-emotional competencies, psychomotor coordination, and an appreciation for knowledge.

Within the context of music education traditions, the focus has been on musical learning and the development of musical talents[24]. This includes

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[18] Kaarina Marjanen. "Reaching Out to the Positive Equilibrium of Children Through Music." Procedia - Social and Behavioral Sciences, vol. 112, Elsevier BV, 2014, pp. 1037–45.

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[22] Brigita Miseliunaite et al. et al. "Can Holistic Education Solve the World's Problems: A Systematic Literature Review." Sustainability, vol. 14, no. 15, MDPI AG, Aug. 2022, p. 9737.

[23] Samantha De-Abreu et al. "Teaching Holistic Environmental Thought: A Classroom Approach." Thinking Skills and Creativity, vol. 46, Elsevier BV, 2022.

[24] Kaarina Marjanen and Markus Cslovjecsek. "Transversal Learning Through Music in the Teaching Profession." Procedia - Social and Behavioral Sciences, vol. 112, Elsevier BV, 2014, pp. 1046–55.

studying composers and music history and theory, among other things. The main goals of music education have always been to convey theoretical understanding, historical knowledge, and technical proficiency[25]. But given how education is changing, a more comprehensive approach that recognizes the many advantages of music for social, emotional, and cognitive growth is necessary. Incorporating music into education, students can develop critical thinking skills[26], enhance their ability to express themselves, and foster a deeper appreciation for diversity[27]. School subjects are frequently taught separately in a regular classroom, and the arts—including music—may be seen as extracurricular activities rather than essential components of education. This division is challenged by the adoption of a more all-encompassing approach to music education that emphasizes its connections to other academic fields[28]. This change is in line with modern philosophies of education that support a more comprehensive and student-centred methodology[29]. Understanding the impact of music on human behaviour and education argues that instructors could consider music education beyond the topic of instruction. This viewpoint recognizes that music has inherent features that can improve numerous elements of individual's cognitive, emotional, and social development[30]. It turns into a tool for improving social skills, emotional stability, and general cognitive ability—aspects that are critical in conventional educational environments[31].

A practical example of integrating music into a history lesson or other traditional learning setting.

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[25] Estelle Jorgensen. "The Aims of Music Education: A Preliminary Excursion." Journal of Aesthetic Education, vol. 36, no. 1, University of Illinois Press, 2002, p. 31.

[26] Eleonora Concina. "Effective Music Teachers and Effective Music Teaching Today: A Systematic Review." Education Sciences, vol. 13, no. 2, MDPI AG, Jan. 2023, p. 107.

[27] Mario Diz-Otero et al. "The Development of Soft Skills Through Music in Educational Contexts: A Systematic Review." Education Sciences, vol. 13, no. 12, MDPI AG, Nov. 2023, p. 1194.

[28] Yueqi Shi and Shaowei Qu. "Cognitive Ability and Self-Control's Influence on High School Students' Comprehensive Academic Performance." Frontiers in Psychology, vol. 12, Frontiers Media SA, 2021. and Martin Lövdén et al. et al. "Education and Cognitive Functioning Across the Life Span." Psychological Science in the Public Interest, vol. 21, no. 1, SAGE Publications, 2020, pp. 6–41.

[29] Lama Soubra et al. "Impacts on Student Learning and Skills and Implementation Challenges of Two Student-Centered Learning Methods Applied in Online Education." Sustainability, vol. 14, no. 15, MDPI AG, Aug. 2022, p. 9625. and Emese Berei and Gabriella Pusztai. "Learning Through Digital Devices—Academic Risks and Responsibilities." Education Sciences, vol. 12, no. 7, MDPI AG, July 2022, p. 480.

[30] Susan Hallam and Evangelos Himonides. The Power of Music. Open Book Publishers, 2022.

[31] Eleonora Concina. *Op. cit. 2023*. and Mario Diz-Otero et al. Op. cit. 2023.

Traditional approach: In a standard history classroom, textbooks, lectures, and visual aids are used to teach pupils about historical periods, events, or personalities.

All-encompassing method with integration of music:

i. Investigating historical music: Naming some musical works from the era they are studying. Looking into works from the Renaissance, for example. Talking about how the political, social, and cultural climate of the era is reflected in the music.
ii. Interactive Learning: Students can interact with historical music rather than merely reading about it. A deeper knowledge can be gained by looking at the lyrics, talking about the cultural background of the music, and comprehending the role of artists in that era.
iii. Creative Projects: Students should be encouraged to design projects that combine music and history. This could be writing a composition motivated by a historical occasion or researching the social effects of a certain genre.
iv. Interdisciplinary Connections: Work with the music department to arrange for musicians or music educators to visit and offer further commentary. This encourages cross-disciplinary relationships, which enhances the educational process.
v. Emotional Connection: Examine the emotional impact of music and connect it to the emotional context of the historical events under study. Students can connect more deeply as a result.

A richer and more engaging educational experience can benefit by the integration of music, which changes the learning environment as compared to the traditional and all-encompassing approaches to education. The comprehensive approach that incorporates music has the means in offering lessons in a vibrant and engaging manner.

Students are encouraged to investigate the social, political, and cultural context of times through the inclusion of historical music in the curriculum. Through the unique prism that this approach offers, students can connect with historical periods and acquire insights into the feelings and attitudes of the time. The interactive learning feature invites students to explore the nuances of historical music, considering components like lyrics, cultural backgrounds, and the artists' roles.

Students are invited to express their learning through compositions inspired by historical events or genres as part of creative projects that further deepen the combination of music and history. Collaboration with the music department fosters interdisciplinary links that give history instruction practical insights. By building a bridge across disciplines and enhancing the educational

process overall, musicians and music educators provide insightful observations. Through transcending conventional boundaries and bringing history to life, this emotional resonance produces an unforgettable and influential learning experience.

Feedback in Music Schools: A Focus on Performances, Recitals, and Practical Examinations

The circumstances in which decisions are made can alter people's views of objectivity. Cultural standards, societal expectations, personal experiences, and environmental circumstances can all influence how people perceive and assess subjective phenomena[32]. What is considered objective in one cultural or social context may not be so in another. Recognizing the inherent subjectivity of judgement is vital for developing critical thinking and reflexivity, helping people to recognize and question their own biases and assumptions[33]. Subjective judgements are sometimes condemned as matters of personal preference or taste and are frequently thought to be less trustworthy than evaluations that follow rigorous criteria. Standardized criteria are useful in conveying objectivity and scientific rigor. For example, disparities and even unambiguous disparities in evaluations are typical when a team of markers assesses a collection of essays[34]. Then, detractors can extrapolate from these examples to cast doubt on the general reliability of subjective assessments. As Sadler argues the case for standardizing criteria and educating appraisers on their application and interpretation makes the case that doing so promotes objectivity[35]. The theory behind this is that a standardized set of criteria can make the appraisal process more dependable and less prone to individual biases, if evaluators are aware of and follow them consistently. When it comes to musical performances, holistic appraisal uses an open-ended evaluating procedure without preset criteria[36]. A musical performance is examined and judged as a cohesive whole when it is appraised holistically.

This method enables the appraiser to see the overall impact and coherence by allowing for a thorough review of the performance without the need for predetermined criteria. In a holistic evaluation, some performance

[32] Georgia Hardavella et al. "How to Give and Receive Feedback Effectively." Breathe, vol. 13, no. 4, European Respiratory Society (ERS), Nov. 2017, pp. 327–33.
[33] Don Lebler et al. (Eds). "Assessment in Music Education: From Policy to Practice." Landscapes: The Arts, Aesthetics, and Education, Springer International Publishing, 2015.
[34] Ibid.
[35] Royce Sadler. "Indeterminacy in the Use of Preset Criteria for Assessment and Grading." Assessment & Evaluation in Higher Education, vol. 34, no. 2, Informa UK Limited, 2009, pp. 159–79.
[36] Ibid.

components might be highlighted for their subtle and expert execution, while other components might be seen as inconsistent and detracting from the overall calibre. Additionally, it is important to acknowledge that technical details play a role in the assessment of musical performances.

Teachers frequently give pupils constructive criticism aimed at raising the quality of the work that they have just completed in an attempt to inspire improvement in their performances. It's important to emphasize that effective constructive criticism necessitates competence and sensitivity[37]. Educators must consider each student's unique requirements and preferences, tailoring feedback to their degree of experience and willingness to accept criticism[38]. Also, constructive criticism is effective if it is offered in a respectful and helpful tone, with an emphasis on promoting improvement rather than discouraging effort[39].

In contrast, teachers provide positive feedback that amply conveys their joy about their students' accomplishments[40] when they help them reach significant goals or compose musical pieces on their own that are astounding to them. One of the leading authorities on feedback in education, John Hattie, has developed a thorough knowledge of feedback that includes a range of sources, kinds, and levels. This perspective stresses the variety of agents involved in delivering feedback, as opposed to seeing it as information that is just given by teachers to students. These intermediaries could be classmates, parents, instructors, printed and online materials, or even the people who are going to be receiving the information[41]. The emphasis now is on considering the various viewpoints and cognitive complexity levels at which feedback is given. The recipient's capacity to hear, comprehend, and act upon the feedback is also important[42]. This multimodal approach recognizes that feedback is dynamic and considers its various sources as well as the cognitive processes that go into receiving and using it.

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[37] Summer Bottini and Jennifer Gillis. "A Comparison of the Feedback Sandwich, Constructive-positive Feedback, and Within Session Feedback for Training Preference Assessment Implementation." Journal of Organizational Behavior Management, vol. 41, no. 1, Informa UK Limited, Dec. 2020, pp. 83–93.

[38] Lauren Simon et al. "Pain or Gain? Understanding How Trait Empathy Impacts Leader Effectiveness Following the Provision of Negative Feedback." Journal of Applied Psychology, vol. 107, no. 2, American Psychological Association (APA), Feb. 2022, pp. 279–97.

[39] Ibid.

[40] Do Van Ky. "Direct Teacher Corrective Feedback in EFL Writing Class at Tran Quoc Tuan University in Vietnam: To What Extent Students' Writing Performance Affected." International Journal of English Language Teaching, vol. 11, no. 1, European Centre for Research Training and Development, Jan. 2023, pp. 41–56.

[41] Gary Mcpherson, Jennifer Blackwell and John Hattie. "Feedback in Music Performance Teaching." Frontiers in Psychology, vol. 13, Frontiers Media SA, 2022.

[42] Guozhong Zhang, Jian Sun and Ying Sun. "Mapping Interdisciplinary Collaboration in Music Education: Analysis of Models in Higher Education Across North America, Europe, Oceania, and Asia." Frontiers in Psychology, vol. 14, Frontiers Media SA, Nov. 2023.

When evaluating the standards of a student's effort or performance, feedback has two main purposes. Accurately and succinctly expressing the judgement is the first component of the initial function. This often means encapsulating the entire assessment into a symbolic code, such as a rating, mark, or grade[43]. This function's second section examines the reasoning behind the choice and provides details on the assessment procedure. This entails emphasizing strengths and weaknesses of the student's effort or performance that influenced the decision. Giving a thorough explanation gives the feedback more substance and gives the student helpful information that helps them comprehend the assessment's criteria and factors in addition to the result[44]. Feedback serves two purposes: first, it successfully communicates the evaluative choice; second, it provides useful information for the student's comprehension and development. Although the overarching judgment is the symbolic code, the supporting explanation adds to a more thorough and educational feedback process. This combination creates a clearer path for learning and progress by enabling students to understand both the result and the reasoning behind it.

Conclusions

In this paper we tried to show some advantages that music education provides to students through an examination of its varied roles in both traditional and vocational settings. The benefits of music education for personal development include improved cognitive function, the development of emotional intelligence, and the promotion of social skills.

Within the context of music education, transversal integration processes highlight the ways in which cognitive, psychomotor, socioemotional, and aesthetic components are interconnected. Traditional schools can create nurturing settings by emphasizing a student-centric approach, integrating many areas of holistic development, and creating pleasant experiences. Within the larger context of education, music becomes a tool for fostering creativity, emotional intelligence, and cultural awareness. Taking a holistic perspective, however, recognizes the wider influence of music on social, emotional, and cognitive development. Traditional courses like history could benefit from the addition of music since it fosters interdisciplinary connections, strengthens emotional bonds, and makes for a more engaging educational process.

[43] Royce Sadler. "Indeterminacy in the Use of Preset Criteria for Assessment and Grading." Assessment & Evaluation in Higher Education, vol. 34, no. 2, Informa UK Limited, 2009, pp. 159–79.

[44] Guozhong Zhang, Jian Sun and Ying Sun. *Op. cit.* 2023.

When providing feedback in music lessons, a comprehensive approach is taken, considering the whole effect of the performances. On the other hand, standardized criteria are frequently employed in traditional classroom settings. In music, feedback is instantaneous, especially in live performances; in traditional contexts, feedback is delayed. Both involve subjectivity and interpretation, and music feedback enables a more customized reaction.

The roles of teachers and students, together with the related mannerisms, play a key role in the efficacy of the learning process when comparing feedback systems in music education versus typical classroom settings. The teaching style in a music classroom is typically more dynamic and hands-on, particularly during live performances. Using both visual and audible elements enables educators to give immediate feedback. This necessitates an acute ear for music and a prompt analytical reaction. In a music class, mannerisms could be gestures, looks on the face, and spoken cues that instantly communicate areas for growth as well as praise. These teaching practices are transferable across disciplines, fostering effective communication and real-time feedback in various educational settings.

It is necessary for students to critically evaluate written feedback in order to encourage careful and deliberate editing of their own writing. This is consistent with the conventional academic focus on effective written communication. In contrast, learning occurs more quickly and viscerally for students in a music class. Due to the live nature of musical performances, students must react quickly to criticism and make corrections in the moment. This method encourages improvisation, flexibility, and a closer, more intuitive relationship with the artistic medium. These practices promote transferability across disciplines, enhancing students' ability to adapt and excel in diverse academic and creative contexts.

In conventional classroom settings, mannerisms could include students going over written criticism thoroughly and thinking over each statement in a methodical way. Students in music classes might react more kinetically, moving more while they play or sing, adjusting their performance in response to quick feedback. The argument between these two methods is not about favouring one over the other but rather about identifying each approach's advantages and developing an integrated model. Efficient feedback in academic settings or the expressive domain of music involves prompt, constructive criticism, stimulating critical thinking, and creating a dynamic learning environment.

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INTEGRATING THE PREPARATION FOR AN EDUCATIONAL CONCERT INTO THE SCHOOL CURRICULUM

EVELIN-CYNTHIA SUHÁRT[1]

SUMMARY. We present our experience with designing and implementing the preparation of a class of fifth-grade students prior to attending an educational concert within the requirements of the official school curriculum. Based on the scientific evidence regarding preference and familiarity with music, the rationale for the lesson plans was to increase the familiarity of the students with the music they would hear in the concert through a variety of activities which met with requirement of the set curriculum. We present key points from our lesson plans as well as the reaction of the students to the lessons. With a background in both music education and mediation, we planned the lessons and created our own materials for the preparation, based on: a) analysis of the repertoire of the educational concert by a woodwind quintet; b) analysis of the requirement of the school curriculum of the Romanian Ministry of Education in the subject Musical education for schools teaching in Hungarian language; c) analysis of some resource materials for teachers, prepared by symphony orchestras for concerts with similar repertoire.

Keywords: music education in schools, educational concerts, familiarity

Introduction

The goal of any form of music education is to arouse students' interest for various aspects of music, expand their cultural horizon and shape their musical taste. Music education as a school subject follows a set curriculum. Educational concerts for children and young people are most welcome

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extracurricular activities fostering receptiveness and cultivating an appreciation for classical music. In the last decades, professional orchestras and chamber groups have devoted an increasing part of their activities to educational work and the offerings for schools have significantly increased. The importance of these concerts cannot be emphasized enough, as they give all youngsters the chance to access and experience a live concert, regardless of their family background.

Importance of pre-concert preparation

More and more music educators recognize the necessity to prepare the students before attending a concert. Some organizers of concerts for school, especially symphony orchestras, provide educational resources to help teachers prepare the students prior to the concert: *Teacher's Guides* including lesson plans, playlists, occasionally even booklets for students[2]. Oftentimes they also conduct workshop for teachers, where the materials are presented and discussed.

Studies have shown that the older the children get, the more their preference for popular and rock music comes along with the avoidance of "art music". This is also connected with the omnipresence of popular music and the total lack of familiarity with classical music. Yet Susan Halam notes that "where 'classical' music is presented outside the concert hall, for instance in advertisements, television programs, film or sporting contexts, it is not only accepted but becomes part of popular culture", advancing the hypothesis that this might be caused by the music being "allowed to become familiar".[3] Familiarity "may also account for the effectiveness of advertising jingles, as it may explain the appeal of some highly repetitive music."[4]

The influence of familiarity on music preference has been studied for more than a century. Since Meyer's seminal article form 1903[5], studies of the various aspects of music preferences and of their relationship to familiarity abound. It has also been proven that musical preferences can be influenced.

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[2] Chicago Symphony Orchestra, New York Philharmonic Toronto Symphony Orchestra to name just a few.

[3] Hallam, Susan (2013). Familiarity in music education. In Elaine King & Helen M. Prior (eds.) *Music and Familiarity. Listening, musicology and performance*. London: Ashgate, pp. 197-214, p. 199.

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[5] Meyer, Max (1903). Experimental studies in the psychology of music. American Journal of Psychology, 14, pp. 456-478.

Leif Finnäs[6] and Kevin Droe[7] evaluated the state of knowledge on the topic in 1989 and 2006 respectively, and emphasized the possibility of influencing the preference of children and the role teachers can play in the process.

The overall conclusion of research is that to increase preference for an unknown style or work of music, familiarity with it has to be increased. "Familiarity is the single most important predictor for liking of music independent of genre, timbre, structure, complexity, and other factors"[8] One of the most common strategies to increase familiarity is repeated listening. Numerous studies give evidence that the "mere exposure effect", a term coined by Robert Zajonc[9], "is a pervasive phenomenon in music"[10].

Our study

This paper presents the first part of a study aimed at investigating the effect of pre-concert preparation on the experience of students attending an educational concert. Teachers wanting to thoroughly prepare their students for a concert during the music classes face the dilemma of figuring out how to accommodate concert preparation and school curriculum. As a music teacher in middle school (rural environment), I prepared a class of fifth-grade students over seven weeks, during the one period of 50 minutes per week allocated to music education in the school timetable. Based on my experience in music mediation, I designed lesson plans for my fifth-grade students (about 10-11 years old) which integrate the preparation for the concert with the requirements of the school curriculum. After the concert, I will compare the reactions of these students to the control group consisting of the sixth-grade students, whom I taught the regular school curriculum, without any preparation for the concert. In the following, I present the plan for the seven lessons, as well as the immediate reactions of the students.

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6 Finnäs, Leif (1989). How can musical preferences be modified? A research review. *Bulletin of the Council for Research in Music Education*, 102, pp. 1-58.

7 Droe, Kevin (2006). Music preference and music education: A review of literature. *Update: Applications of Research in Music Education.* 24 (2), pp. 23-32.

8 Madison, Guy & Gunilla Schiölde (2017). Repeated Listening Increases the Liking for Music Regardless of Its Complexity: Implications for the Appreciation and Aesthetics of Music. Frontiers in neuroscience. Vol 11, 147, p. 11. https://www.frontiersin.org/journals/neuroscience/articles/10.3389/fnins.2017.00147/full

9 Zajonc, Robert B. (1968). Attitudinal effects of mere exposure. Journal of Personality & Social Psychology Monographs, Vol. 9, No. 2, Part 2, pp. 1-28.

10 Peretz, op. cit. p. 884.

Preparation of teaching materials

The rationale for the lesson plans was to give the students the opportunity to become familiar with the repertoire they will hear during the concert, while teaching according to the set curriculum. This was achieved with self-designed participatory activities based on the requirements of the curriculum, to be performed to audio excerpts from the concert repertoire. The variety of the activities ensured that the students were repeatedly listening to the music without getting bored. We based our lesson plans on:

a) the analysis of the repertoire of the educational concert

b) the analysis of the requirement of the school curriculum of the Romanian Ministry of Education in the subject Musical education for schools teaching in Hungarian language

c) the analysis of examples resource materials for teachers, prepared by symphony orchestras for concerts with similar repertoire.

Repertoire. Our focus was exclusively on the music of movements of Mussorgsky's *Pictures at an Exhibition* to be performed in the educational concert in an arrangement for woodwind quintet: *Promenade, Il vecchio castello, Bydlo, Ballet of unhatched chicks, Samuel Goldberg and Schmuyle, Baba Yaga, The Great Gate of Kiew*. Despite the explicit programmatic character of Mussorgsky's cycle, the educational concert uses excerpts to illustrate another story. This is a legitimate twist, as proven by Leonard Bernstein in one of his famous Yong People's Concerts intitled "What does music mean" [11]. In class there was no mention of any programmatic connection. The movements have some of the musical characteristics that have proven to be causes for liking by children, among which clearly defined meter and rhythm was the most important for designing the activities in accordance with the curriculum. The arrangement for woodwind quintet provided the opportunity to introduce the students to the various instruments. We also used some audio excerpts of the original version for piano.

School curriculum. The school curriculum is competency-centered, listing general and specific competencies, as well as detailed content requirements. A thorough knowledge of the curriculum made it possible to design lesson plans that smoothly integrate its requirements into the preparatory

[11] Bernstein, Leonard *What does music mean?* Young People's Concerts. Television transcript, 1958. https://leonardbernstein.com/lectures/television-scripts/young-peoples-concerts/what-does-music-mean

material for the concerts rather than keeping them separate. I covered the following parts of the curriculum: informal discussions about the intellectual and emotional content of musical works (see lessons 1-6), practicing steady pulse (see lessons 1,2,4,7), mathematical relationships between different durations of note values (see lessons 1,2), note values and rhythmic types (see lessons 1-4), rhythm exercises in various meters (see lessons 1-4,7), conducting gestures (see lessons 1-2,4,7), rhythm and melodic ostinato (see lessons 1,2,4,7), simple rhythm exercises (see lessons 1-4,7), exercises aiding the coordination of melody and rhythmic accompaniment (see lessons 1-4,7), creativity-enhancing exercises (see lessons 3,5,7), instrument timbres (see lessons 5-7), memorizing and singing musical themes (see lessons 6-7), identical and contrasting sections, similarity and variation (see lesson 3), recognizing distinctive details of frequently heard musical works (see lesson 7).

Examples of resource materials for teachers. Mussorgsky's *Pictures at an Exhibition* in arrangements for symphony orchestra are a favorite for educational concerts. We were able to analyze several educational resources prepared by the orchestras to assist teachers in preparing their students prior to the concert. The Chicago Symphony Orchestra celebrated its 100 years jubilee with a series of concerts for children, of which the last (March 2019) was featuring excerpts from Mussorgsky's cycle. The teachers attending the performances for schools were provided with a *Teacher's Guide* as well as the *Kidsbook*. For their January 2024 *Young People's Concert for Schools* under the motto *Fantasy and Imagination*, featuring Mussorgsky's cycle, the New York Philharmonic prepared extensive resource materials for teachers. The repertoire of the educational concert *Birds We Have Known*, presented by the Victoria Symphony (Canada) in February 2024, included Mussorgsky's *Ballet of the unhatched chicks*. The brief lesson plan for the movement, created by award-winning Orff specialist Marcelline Moody is arguably the most interesting in terms of the musical participatory activities it proposes.

Preparation of teaching materials

For the lessons we prepared our own teaching materials. These included audio excerpts from the repertoire of the concert (some in both the arrangement for quintet and the original for piano) preceded by a click (louder for the first beat of each bar). Some tempi were manipulated electronically – slightly slowed down to address the abilities of the students for certain activities. We were fortunate to have access to some audio examples of excerpts

performed by single instruments, which had been previously recorded by fellow musicians. We also designed simple scores with graphic notation showing the rhythm of selected excerpts.

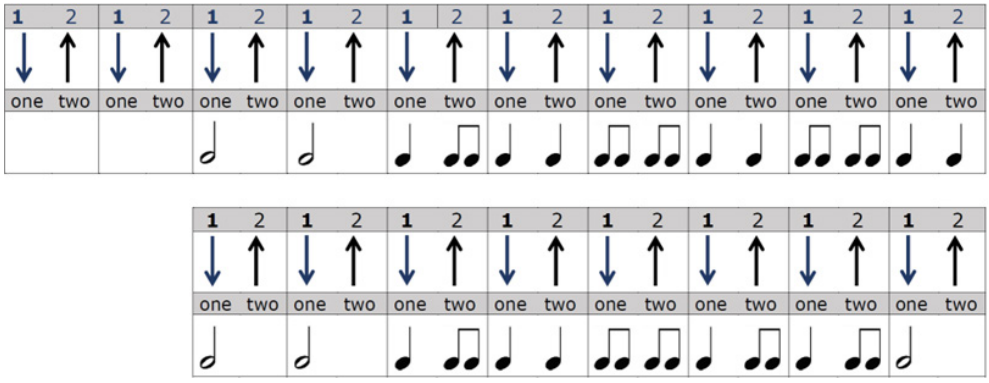
Lessons 1-7

The following is a description of the seven classes during which I prepared the students for the concert.

Lesson 1. The class began with a comparative listening activity. Students listened to the movements *Baba Yaga* and *The Great Gate of Kiev*. The students had no problem identifying the contrasting tempo of the two pieces. Most students associated *Baba Yaga* with film music, describing it with adjectives like “horrifying”, “scary”, and “mafia-like” and termed its affective character as “agitated”. *The Great Gate of Kiev* was described as “festive”, “elegant”. The next step was a discussion about the pulse of the music, explained by association to the heartbeat. After listening to the movements again, the students’ task was to find the steady pulse and tap it on the table. Following this, we introduced the concepts of meter, beats and bars, time signatures, and revised the note values learned in elementary school (half, quarter, eighth). This was followed by a practical activity to reinforce the 2/4 meter. Having determined that *The Great Gate of Kiev* should be counted in 2/4, we practiced counting in twos and then conducting in two with the audio example.

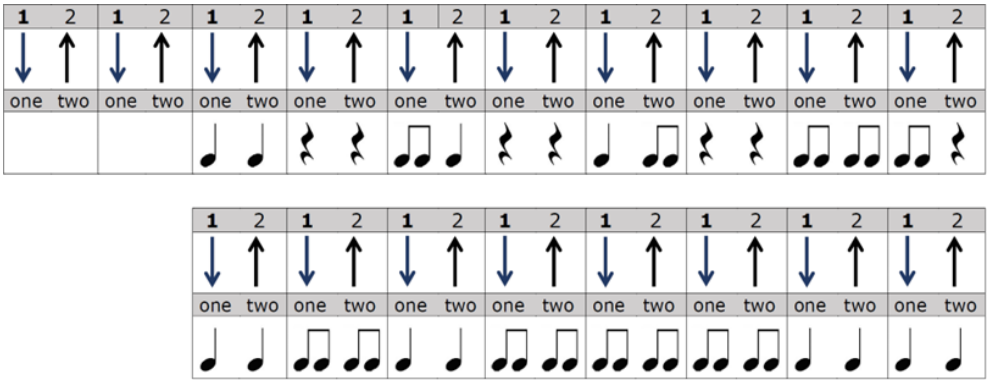
Lesson 2. The lesson was devoted to meter, rhythm, and tempo, with activities using the two movements from the previous lesson. As a new concept we introduced the quarter rest.

Figure 1



Mussorgsky: *The Great Gate of Kiew*, bars 1-16, graphic score of rhythm

Figure 2



Mussorgsky: *Baba Yaga*, bars 1-16, graphic score of rhythm

The Great Gate of Kiev and *Baba Yaga* are both binary meter, but in contrasting in tempo. The graphic scores for the first 16 bars of each movement indicate the meter, the movement of the conductor's hand, and the rhythmic notation of the excerpt. Note that the original cut common time (*alla breve*) of *The Great Gate of Kiev* was transcribed in 2/4. The audio excerpts, preceded by two bars of click which are setting the tempo and the meter. This is reflected in the score by the two "bars for nothing".

Lesson 3. We listened to two fast movements and compared their mood: *Baba Yaga*, known from the preceding lesson, and *Ballet of unhatched chicks*. The students noted that although both movements have similar fast tempi, their characters differ. They noted that the *Ballet* is light and joyful, even suggesting that it sounds like birds flying. Verbalizing the music characteristics that influence the difference proved to be difficult for the students.

The class listened to the movement again, to find the steady pulse, each in their unique way: some conducted in 2/4, while others clapped or drummed different rhythms on the desks. However, when the transition from section A to the contrasting section B of the movement occurred, the students' movements changed: they became smaller and more delicate. We acknowledged that the piece is built from multiple sections, without further explaining the formal structure of musical works. The students remarked that the music would be boring if it didn't have various sections.

For the following rhythmic exercise, the class was divided into two teams, which alternatively modelled the different rhythmic pattern of the A section of the piece using rhythmic tapping. At the end of the lesson, we watched an animated video of the *Ballet of unhatched chicks.*

Lesson 4. Similarly to the previous lesson, the class compared the mood of two movement: *The Great Gate of Kiev* and *Bydlo,* both in slow tempo. The students characterized the mood of the *Bydlo* movement as sad, funereal, military and royal, as if the king were entering the castle with bad news, acknowledging that works with similar tempos can have completely different characters. We introduced the 4/4 meter and enforced it with a rhythmical participatory activity to an audio excerpt from *Bydlo* (with the original eighth of the movement as a beat). The students played the ostinato accompaniment using various patterns of Orff body percussion sounds. This was followed by conducting to the audio excerpt. Despite the preference children have for music in fast tempo[12], the focus on different aspects kept the repeated listening to a slow movement (four times) engaging for the students.

We than listened to *Il vecchio castello* and discussed its character, which the students described as "a scene from a movie" or "the main theme of a series". At the end of the class, the students requested to listen again to the fast movements, as they had grown fond of them.

Lesson 5. The first part of the lesson began with listening to music excerpt from previous lessons, verbally summarizing the mood of each piece. After listening to a new piece, *Goldberg and Schmuyle,* we acknowledged that two contrasting characters can appear within the same movement and that they can communicate with each other in a musical dialogue. The students described Goldberg as sad, stealthy, action-movie-like, with some considering him as exotic or Egyptian. Schmuyle's character immediately captured their liking, saying his music sounded pleasant and dance-like.

The next task was to describe the two characters in a few sentences to be written in 10 minutes while listening several times to movement. They could relate the characters to known figures or create their own interpretations. All the student willingly shared their opinions – an indicator for the trusting atmosphere in our music classes, where they feel safe expressing their thoughts. In the following activity, the students brought the characters to life through free movement to the music.

Listening to audio recordings of the themes associated with the two characters on single instruments allowed us to talk about timbre. The students saw pictures of the oboe and bassoon; only two of them identified the oboe, while the wors "bassoon" was completely unknown. We concluded with listening again to the whole movement with closed eyes and focusing solely on the music.

[12] LeBlanc, Albert et al. Tempo preferences of different age music listeners. Journal of Research in Music Education, 36 (3), 1988, pp. 156-168.
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Lesson 6. After a review of the movement exercises for *Goldberg and Schmuyle*, we listened to a new movement: *Promenade*. The script of the educational concert uses the promenade theme to introduce the instruments of the woodwind quintet. Recordings of the theme on piano and woodwind quintet, as well as on each of the instruments alone was an excellent resource for preparing the students for the concert.

For a singing activity, I had provided a text to the theme. The translation of the Hungarian words is: "The quintet consists of oboe, flute, bassoon, horn, and clarinet, all together in the quintet".

Lesson 7. The last lesson, taking place on the day before attending the educational concert, was planned as a review. Thanks to the small size of the class, we could embark together on a journey with stops at various stations, at which the students revisited the music of Mussorgsky's pieces by performing each time a different activity. While moving from one station to the other, the students were singing their *Promenade* song. The observation of the way the students engaged in the activities was an opportunity to assess their progress with the curriculum as well as their familiarity with the music. After completing the journey, the students could express their own impressions. The announcement of the upcoming concert in the Cultural Center of the village was received with great enthusiasm.

Conclusions

Even though the study will continue after both the students who have been prepared and the control group have attended the educational concert, a few conclusions can be already drawn. The most important for teachers who want to prepare their students prior to attending a concert is the awareness that it is possible to integrate the preparation with the school curriculum, which should apply to most educational concert programs.

The students' reaction to excerpts of classical music with which they are unfamiliar was most enlightening. It confirmed our belief that if the music is presented through different tasks and activities, the students are not unwilling to engage with it. The variety of activities made it possible to have the students repeatedly listening to the same musical excerpts. When students who have arrived for of an afternoon class (2:00 to 3:00 pm) tired and not very energetic, leave the class humming a theme from a piece of classical music, this should give hope not only to their teacher, but to all teachers and musicians working towards arousing young people's interest and love for classical music.

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THE INTERACTIONS OF MUSICAL ELEMENTS

LAJOS KIRÁLY[1]

SUMMARY. This study analyses the early intersections between melody, rhythm and harmony, up to the recent emergence of new musical styles. Psychological studies of rhythm have shown that it has played an important role in social and relational experience. At the same time, it creates a sense of bonding between people and can alter the moods of several people at once and lead them in a unified direction. Melody, rhythm and tempo tell the listener that they are in a safe and good place, expressing a psychological need for a sense of security, providing a sense of life's pulse, similarly to the heartbeat. Unfortunately, modern human life lacks the life-like rhythm that God provided for us in creation. Ritual is our identity, our memory, a continuation of the old, an exit from the individual sphere and an entry into a communal one, into a new role, suggesting a transition, accompanied by sounds, rhythm, song, music and dance

Keywords: music, rhythm, melody, rites, syncopation phenomenon, Christian, Old Testament

1. The first points of encounter between melody and rhythm

A sculptural ensemble in the Cairo Museum, nearly 5,000 years old, depicts the following joyful scene: a wealthy Egyptian couple is serenaded by a harpist and three child singers. The latter clap to the beat as they sing.[2] Another important mural from the Eighteenth Dynasty,[3] found in Thebes, Greece, shows musicians playing instruments, including a child snapping his fingers

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[2] Menuhin, Yehudi and Davis, Curtis W.: *The Music of Man.* Ontario, Canada 1979, Methuen Publications 2330, Milland Avenue, Agincourt. I.

[3] The Dynasty XVIII dates from about 1550 BC to 1292 BC.

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to the rhythm.[4] Music has thus provided a communal and relational experience from the very beginning. According to psychologist Ferenc Honbolygó, the oxytocin hormones released[5] create a bond in the crowd, allowing the mood of several people to be changed and unified at the same time. In addition to the melody, the rhythm, tempo and melodic structure can also have a mind-altering effect, telling the listener that they are in a safe and good place.[6] Music and rhythm can therefore express a psychological need for a sense of security, providing a sense of life's pulse, similarly to the heartbeat. Sound and rhythm are a way of establishing contact,[7] a form of communication between the prenatal foetus - who hears his mother's heartbeat before he can see her - and his mother.

One of the hypotheses of Peter Petersen,[8] who studies *rhythm* (rhythmos in Greek) and *melody*, concerning "rhythmic weight" is that although the elements of rhythm can be separated in the analysis of a piece of music, in reality they occur and interact simultaneously. The distribution of rhythmic weights along the temporal continuum is a function of the composer's calculation.[9] Rhythm therefore has a *weight* on our lives, defined as the periodic organisation of individual events not only in music but in all forms of life that change over time: heartbeat, gait, breathing, electrochemical oscillations of the brain, ovarian and menstrual cycles, eating, sexuality. The text of Psalm 68 has come down to us in a particularly degraded state,[10] yet musically it is very important that melody and rhythm are embraced in the following verse: 'The singers went before, the players on instruments followed after; among them were the damsels playing with timbrels.' (Psalm 68:25). The biblical Song of Songs places the rhythm, the drum known as the masculine noun, in the middle,[11] surrounded by harmony and melody.

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4 Metropolitan Museum of Art, New York.

5 A hormone produced by the hypothalamus. Greek: swift birth.

6 Farkas Judit: *Megszólal a zene, módosul a tudat: közösségi élmény, hormonális háttérrel. [Music is played, consciousness is changed: a communal experience with hormonal underpinnings]* http://www.delmagyar.hu/vilagvevo/megszolal_a_zene_modosul_a_tudat_kozossegi_elmeny_hormonalis_hatterrel/2398154/ (18 October 2023).

7 Katinka Erdősi Boda: *Zene és kommunikáció. [Music and communication.]* http://www.parlando.hu/2014/2014-3/2014-3-04-Erdosi.htm (3 April 2023).

8 Peter Petersen (1940 -), professor of music at the University of Hamburg, teaches educational, Germanic and historical musicology.

9 Peterson, Peter: *Music and rhythm. Fundamentals – History – Analysis.* Mainz/Mayence 2010, Peter Lang GmbH Music & Co. KG., p. 8.

10 László Ravasz: *Ószövetségi magyarázatok. [Old Testament Explanations.]* Budapest 1993, Kálvin János Publishers, p. 131.

11 Kaim Pollák: *Héber-magyar teljes szótár. [Complete Hebrew-Hungarian dictionary.]* Budapest 1881, Workshop of Péter Tillinger, p. 406, drum - תוף

Plato, who says that reality is "*beyond things*",[12] in his Republic, Socrates and Glaucon discuss the relationship between melody and rhythm: "*Is it not true, Glaucon, that musical education is the most important, because rhythm and harmony plunge most deeply into the soul and grip it most powerfully, creating in it a beautiful form; this makes the soul beautiful, provided one is properly educated, but if not, the opposite*". [13] It is clear from their conversation that melody, rhythm and speech interact affectively. This was later considered important also by William Billings,[14] who composed Christian music: "... *Do I hear the voices of men, or of angels! Such angelic voices* surely cannot come from the mouths of sinful mortals... the musicians change, and begin to play in a soft key (minor) so touching and pathetic as *to direct our attention to such mournful thoughts... What a pleasant effect they have on my nerves! How soft, how sweet, how soothing...".[15]*

Let us conclude our introductory reflections with the statement of Hans Walter Wolff, who says that the Old Testament does not rely on a unified anthropology of man, and who believes that biblical anthropology "as a scientific task must seek its own space where questions about man appear in the text itself".[16] By merging melody and rhythm, music also seeks a "space" in the soul of man which it can fill, with which it can comfort, encourage and uplift him. This space-sound calls for a different melody in each person's life.

2. Living rhythm: music and dance

In the documentary Music of the Brain, we hear that when two people of the same height walk down the street and talk to each other, they walk to the same beat and rhythm. Are we the only species that can do this automatically and unconsciously? We can adapt to an external rhythm, but how? What might be the connection between hearing a periodic sound and reorganising our motor activity around it?[17]

Apostle Paul calls the human body *the temple of the Holy Spirit* (1 Cor 16-19), which provides space and opportunity to express joy and sorrow,

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[12] Antal Szerb: *A világirodalom története. [History of world literature.]* Budapest 1941, Magvető Publishers, Ninth edition, p. 60.

[13] Plato: Republic http:// http://mek.oszk.hu/03600/03629/03629.pdf#page=15&zoom=140,-64,479. (8 August 2023).

[14] William Billings (1746-1800), Boston-born, is regarded as the first American choral composer.

[15] William Billings: *Continental Harmony*. Boston 1974, Typographically, https://ia800708.us.archive.org/10/items/imslp-continental-harmony-billings-william/PMLP84315-billings_continental_harmony.pdf (accessed September 5, 2023).

[16] Hans Walter Wolff: *Anthropology of the Old Testament*, Gütersloh 1973, Chr. Kaiser/ Gütersloher Verlagshaus, p. 18.

[17] Fiona Cochrane: Music of the Brain. Documentary film, USA 2009.

to sing and even dance out the feelings that are stirring within. In the first impressions of rhythmic singing, we encounter the happy, the glorifying, the liberated state of mind. After the crossing of the Red Sea, we read: *"And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances. And Miriam answered them, Sing ye to the Lord, for he hath triumphed gloriously; the horse and his rider hath he thrown into the sea."* (Exodus 15:20-21). It must have been a wonderful experience to hear the victory song of nearly 600,000 men,[18] imbued with a joy and gratitude, deeply emotional state derived from genuine experience. Dance and music are thus presented as a manifestation of self-expressed emotion. It is also interesting that the singer of all this is a woman, Moses' sister. This event inspired Franz Schubert, who composed his cantata *Mirjams Siegesgesang*[19] ('Miriam's Song of Victory') while Franz Grillparzer, the renowned Austrian playwright, wrote a long poem on the miraculous rescue.[20] This song must have been accompanied by some kind of dance or movement formula, so that by repeating the text *"linked to a penetrating rhythm, it is likely it induces an ecstatic state".*[21]

This wonderful musical feast is similar to the song of Deborah (Judg 5), Lamech (Gen 4:23) and Samson (Judg 15:16), or even to the joyful circle dance of the Shiloh girls (Judg 21:21). The women also sang the battle songs of David's victory over the Philistines: '...the women came out of all cities of Israel, singing and dancing, to meet *king Saul, with tabrets, with joy, and with instruments of musick. And the women answered one another as they played, and said, Saul hath slain his thousands, and David his ten thousands."* (1 Sam 18:6-7). One of the most dynamic scenes of music and dance is the moment when David's dance provokes hatred in his wife Michal during the procession of the Ark of the Covenant to Jerusalem (2 Sam 6:5sk). Psalms 149 and 150 describe a circular dance as an expression of praise to God,[22] but the Song of Songs no longer evokes a worship dance (7,1). Luke's Gospel also describes a dance of rejoicing at the return of the prodigal son (Luke 15, 25).

Rite, but also rhythm, is a means of establishing contact and a feeling of security.[23] The baby hears his mother's heartbeat for the first time in the womb. In some maternity wards, an experiment was carried out: newborn

[18] Charles Henry Mackintosh: *Elmélkedések Mózes 1. 2. 3. könyveiről. [Reflections on Genesis 1, 2, 3]* (trans. Sándor Vida), Dillenburg 2000, Gute Botschaft Verlag, 323.
[19] Mirjam's song of victory. One of the composer's last opus', 1828, D. 924 (Op. 136).
[20] https://www.youtube.com/watch?v=h1fIQRq0nVQ (23 September 2023).
[21] Andrew Wilson-Dickson: The Story of Christian Music. Oxford - Batavia - Sydney 1992, A Lion Book, p. 17.
[22] Ann Stephenson: *Dance! God's Holy Purpose*, Shippensburg U.S.A. 1998, Destiny Image Publishers Inc., pp. 113-128.
[23] http://rhythmconnections.co.uk/, http://azrhythmconnection.com/ (22 September 2023).

babies were played heartbeat recordings, some of whom became so relaxed that they forgot to breathe.[24] A sense of security *"is one of the social reasons for the development of religious rites: the search for security... emotions also have instinctive gestures; when they become consciously repeated, culturally traditionalised ways of acting and behaving, then we can speak of a rite."*[25] We often travelled home from university by train, the rhythmic movement of which seemed to call out for melody, creating associations. It told us that we were on the right track and that we were safe.

Early Christians, unlike the people of the Old Testament, rejected instrumental music and dancing in worship services, associating it in their minds with unethical and immoral living. Referring to a 4th century source, James McKinnon, a music professor who taught in New York and Buffalo, writes of the relationship between music and dance: "when they blow the tibia,[26] they inflate their faces..., they make an ear-piercing noise with the clatter of scabellos, causing other lustful spirits to let themselves go, to let their bodies make strange movements."[27]

In 328 AD, the Ethiopians took up Christianity, and their worship was very much based on movement, musical instruments and small drums to mark rhythm. Jeromo Lobo refers to this in the fourth chapter of his book written in 1627: "The instruments used in the rite of worship are the small drums... they stop beating the drums and start jumping, dancing and clapping".[28] Not only in the Old Testament, but also in the New Testament, we read of the worship of God accompanied by physical movement, a sign of the free flow of emotion, of passion, even when not accompanied by music. Such as the raising of hands (1Tim 2,8), prostrating (Lk 5,8), falling to the ground (Rev 1,17) and hopping (Acts 3,8).

The above ideas also support the idea of music psychologist Klára Kokas[29] that "freedom of movement helps to deeply receive music".[30]

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[24] Menuhin, Yehudi and Davis, Curtis W.: op. cit., p. 19

[25] Gyula Ortay (Editor-in-Chief): *Magyar néprajzi lexikon öt kötetben – MNL (1977-1982) [Hungarian Ethnographic Encyclopedia in Five Volumes – MNL (1977-1982)].* http://mek.niif.hu/02100/02115/html/1-8.html (20 March 2023.).

[26] The Latin name for aulos, an ancient Greek wind instrument.

[27] James McKinnon, *Music in Early Christian Literature*, New York 1987, Cambridge University Press, p. 158.

[28] Lobo, Father Jerome: *A Voyage to Abyssinia* (trans. by Samuel Johnson) London 1735, Printed for ELLIOT and KAY, N° 332. Strand, and C. ELLIOT, Edinburgh, p. 78.

[29] Klára Kokas (1929-2010), research interests: music psychology, music education and music therapy.

[30] Hajnalka Szabó, Júlia Szarka*: Két lélek, egy gondolat. Kodály öröksége Forrai Katalin és Kokas Klára értelmezésében. [Two souls, one thought. Kodály's legacy as interpreted by Katalin Forrai and Klára Kokas.]* http://www.parlando.hu/2016/2016-3/Szabo_Szarka.pdf (23 October 2023).

3. Rites, rhythm and music in the verses of rites de passage

In the song *A Rite of Passage*[31] by the American progressive metal band *Dream Theater*, the rhythm, the rite of passage elements in the music video and the lyrics, which include terms such as *fear, rite, mystery and rite of passage*, are all elements that Arnold van Gennep[32] calls *rite de passage*, or in synthetic terms, *transitional rites*. In the first chapter of his 1909 work, the author further divides rites of passage into three subcategories: *'rites of separation* (rites de séparation), *rites of border* (rites de marge) and *rites of reception* (rites d'agrégation).'[33] The rite is a continuation of our identity, our memory, of the old, an exit from the individual and an entry into a communal sphere, a new role. It suggests a transition, accompanied by sounds, rhythm, song, music and dance. These are manifested in a ritual, the ritual being a "*rite that is a prayer of body and soul."*[34] Cultures have attributed powerful sexual symbolism to drums that helped girls through their first menstrual cycle, or assisted boys "in the ritual of circumcision as a rite de passage through rhythm".[35] Rites "emotionally stabilize and convey a generally, *collectively* accepted, *consensual* meaning where the individual alone could not make and find it".[36] The singing or music expressed in the rite can serve this *articulatory function* as a *common language*.

Rhythm weaves through and interweaves one's life. In the village spinning mills, singing, melody and playing were more important during the winter than the activity of spinning and handcrafts,[37] because singing was a bonding and healing experience, and after the tiring work it was a chance to have fun[38] and recharge the soul. Zoltán Kodály created a new genre of Hungarian music when in 1932 he wrote a one-act musical drama based on

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[31] https://www.youtube.com/watch?v=gX6jirCykI0 (23 October 2023)

[32] Charles-Arnold Kurr van Gennep (1873-1957), Dutch-German-French ethnographer and folklorist.

[33] Arnold van Gennep*: Átmeneti rítusok.* (Ford. Vargyas Zoltán, Szerk. Vargyas Gábor) [*Rites of passage* (Transitional rites) (Trans. Zoltán Vargyas, Ed. Gábor Vargyas)] Budapest 2007, L'Harmattan Publishing House, p. 48.

[34] Csilla Imola Székely: *Rítus, ritmus, zene és lélek [Ritual, rhythm, music and soul].* In András Falus (Ed.): Music and health. Budapest 2016, Kossuth Kiadó, pp. 130-131.

[35] Dean, Matt: *The Drum. A History*. UK 2012, The Scarecrow Press, INC, Plymouth, p. 3.

[36] Gábor Hézser: *Pasztorálpszichológiai szempontok az istentisztelet útkereséséhez. Elméleti és gyakorlati lehetőségek. [Pastoral psychological aspects of the search for the path of worship. Theoretical and practical possibilities.]* Budapest 2007, Calvin János Publishers, p. 70.

[37] The hemp fibre was ready to be spun in autumn. Spinning took place from the autumn harvest until the end of Carnival.

[38] Zita Erika Rózsa: *Lakóhelyem énekes népszokásai, dalos ünnepei. [Singing folk traditions and song festivals of my place of residence.]* Eger 2004, Diploma Thesis, Eszterházy Károly College, Faculty of Dance and Drama Pedagogy, p. 3.

the traditions of folk ballads, the *Székelyfonó*[39] singspiel. In early childhood, the rhythmic combination of clinging and detachment, but also of hide-and-seek, is present in children's games. For example, Karl Groos (philosopher, psychologist) sees in hide-and-seek the rhythm of life, when he sees in the "*tension and release of attention*"[40] the essence and source of experience of this play. In Hungarian language regions, a baptismal feast was organised after the baptism, where music was also played. The celebration ended with merriment and dancing: men would finish their entertainment at the wine cellars, while women sometimes went to the tavern.[41] However, we know of confirmation parties and dances[42] that lasted for three days, as well as a bride's dance after the wedding that lasted the same number of days. The intersection of music and ritual often included dance, movement and percussion. This form of expression was a way of giving greater emphasis and depth to emotions. One example is the dance of the dead, where *"the man lying on the ground, personifying the dead, was danced around by the older men present after the funeral, with a burning candle lit next to their sheepskin hats."*[43]

The following lines of Sándor Petőfi's poem "*I am Hungarian*", which reflects the spiritual attitude of the Hungarian people, are of great help in understanding this phenomenon: *"A Magyar I! By nature I am sad / As are the first tunes of my nation's lay. / And, though I often smile when I am glad, / I never laugh, however I be gay. / But when the utmost joy doth fill my breast, / In freely flowing tears breaks out my glee; / Yet joyous seems my face when most depressed, / For none I ever want to pity me."*[44]

One's life ritual compulsions serve to isolate aggression,[45] but at the same time, the various small rituals can also serve to make amends for what

[39] The plot begins with a love scene: the suitor has to say goodbye to his lover in an emergency, as he is being chased by gendarmes. The women gathered in the spinning mill try to cheer up the sorrowful maiden with dancing, singing and games.

[40] Imre Hermann*: Az ember ősi ösztönei. [The primal instincts of man.]* Budapest 1984, Magvető Book Publishing House, p. 164.

[41] Gyula Ortay (Editor-in-Chief): *op. cit.*

[42] Botond Somogyi: *Magyarvistai ünnep egykor és ma. [The feast of Magyarvista then and now.]* https://erdelyinaplo.ro/aktualis/riportok/magyarvistai-unnep-egykor-es-ma/print (25 October 2023).

[43] Gyula Ortay (Editor-in-Chief): *op. cit.*

[44] English version: https://mek.oszk.hu/06500/06567/06567.htm#11 (accessed on April 8, 2024)

[45] István Hárdi defines aggression as follows: "Aggression is a beligerant behaviour, hostile - usually accompanied by tension - as a response to inner impulses, experiences, which may be directed either towards the outside world, a person or inwardly towards the experiencer himself; they may be conscious or unconscious, they may manifest themselves directly or indirectly (for example, sending a gift that causes annoyance), or even in a transformed form (for example, anxiety resulting from repressed aggression, physical symptoms)." In: István Hárdi: The world of "aggression, the concept, theories and phenomena of aggression. In István Hárdi (ed.): Az aggresszió világa. [The World of Aggression] Budapest 2010, Medicina Kiadó Zrt., p. 29.

one regrets having done in the past,[46] while at the same time temporarily disconnecting one's ego as one becomes absorbed in the ritual.[47]

From the beginning, man has provided rhythm to life and time. It "*dignified the coming of time*"[48] and separated the weekdays from the holidays (sacred and profane time). Just as the heart has a rhythm,[49] so the time of human life had a rhythm, for "*the man of old lived in a sacred time and space. Consecrated space meant that he experienced an orderly world around him, and consecrated time meant that he had a rhythm to his life. Both the sanctification of space and time were aligned with cosmic events. The created order experienced in the external world helped the inner ordering as much as the rhythm experienced in time, in the order of successive rituals. It is the mysterious interconnection of space and creation, of system and ritual - indeed, of rite and rhythm*."[50] But this rhythm of life and its relationship to time changed radically in the 19th century.[51]

According to Vilmos Táncos, rhythm, like melody and ritual, evokes and purifies, ritual is itself sacred.[52] So man needs rhythm, just as in music, in musical rhythm, we need the intervals, without which there is no melody and harmony. It gives balance and order to our relationships. Károly Veress refers to Mircea Eliade's religious tradition of ritual, which is that man is "open to transcendence".[53] This idea has always provided humanity with new perspectives for its own analysis of existence: the rites of passage, the symbols

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[46] Emőke Bagdy: *Önismeret, tudatosítás, lelki önvédelem. [Self-knowledge, awareness, spiritual self-defence.]* In: A lélek dolgai. [Spiritual Matters] op. cit. pp. 45-46.

[47] Boróka Bencze: A vallásos életmód és a pszichoszomatikus rendellenességek. [Religious lifestyle and psychosomatic disorders]. Cluj-Napoca 2008, PhD thesis, p. 49.

[48] Quote from a lecture by Sára Bodó, delivered on the occasion of the 20th anniversary of the Faculty of Reformed Theology in Cluj-Napoca.

[49] "Systolic blood pressure is produced when the heart contracts, and the second pressure measured during the pause between heartbeats is diastolic blood pressure." https://www.webbeteg.hu/cikkek/magasvernyomas/272/szisztoles-es-diasztoles-ertek (30 December 2023).

[50] Zoltán Csörgő: *A szimbólumok és a szertartások szerepe a modern kori emberi életében. [The Role of Symbols and Rituals in Modern Human Life.]* http://www.inco.hu/inco3/hagyo/cikk0h.htm (26 November 2023).

[51] Zoltán Fónagy: *Egyik nap úgy, mint a másikon – Életritmus és időbeosztás a hagyományos társadalomban. [One day as the next - Rhythm of life and time management in traditional society.]* http://mindennapoktortenete.blog.hu/2014/02/02/hagyomanyos_tarsadalom_ido (21 October 2023).

[52] Vilmos Tánczos: *A szent fogalma – Mircea Eliade és Rudolf Otto felfogása a szent mibenlétéről. [The Concept of the Sacred - Mircea Eliade and Rudolf Otto's Conception of the Sacred.]* https://tanczosvilmos.files.wordpress.com/2011/09/02szent.pdf (20 September 2023).

[53] Károly Veress: *A vallásos hagyomány és az archaikus ember. [Religious tradition and the archaic man.]* http://kellek.adatbank.transindex.ro/?cid=207 (25 October 2023).

and the sequences of actions associated with the transitional stages have given security, acceptance, purification and balance to man, who, through rhythm and melody, has become an active part of the rite.

4. Rhythm and association

The interconnected notion of rhythm and association was addressed by László Pollatsek, who, in his article *On the Relationship of the Elements of Music*,[54] linked rhythm and the unconscious, referring to the scientific finding that the unconscious is the truest root of spiritual events. According to him, *"association is a subconscious process, and musical association itself occurs through rhythm.* However, according to him, *"any melody, as dead matter, can only reach its maximum expression through one and only one rhythm.... And melody as a whole is dead matter, which can only express spiritual experiences, thoughts and emotions through the other two components of music, dynamics and rhythm*". In the light of this statement, a rhythm is attached to all our spiritual moods, since melody is the "*associative product of rhythm*".[55] The author tries to prove the rhythm association on an ethnographic and *ethnomusicological* level, citing as examples folk songs, the rhythmic differences found in Slavic and Russian music, which are also characteristic of the spiritual impulses of the nation in question. In the case of Hungarian music, he speaks of a *special rhythm*, with Slovak, Romanian and German motifs being present within the folk songs.

A number of regression analyses have shown that there is a very clear associative relationship between prosodic and musical rhythm perception, particularly in the area of rhythmic perception.[56] Related to this is the research of Márta Janurik, who summarizes the empirical research findings on the transfer effects of music on reading, "music processing skills", "phonological awareness and reading"[57] and suggests the introduction of more singing lessons in kindergartens and schools to help children learn to read more successfully. According to Valeria Csépe, pitch plays a more important role in the perception of music, while in speech "the processing of the pattern of the constituent elements plays a more important role."[58] One of her important

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[54] Pollatsek László: *A zene alkotóelemeinek egymáshoz való viszonyáról* [*On the Relationship of the Elements of Music]* In: Zenei Szemle, year 8, no. 9, 1924. pp. 197-199.

[55] *Ibidem.*

[56] Maija Hausen, Ritva Torppa et al: *Music and speech prosody: a common rhythm*. In Frontiers in Psychology, vol. 4, 2013, article 566, pp. 1-8.

[57] Márta Jarunik: *A zenei képességek szerepe az olvasás elsajátításában. [The role of musical skills in reading acquisition.]* In: Hungarian Pedagogy, Vol. 108, 2008, No. 4, p. 310.

[58] Valéria Csépe: *Zene, agy és egészség. [Music, brain and health.]* In: András Falus (ed.): Music and Health, Budapest 2016, Kossuth Publishing House, p. 31.

basic assumptions is that in music, pitch processing is the more important and requires more brain functions. At the same time, timbre as a temporal feature is important in speech, consider that "on average, there is a difference of 50 to 70 milliseconds between the *b* and *p* sounds."[59] And melody as a whole is dead matter, which can only be understood as an expression of spiritual experiences, thoughts and emotions through the other two components of music: dynamics and rhythm.

The American documentary *Music of the Brain* starts with the question: has music evolved? It is possible that music and man evolved together, but it is also possible that music was created by man and has provided a certain dynamic in our evolution as humans. Humans have what is known as auditory discrimination, which is the process by which humans distinguish between certain sound waves. We can distinguish between the sounds of a human voice, a car and a telephone call in separate sound wave. If we didn't, we would have sound confusion in our lives and we would not be able to distinguish sounds.

The septal regions of the brain have been the subject of much research, mainly in rats,[60] and are home to the so-called *pacemaker* or *rhythm-generating cells*, which generate spontaneous activity at 4-10 Hz and synchronize the entire cell population. Among other things, these cells are the ones that carry impulses about our emotions and motivations, which, together with our cultural heritage, make up our inner world.[61] We need to know this because of the concept of creativity and association, since creativity does not come from knowing a lot of information, but from thinking about a phenomenon in a different way from the average person.

This is due to the fact that they have a very complex inner universe, and it is this which gives color, adds to and associates with the already existing information.[62]

Hámori refers to the left hemisphere as the locus of the sense of time, and thus the sense of rhythm in music. This is one of the reasons why the right hand (controlled by the left hemisphere) can hit the required rhythm more accurately, whether the person is left or right-handed.[63] Rhythm is

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[59] *Ibidem*.

[60] L. W. Swanson and W. M. Cowan: *The Connections of the Septal Region in the Rat*. In The Journal of Comparative Neurology, Vol. 188, No. 3, 1979, p. 505.

[61] Tamás Freund: *Agyhullámok – tanulás – kreativitás… i. m. Agyhullámok – tanulás – kreativitás: az információ-robbanás és a művészeti nevelés hatásai. [Brainwaves - Learning - Creativity... i. m. Brainwaves - Learning - Creativity: the impact of the information explosion and art education.]* https://www.youtube.com/watch?v=kdZmwd_YW_Q (3 January 2023)

[62] Tamás Freund: *Tanulási folyamatok és belső világunk. [Learning processes and our inner world.]* In Magyar Szemle, Vol. 15, 2017, No. 11-12,

[63] József Hámori: *A zene és az agy. [Music and the brain].* In Music and Health, (ed. András Falus) op. cit. p. 22.

inherent to Hungarian folk songs and limericks: it is an integral part of the galloping, chugging rhythm and the human voice.[64] The rhythm of the drum is almost a compelling element that harmonizes the movements of the group of people, and thus the rhythm or rhythmic music can induce an altered state of consciousness, which was well known to shamans. According to brain researchers, memory and remembering are nothing more than associative processes.[65]

In the Old Testament, certain instruments and songs created associations in a way that revealed the spiritual impulses of the people of Israel. The *drum* was the instrument of revelry, thanksgiving, joy, and circle dances (Ex 15:20; 1 Sam 18:6). At the same time, the sickly one complains that the offspring of the wicked play the harp to the rhythm of the drum and rejoice at the sound of the whistle (Job 21:11-12). In the performance of strenuous or monotonous work, *singing* provided the rhythm and thus the energy (Jer 25:30; 48:33).[66]

The song of the wine drinkers is an expression of instinct, of the release of emotion,[67] and could also be a means of mockery (Psalm 69:12). The playing of music and the possible accompanying *dance* were also a communal and religious act: The daughters of Shiloh danced yearly in a circle in the vineyards (Judges 21:19-21), the coronation of kings was heralded by *horns* and the people by *flutes* (1 Kings 1:39-40). The *cymbal* or *cimbalom* were not only instruments of cultic power and expression of joy but were also used in warfare (2 Sam 6:5; 2 Chron 5:12; 1 Chron 25:1). The flute was a messenger of mourning and sorrow (Jer 48:36), while the horn was used as a signal in battle as well as in worship (Lev 25:9k; 1 Sam 13:3).

5. The syncopation phenomenon in our society

The concept of syncopation[68] is a familiar term not only in music or medicine, but also in linguistics. “The linguist Béla Adamik, who analyses the frequency of the omission or deletion of unstressed vowels in imperial and late Latin, notes that in the areas studied, syncopation was a common phenomenon

[64] The Ringató programme is designed for mothers who want to learn all these things. http://www.ringato.hu/ (30 January 2023).

[65] Allan and Barbara Pease: *The Definitive Book of Body Language. How to Read Other`s Thoughts by Their Gestures*. London 2017, Orion Press, p. 68.

[66] Victor H. Matthews: *Music in Ancient Israel.* https://www.gci.org/bible/poetry/music (28 September 2023).

[67] The free expression of emotions through music is still prominent in the music of the Ethiopian Orthodox Church. https://www.youtube.com/watch?v=kP0V42DA4as (28 September 2023).

[68] Greek: syn “at once” and koptein “to beat”; syncope in Latin

only in the first three centuries, but later declined.[69] However, we do not intend to carry out a phonetic, metrical or inscriptional analysis, but to share some thoughts on the unevenness of the rhythmic structure of syncopation, and the disruption of the rhythm of life in society.

At the time of creation, God gave us the gift of rest and liberation from the pressure to perform,[70] through the rhythmic alternation of night and day, workday and Saturday, weekday and holiday. The imposition of a day of rest encourages "making the most of all time" and "renouncing profit".[71]

Barnard refers to Michelle Weil, an American psychologist, who writes in her book *TechnoStress* that half of all executives, managers and office workers are under technical stress, and that American psychologists have already invented the syndrome of *network rage*, while the *Information Fatigue Syndrome* has also been invented by the information society.[72] The economic and social changes of the twentieth century have not only given rise to new words, and synthetic biology to new bacteria,[73] but also to new rhythm cultures, such as *off-beat*[74] and *eurhythmics*,[75] which means good, beautiful and harmonious rhythm, and which can be embodied in dance therapy as a separate art form. In Carl Orff's *Carmina Burana*, the primitive set of motifs and magical repetition are key concepts. In non-verbal cues, tapping your fingers on the table or stomping your feet on the floor is a sign of impatience, and the more impatient someone is, the more intense the tapping. Communication has found new ways of doing things. And communication is nothing but culture.[76]

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[69] Béla Adamik: *A szinkópa gyakorisága a kései latin nyelvben a feliratok tanúbizonysága alapján. [The frequency of syncopation in Late Latin based on inscriptional evidence.]* In Studia Classica, Studies from the Institute of Classical Studies of Eötvös Loránd University, (eds. István Bárány, Gábor Bolonyai, Attila Ferenczi, Ádám Vér), Budapest 2015, ELTE Eötvös Kiadó, p. 303.

[70] According to Péter Popper, the European man is characterised by a "compulsion to act", which is based on the belief that his life is a force that shapes destiny. In Péter Popper*, Mit tehetünk magunkért? [What can we do for ourselves?]* https://www.youtube.com/watch?v=iXBrCAhFGLI (2 August 2016).

[71] Hans Walter Wolff, *op. cit*. p. 203.

[72] Barnard, Christiaan: *50 Wege zu einem gesunden Herz*. München, 2000, ECON Ulstein List Verlag, p. 112.

[73] *Die Gen-Köche – Biohacker und die genetische Revolution.* Dokumentarfilm, Deutsch 2012, Alexander Schlichters und Sascha Karberg.

[74] "So "off-beat" is a musical term, commonly applied to syncopation that emphasizes the weak even beats of a bar, as opposed to the usual on-beat." http://en.wikipedia.org/wiki/Off-beat_(music)#On-beat_and_off-beat (6 March 2023).

[75] Émile Jaques-Dalcroze (1865-1950), Swedish composer and inventor of eurhythmics.

[76] Gábor Hézser: *Újra szárnyra kapni. [Taking flight again.]* Târgu Mures 2014, Lector Publishing House. p. 79.

Music follows, expresses and reflects the flow of world events and their movements, in many cases *'reflecting the feeling of the times'.*[77] Today, people who are short of time tend to listen to songs lasting three or four minutes, as opposed to operas and oratorios, which can last several hours. One of the major problems of today's society is the accelerated pace of life. Peter Popper draws attention to the *"fast pace of life",* which means that the pace of life in modern culture has accelerated as a result of modern technology and requires a much faster ability to adapt and react.[78] This expectation causes frustration[79] and tension, especially in the older generation, who are less able to cope with the new demands because they have not been brought up in this pace of life. In a fast-paced world, the position of the individual has also changed radically, with the change of lifestyle giving less space to tradition, ritual and a balanced rhythmical life.[80] Popular music is also well aware of this phenomenon, which is why songs with titles that complain about the lack of time have emerged.[81]

Translated from Hungarian by Juliánna Köpeczi

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[77] Music as a representation of the macro- and microcosm. https://www.harmonet.hu/ezoteria/68802-zene-es-spiritualitas.html (26 November 2017).

[78] Péter Popper: *Gyors élet, lassú halál. [Fast life, slow death.]* https://www.youtube.com/watch?v=xYj1XKe3sj0 (21 May 2017).

[79] According to Peter Popper, today's man suffers from "oral frustration", i.e. he lives his life in a state of "thirst", which he tries to replace with cigarettes, chewing gum, talking a lot, eating, etc. He traces the root of the problem of oral frustration back to infancy, and more specifically to the short duration of breastfeeding. In Popper Péter: *Láthatatlan ellenségek* [Invisible Enemies]. https://www.youtube.com/watch?v= 2B6H3ScsKWo (20 September 2017).

[80] You are probably familiar with István Nemere's book, whose title is also expressive: *No Time to Die*. 2014

[81] The Guess Who: *No Time*. 1969; Keane: *She has no Time*. 2004; PnB Rock: *No Time*. 2015; LB x Iraq X Lanks: *No Time.* 2017.

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CONTINUITIES AND DISCONTINUITIES IN ROMANIAN MUSIC

OTILIA BADEA[1]

SUMMARY. The Romanian music has many histories. From composer George Enescu to Dictator Nicolae Ceaușescu, the Romanian music reflected multiple faces of becoming and corresponding, streaming from a varied cultural diversity and gravitating towards the central European canons. The process of creating the Romanian music shaped a dynamic and fluid image of the place and people it represents, balancing its pendulum between the western aspiration and the eastern inspiration. Moreover, it has not just one history, but many ones because the Romanian music is not a monolithic tradition, but a fusion of various customs and influences that fluctuated their presence more or less obvious along this time of becoming. Seen in a long run framed between the second half of the 19th century and the first half of the 20th century, folk music reveals as the constant component of each ideological narrative that emerged from both nationalism and socialism. This span of time is vital to understand the complex and mercurial nature of the popular or the folk that has a relation to music and song not because it describes a historical reality, but because it has been used historically.

Keywords: Romanian music, Nationalism, Socialism, Leninism, folk music, progressive music

Sources, origins and influences

In the 19th century, the spectrum of music existing on the present-day Romania territory was very diverse. It contained both sacred and profane music for the courts and the salons. From the Oriental influences on the Western models, music mingled in a process where these sources, origins

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and influences superposed and combined in different concentrations. These influences could be seen as energies that claimed a spiritual territory that sometimes were present and sometimes even seemed to have disappeared, tracing a line of continuities and discontinuities in the identity of the Romanian professional music. Nevertheless, influences from both East and West incorporated into a nucleus that has its main pillars in sacred and profane music.

If the sacred music is a dominant presence in the 19th century through the byzantine music of the Christian orthodox population, but also Gregorian and Lutheran of the Catholics and the Protestants especially from Transylvania, the profane music that we find reflects the category of a music for the festivity and representation. This category includes court music and military music. The music for celebration (later called divertissement music) includes music for dancing, music of longing and sorrow, the occasional folk music (ritualistic) and the music for the scene that becomes present in the late 19th century.

This music of different backgrounds appears in the interior of different social stratum, forming the origins of some sources that later will be assumed and displayed or contested and rejected. The 19th century Romanian society was a predominantly rural society with the urbanization slowly advancing and bringing some musical institutions of concerts. There were small orchestras, soloists, or choirs that imported a western musical repertoire. The music historiography writes about the visit of notorious musicians that toured around Europe, such as Franz Liszt, Johannes Brahms, Pablo De Sarasate and others. They included in their musical tours' towns from Transylvania (as then part of the Hapsburg Empire), reaching Bucharest further in the east of Europe. Franz Liszt even wrote a *Romanian rhapsody* for piano that was considered an example for making a Romanian national music (using *doina* – a slow and rubato folk song).[2]

Resuming, the profane music in the Romanian societies of the 19th century displays in four categories:

1. **The festive music** that begins with the Phanariot ruling (the Greeks of Constantinople) and their court music (Turkish music especially in the southeast part of Romania). A very interesting note was the perceptions of this music in the western ears of the German publicist, military man and writer with musicology interests Franz Josef Sulzer, who described in the 18th century the Ottoman music of one Romanian court as "a loud scream of a cat".[3] The military music gathers western

[2] Ion Borgovan, "La Gheorghe Enescu" ("*At Gheorghe Enescu*") in *Luceafărul*, Sibiu, 16 mai 1912, p. 287.

[3] Romeo Ghircoiașiu, *Cultura muzicală românească în secolele XVIII-XIX* (*Romanian musical culture in XVIIIth and XIXth century*), București, Ed. Muzicală, 1992, p. 87.

composers that were most active especially in the southeast of Romania, playing an Austrian repertoire for the brass instruments. The Austrian Eduard Hübsch, also composer of the first royal hymn of Romania, held a great position in the military music of the Old Kingdom of Romania.[4] Gradually, the Turkish *meterhanea* bands are gradually replaced with the western military marching bands in the public life of the small towns. The dancing waltz was one of the most loved genres and one of them is the *Danube Waltz* composed by the Major Iosif Ivanovici[5] that attracted a remarkable success at the Paris International Exhibition in 1889.[6]

2. **Divertissement music** is that what Germans call *tafelmusik* and Romanians refer to as music for drinking or music for partying (this includes rural folk dancing songs like *hora*, *sârba*, *rustem*, *geampara*, *căluș*, *brâu*). The leant substance between rural and urban music is the *mahala* music (music for longing and sorrow played by the gipsy fiddlers, one of the most popular tunes back then being collected by the poet and folklorist Anton Pann in the music collection entitled *The Love Hospital (Spitalul amorului)*. This volume has Greek and Bulgarian descending, and the gypsy community claims it, for which it contains songs arranged over time for various formulas developing the so called *lăutar* music or fiddler music.
3. **The folk music** for various occasions is the musical folklore used for various religious and social events from Christmas carols to lullabies and wedding or funeral songs.
4. **Scenic music** is the music made by the Romanian musicians and composers educated at the German and French music elevated schools. They were either playing the western music or more likely creating the national Romanian music. One of them was Alexandru Flecthnemacher, a Romanian sac from Transylvania that moved to Moldavia and composed the *Moldavian National Ouverture* in 1846. The Romanian Athenaeum opened in 1888 and Enescu's *Rumanian rhapsody* premiered in 1903 along with a predominantly western musical repertoire. Opera was also a genre well wanted and consumed by the Romanian urban society. Alongside with the musical consumption, the second half of the 19th century was a period of starting the musical school system education in the Old Kingdom of Romania (the musical conservatoires from Iași and Bucharest 1862-64).

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4 Octavian Lazăr Cosma, *Hronicul muzicii românești*, vol. II *(The Romanian music chronicle)*, București, Editura Muzicală, 1974, p. 179.

5 Originated from Galați, one of Danube`s towns in its downstream.

6 Octavian Lazăr Cosma, *Op.cit.*

All these influences and musical paths of the late 19th century mixed in a process of modernization and synchronization with the west world. The Oriental influence fades away after the independence gained by the Romanians in 1877, drawing consequently the replacement of the administration model with the French one that will gradually change the social and cultural life of the Romanian society.

The national desideratum (1840-1920)

During the modern times, the cultural traditions and the national folklore were frequently used by the political and cultural elites from Central and Eastern Europe to enrich a nationalistic discourse, often ensuring legitimacy for the course of action taken to achieve independence of their own national state.

What characterized especially the second half of the 19th century was the national idea felt by the Romanian society reflected in music through passionate debates over how Romanian national music should be.

The Romanians felt the national music as an imperative that acted both as an ideal to be achieved and as a standard by which all the musical products of the period were judged. In that period, the conceptual significance of the national music permanently oscillated between folk music and cultivated music that used folk music as a source of inspiration.

The national music signified for the romantic generation of Romanian composers the delimitation from the Austrian canon, also referred as the "Wagnerian", "absolute" or "pure" music, a canon that all the national musical schools related to in the process of creating their own specificity. By the national specificity, they understood that *way* or *nature* of the people impregnated in the folk music and that should be captured and developed in the existing genres and forms of the western musical tradition. This specific was obtained at first by quoting and imitating the so called *national arias* – folk tunes selected by the criteria of compatibility with the western harmony type, assimilated at a superficial level (some of these composers hadn't a strong musical education, rather they were amateurs, arrangers or beginners in music).

Questioning the specificity of the national music addressed the problem of the folk music's origins, many of the composers being offended that this music could also be found in the music of the gypsy fiddlers.[7] As George Enescu declared in a press interview, he also recommended to composers that wanted to write a national music to approach the rhapsody, naming Liszt as a model and considering the rhapsody as the best-suited

[7] D. G. Kiriac, *Pagini de corespondență (Corespondence)*, ed. Vasile Tomescu, București, Ed. Muzicală, 1974, p. 56.

genre.[8] In addition, Enescu considered that the Romanian folk music particularities resulted from a mixture of Arabian, Slavic and Hungarian music, "its foreign influences being too obvious to be negated".[9] Unable to cut precisely between the Romanian from the un-Romanian, Enescu touched a problem of ethnomusicology specialty that at that time could not offer clear answers. The confusion that gravitated over the folk music specificity – that could have put in danger the national identity in music – was caused by the numerous polemics that resorted to emotional arguments.

By folk music, composers understood both urban and rural music, until they began to differentiate them in the quest for authenticity. That divided the composers in the ones that acknowledged the diversity of oriental, Russian or Hungarian elements in the Romanian folk music (predominantly the composers from Bucharest, of French orientation), and the ones that did not accept this influences (particularly the composers from Transylvania of German orientation). The confusion over the folk music specificity was a result by the polemics resumed to emotional arguments and the belief that the Romanian *spirit* could not be defined in technical details. Later on in modernity, the ethnomusicology field will make a clearer classification of the collected folk songs. Once with the Romanian folk music collections of Béla Bartók, the ethnomusicology makes a step forward to professionalization.

Being in a state of dependence towards the foreign models, especially the western ones, Romanians felt an inferiority complex since the 19th century and tried to counterbalance this state through an overloading of the ideal for authenticity.[10] Insisting on the folk`s song authenticity depicts a vision over the nation that founds the national community over the imaginary construction of the rural communities.[11]

From a cultural protectionist perspective there were strong defensive opinions about tradition, folk music, or peasants (as held by some Transylvanian composers), while Romanian composers likewise faced tension over their tolerant and inclusive opinions regarding authenticity and originality. A tension between the Centre and the periphery, between the Austro-German canon and the exoticism that should have filled the mold poured by this

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[8] Ion Borgovan, "La Gheorghe Enescu" (*At Gheorghe Enescu*), in *Luceafărul*, Sibiu, 16 mai 1912, 287.

[9] *Ibidem*.

[10] Lucian Boia, *Capcanele istoriei. Elita intelectuală românească între 1930 şi 1950 (Historical traps. The Romanian intellectual elites between 1930 and 1950)*, București, Humanitas, 2011, p. 32.

[11] Didier Francfort, Didier Francfort, *Le chant des Nations. Musiques et Cultures en Europe, 1870-1914 (The song of the nations. Music and culture in Europe 1870-1914)*, Hachette Littératures, 2004, pp. 198-199.

canon; a constant alternation between fitting in and attempting to surpass the original Model. This tension was the predominant feature in the making of national music from the second half of the nineteenth century, being felt more or less strongly each time a nationalist agenda was activated by the political changes in the nation's history.

"The great debate" (the '20s and the '30s)

Historian Keith Hitchins named the years following 1918 in Romania *the great debate* because of the intense and arduous polemics between two large groups that disputed the territory of the national reconstruction: the Europeanists and the traditionalists.[12] The first pointed central Europe as a model and a target for our integration, while for the later the model was a particular and autochthonous way of development where the agrarian character and the cultural inheritance played the principal role.

For the interwar period, the narrative on the national specificity represented an extension of the previous polemics, this decades being characterized by defining and redefining the culture of this new geopolitical entity, and the need to shelter this national `being` from the easily to predict contestations in a revisionist climate.[13]

In this energy of that time, the subject of national specificity in music deepened its quest for finding its authenticity and the ways that composers must reflect it. This climate stimulated composers to establish in 1920 *The Romanian Society of Composers* with Enescu as president and to launch an inquiry in the *Muzica* journal for "clarifying the situation of the Romanian music and its development as an art using the folk music".

The inquiry from *Muzica* journal revealed a diversity of opinions from those that suggested useful solutions to those that limited the possibilities of using folk music.[14] Recalling the ideas from the prewar period, the interwar shaped the specificity problem between the two points of tension: affirming the ethnical element[15] by calling the folk music and developing the folk[16] music in the western tradition forms and genres.

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[12] Keith Hitchins, *România 1866-1947 (Romania 1866-1947)*, trans. George Potra and Delia Răzdolescu, Bucuresti, Humanitas, 2013, pp. 333-373.

[13] Al. Zub, *Istorie și istorici în România interbelică (History and historians in interwar Romania)*, Iasi, Junimea, 1989, p. 38.

[14] "Muzica românească" ("The Romanian music") in *Muzica*, 3/1920, pp. 97-118.

[15] It opens the question of folk`s music authenticity by classifying it in urban and rural; in contaminated and uncontaminated.

[16] First, by quoting the folk tunes and later by transforming it through the gradual appropriation of the creational process techniques, up to exiting of the western canons.

The increased interest for the folk music was reflected also by establishing in the late 20s two folk music archives equivalent to a scientific Academy, namely the Phonogram Archive of the Ministry (1927) and The Folk Music Archive of the Romanian Society of Composers (1928) that later merged.

The specificity problem in music was debated in terms of traditionalism and modernity or autochthonism versus universality. The dialectics was one of inclusion or exclusion to which was added the perspective of a critical spirit. The resources of modernization were predominantly institutional, employing a will for construction the nation that searched to substitute the material and organizational deficit while missing a proper social structure and an adequate economic support capable of realizing the gradual nearness of the cultural and social life to the occidental standards.

Beginning with 1920, the composers approach becomes more profound and responsible to this process of creating the national culture, reaching levels of consciousness in some composers that the creator himself evolves in this narrative having the attitude of the knowledgeable in the matter of traditional music (first, over the folk music and after 1930 over the byzantine chant).[17] Together with the folk music, the byzantine melody represented a musical material of oriental resonance, aligning the Romanian national music in the European quest for archaic and exotic while reflecting an identity feature of a religious type.

The interwar period captured the overlap of two generation of composers, the representative for the national romanticism and the younger ones that ventured into a modernism that involved a musical language where the folk mark was a synthesis obtained through new ways.

At the same time, the musical scene in Viena is made around Arnold Schoenberg through *The Society of Private Concerts* where the new music is making its way in the cultural scenery of the interwar modernity, and Paris is developing the neoclassicism flanked by the influence of American jazz music. This is the largest western European context where a new generation of Romanian composers around Enescu appear in the Romanian musical life. The `new wave`[18] of the Romanian musical literature, as Clemansa Liliana Firca named it, included the French oriented composers Mihail Jora (ballet), Sabin Drăgoi, Mihail Andricu, Filip Lazăr, Marcel Mihalovici, Paul Constantinescu, Teodor Rogalski, Constantin Silvestri and the Transylvanian composers Mațian Negrea, Zeno Vancea and Sabin Drăgoi.

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[17] Clemansa Liliana Firca, *Modernitate și avangardă în muzica ante- și interbelică a secolelor XX (1900-1940) (Modernity and vanguard in prewar and interwar music of the XXth century (1900-1940)*, Phd thesis, Cluj-Napoca, 1998, p. 164.

[18] *Ibidem*.

The interwar period is the time when Enescu finishes writing its singular opera: *Oedipe*. Another Romanian remarkable opera in the 30s is a comical one: *A stormy night* (1934) by Paul Constantinescu after the play by Caragiale. Particular to the 30s is the divertissement vocal music that reflects local color derived from using the sonorities from the southeast of Europe (balcanic) as well as inserting some urban songs of that epoch sliding the melodic line to waltz, tango and foxtrot. The interwar period is characterized by vitality and inspiration in the field of symphonic or opera, as in radio music. Influenced by the expressionist music but maintaining a symbiotically relationship with the Romanian folk music in the manner of Bartok, Constantin Silvestri writes a condensed, rhythmic, full of temperament and color music. Between 1943 and 1948 Paul Constantinescu finishes two oratories: the Byzantine Easter oratory and the Byzantine Christmas Oratory.

Once with Béla Bartók's visit to Bucharest (1934), the modernity seduced a great part of the Romanian composers influenced by his conceptions over the modernist potential of the peasant music. Therefore, the national tendency as art based on folk music is not interrupted, as Jim Samson affirms, but integrated in a Central and Eastern European movement where Stravinsky, Bartók or Janáček proved that folk music became the prime material for an authentic modern art.[19]

The discursive nuances projected over the relation between national (ethnical) and universal (international/cosmopolite) are determined strictly by the influence of the nationalist ideology that can have more or less tolerated forms in finding the equilibrium between the two ends. Because of its peripheral placing towards the western musical tradition, the musical thinking of the Romanian composers in that period is generated by ethnical motivations, some of them refusing to acknowledge the reciprocal influence of different ethnical music or rejecting total the abstract western music (either it was serial or dodecaphonic music).

Romanian musical modernism was not the result of the saturation of the traditional Western classical-romantic canon. It could not have been just because the genres and styles were still being processed, but because the 'traditional' material (the folk music) was far from revealing its entire resources for making this stylistic synthesis. One obvious characteristic during the interwar years is the desire that composers had to synchronize music with Western novelties, the process of composition continued to adjust by both absorbing and rejecting the latest European offers. This was conditioned further by the interrelationship between the autochthonous set of values and the social, political, and historical context.

[19] Jim Samson, "East-Central Europe: Nationalism or Modernism?" in *Nationalism and Ethnosymbolism: History, Culture and Ethnicity in the Formation of Nations*, ed. Athena S. Leoussi and Steven Grosby, Edinburgh: Edinburgh University Press, 2007, p. 61.

"The obsessive decade" (the '50s)

The process of accepting and rejecting foreign methods and influences reappeared under new circumstances once the soviet socialism flooded the Romanian life after 1945. Once the communist regime was installed in Romania, the subject of the national musical style falls under the ideological domination of the socialist realism. At first, passing through an anti-national phase (the so-called *internationalist* phase), and, after 1971, once with Ceaușescu's influence in the cultural life, moving towards a decidedly *national* phase which was never named as such because the term was prohibited.[20]

After the end of The Second World War, many Eastern European countries felt a rupture from the cultural, political, social and economic traditions of the pre-war period. The Leninist regimes were installed with the support of the Soviet Red Army and the impact of this political event upon culture was inevitable, generating a set of characteristic trademarks.

Both products and pathologies of modernity, the romantic nationalism (reused by fascism and Nazism, although on relatively different ideological coordinates) and the Leninist regimes (originated from the Marxist philosophy misrepresentation and from the social democracy) have a common denominator: the state, the seizure of the state and the claim of the state in the name of the entire society.[21] Weather a national perspective of a glorious past and an independent present or a Marxist perspective of a not that glorious past even irrelevant, with a promising present and an independent future on a general, even global level, not a particular one as the national goal.

In the "socialist camp", although theoretically it should have actioned contrarily, the political elites orchestrated the closeness between Leninism and nationalism.[22] The distinctions between the two ideologies were kept and the closeness was not meant for merging them nor that communism was from the start a form of nationalism in disguise. While the Leninist regime failed in exporting the revolution on a global level, it had to gain the people`s trust by calling it a myth with local resonances, namely nationalism and inscribing it in the official myth of the Leninist ideology. This strategy proved to be a fleeting palliative in relation to the structural problems that were gaining ground in the communist states, exhibiting difficulties of political integration. The political integration, as underlined by the political analyst Keneth Jowitt, signifies the creation of a new politic formula, of new political institutions

[20] Katherine Verdery**,** *Compromis și rezistență. Cultura română sub Ceaușescu (Compromise and resistence. Romanian culture under Ceausescu)*, Bucuresti, Humanitas, 1994.
[21] Emanuel Copilaș, *Națiunea socialistă: politica identității în Epoca de Aur (The socialist nation: identity politics in the Golden Epoch),* Iaşi, Polirom, 2015, p. 61.
[22] *Ibidem*, p. 65.

and a new political behavior: a new community based on reciprocity norms, shared feelings and a civic–political reciprocal acknowledgement.[23]

For the political elites that build up the nation to obtain the decisive breaking through, is imposed the use a revolutionary consensual or cooperative strategy. On committed to power, the Romanian elite possessed and was committed to a Leninist-consensual ideology, but it did not have a set of practically and situationally relevant definitions derivate from the ideology, it lacked a "practical ideology".[24]

The Romanian comunist elite started to break through and politicaly integrate into a predominantly liberal climate, but adrift, the structure of the party counting only 1000 members in 1944.[25] They had only one direction: seizure the state, expand the ideology, remove in its way the elements asociated with the enenmy and disolve the alternative political powers.[26]

There was a furious purge between 1944 and 1945 where all the suspected composers and musicians to have been legionnaires or collaborated with the Nazi regime were eliminated by the purges committees that almost every institution had. Initially, the recommended board for this purge at the Romanian Composers Society included I. D. Chirescu, A. Alessandrescu and Mihail Andricu, a board that was made inside the Society and was considered too soft and not having the wanted results for the Ministry of Arts. [27] A general propaganda was started that until 1954, 13 million copies of Stalin and Lenin works were spread across all the educational levels, itself "cleaned".[28]

All the compartments of the society that existed previous the instalment of the Marxist-Leninist regime had been de-constructed, the entire political and cultural elite decimated, and a basis for a new national community had been imagined following the Soviet coordinates. If the nationalist regimes focus their energies against the foreign oppression coming from outside, the Leninist and fascist regimes denounces the intern political order perceived as a foreign body, which they want to substitute.[29]

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[23] Keneth Jowitt, *Revolutionary Breakthroughts and National Development. The Case of Romania, 1944-1965*, University of California Press, Berkley and Los Angeles, 1971, p. 7.

[24] *Ibidem*, p. 76.

[25] Lucian Boia, *Capcanele istoriei. Elita intelectuală românească între 1930 şi 1950 (Historical traps. The Romanian intellectual elite between 1930 and 1950)*, București, Humanitas, 2011, p. 13.

[26] Keneth Jowitt, *Op.cit*, p.76.

[27] Octavian Lazăr Cosma, *Universul muzicii românești. Uniunea Compozitorilor și Muzicologilor din România (1920-1995) (The Romanian musical universe. The Union of Composers and Musicologists of Romania),* Bucuresti, Editura Muzicală, 1995, pp. 128-130.

[28] Dennis Deletant, *Communist Terror in Romania: Gheorghiu-Dej and the Police State, 1948–1965,* New York: St. Martin's Press, 1999, pp. 87–88.

[29] Robert Tucker, *The Soviet Political Mind. Stalinism and post-Stalin Change*, London, George Allen&Unwit LTD, p. 8.

The arts and literature became instruments of state politics after 1947 and Romania's metamorphosis from a capitalist periphery to a socialist satellite changed the framework for the intellectual activity (it reduced the role of the market, it diminished the western influence and it made out of the state`s bureaucracy the only user and support of the culture).[30] The official ideology manifested itself in the cultural-artistic field more conspicuously than in the other countries of the communist bloc.

Between 1949 and 1954, the new head at the Romanian Composers Society, Matei Socor, imposed the ideological paths for the Romanian music, transforming the Society into The Union of the Romanian Composers to promote aggressively the so-called "progressive" music. A lot of propagandistic music was written for the use of those who built the socialism, especially music with lyrics: marches, revolutionary hymns, odes, cantatas and oratories that should have been accessible for the people's understanding and easily recognizable through a familiar element that glued mases previously: the folk music. Although this "socialist" cultural nationalism was engineered in Moscow, it was never perceived in Romania too foreign because much of the material used (the folk song) was recognizable as their own.

When soviet socialism took control over the music filed, the romantic nationalism in music was outdated. That was already happening with all the modernism of the first half of 20th century that estranged nationalism. For modernists, some of the symbolic value infused to folk music remained, especially the identification of it with the natural and collective, but the national community was not evoked anymore.[31] This new perspective over the folk music should have solved the tension that the romantic nationalist generation confronted. However, the peripheral and inferiority complex that still existed in some protectionists of the national music explains the coexistence of old optics with the new modernist, even radical ones. Nevertheless, the "tradition" theme will resurge in a different manner this time integrated within the Marxist-Leninist discourse, when "folklore" cohabitated with the principle of class struggle and the proletarian internationalism.

Once the socialist realist ideology started to be applied, contrasts appeared especially opposing modernism and experimental ideas, accused of being "decadent", "anti-human" and associated to bourgeois art dependent upon capitalist money.[32] For the communists, the attitudes toward folk music

[30] Katherine Verdery**,** *Op.cit*, p. 64.

[31] Jim Samson, "East-Central Europe: Nationalism or Modernism?" in *Nationalism and Ethnosimbolism. History, Culture and Ethnicity in the Formation of Nations*, ed. Athena S. Leoussi, Steven Grosby, Edinburgh University Press, 2007, p. 61.

[32] Valentina Sandu Dediu, *Muzica românească între 1944-2000* (*The Romanian music between 1944-2000*), Bucuresti, Ed. Muzicală, 2002.

had to contain something specifically *revolutionary* or *progressive* rather than merely national, so the slogan of bringing high culture closer to the masses would encourage the interest in folk music but only as representative for the proletariat with its healthy roots in the rural. It started the time of the peasant music and the proletarian song. This time, the folk resurfaced as a key indicator of modernity`s changing speed, not that much associated with the past of some longing and belonging, but with the future of a prosperous social mass.

A monopoly on the interpretation of the national identity and cultural past was maintained by means of an institutional system controlled directly by the regime.[33] This process was engaged in the effort of "scientific analyzing" the folklore. The institutionalization of the folklore in the soviet culture started in the '30s when ideologues like Gorky defined the theoretical and conceptual framework of the literature in a way that "cultural tradition" to become an influential part of the Marxist-Leninist ideology.[34] In this context, the Writers Society, the Fine Arts and the Romanian Composers Society are restructured into Unions and the political instrumentality of folklore and popular tradition for propagandistic purposes was supported by creating some now institutions with the aim of researching the community's past and folk culture.[35]

In those murky years of the late '40s and early 50s, there were voices that minimized the importance of Enescu due to his "superficial contact with the mases and with the autochthonous rural ambiance because of a conscientious integration into the western musical tenancies"[36]. A small detail is that Enescu endorsed initially the new cultural-ideological program of the communist regime, but without composing propagandist music.[37] The activist members of the Party made such statements and the main reason in finding ideological problems in Enescu's music was the fact that he left definitively Romania in 1946.

Noticeable is the fact that most of the discussions over the musical works wore those that concerned programmatic music, being the genre with an easy ideological control over it. Therefore, the official party line is promoting obsessively the programmatic music, with titles that reflects the reality of the new man.

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[33] Kenneth Jowitt, *Revolutionary Breakthroughs and National Development: The Case of Romania*, Berkeley and Los Angeles, 1971, p.16.

[34] Frank J. Miller, *Folklore for Stalin: Russian folklore and pseudo folklore of the Stalin era*, (M. E. Sharpe, 1990), pp. 11-13.

[35] Claudiu Petru-Rusu,"Searching for identity": the political instrumentalisation of cultural traditions in Romania (1948-1965)" in *Studia Universitatis Babeş-Bolyai – Historia*, 2/2011.

[36] Zeno Vancea, "Specificul național și muzica cultă românească" ("*The national specificity and the the Romanian music*") in *Flacăra*, 2 iulie, 1949, p. 12.

[37] Octavian Lazăr Cosma, *Universul muzicii românești. Uniunea Compozitorilor și Muzicologilor din România (1920-1995) (The Romanian musical universe. The Union of Composers and Musicologists of Romania),* Bucuresti, Editura Muzicală, 1995, p. 182.

Aesthetically, the '50s witnessed the existence of a very thin line between the content of the socialist realism and the folk inspired nationalism.[38] Therefore, some composers managed to escape from the request of doctrinal purity by continuing a folkloristic path. Examples include some composers whose intentions were not to express the socialist propaganda in their works but were nonetheless tolerated by the regime because of the large addressability of their music. Martian Negrea's orchestral suite *În munții Apuseni*[39] or Theodor Rogalsky with *Trei dansuri românești* had no direct Soviet addressing of propaganda-based "reality," yet the authorities would not have been unduly concerned by such tonal essays, as they would have fulfilled the important though rather amorphous ideal of "speaking to the masses." Other composers from Socor's inner circle, such as Hilda Jerea and Al. Mendelsohn, rallied around the ideological banner and wrote songs for massed performance, presumably by some of those 3,500 choirs it was claimed had been established by 1951.[40]

Sabin Drăgoi was one of the most active users of folk music and nationalist composers before the communist regime. However, he adapted his position once with the new ideology: "as our people is building reactors with its own forces, let us, composers, make a proper musical culture that should be national in form and socialist in content"[41]. Considering this, he was not among the most convinced composers of the socialist-realist ideology, more like a moderate one. In other words, the folk song dressed up as soviet propaganda. The folk song is invested with an antipathy to the modern world of capitalist industry and political injustice; folk song as ideological machinery used to envision a now kind of future totalitarian modernity that excludes "impure" ethnic minorities. This is one of the reasons why Mihai Jora was excluded from the musical life of the '50s, being known to quote the music of the urban peripheries and evoking the image of the gypsy in his previous works.

The power of Socor at the Union diminishes quite rapidly, being replaced due to financial disorders and long absence in leading the institution with Ion Dumitrescu, at the end of the year Stalin dies. Soon after, Enescu's

[38] Joel Crotty, "A Preliminary Investigation of Music, Socialist Realism, and the Romanian Experience, 1948–1959: (Re)reading, (Re)listening, and (Re)writing Music History for a Different Audience" in *Journal of Musicological Research*, Routledge, 2007, 26:2-3, pp. 151-176.

[39] Later, a documentary movie will be made with the same title, using Negrea`s music and depicting a very idyllic natural landscape.

[40] Joel Crotty, *Op.cit.,pp.* 151-176.

[41] Octavian Lazăr Cosma, *Universul muzicii românești. Uniunea Compozitorilor și Muzicologilor din România (1920-1995) (The Romanian musical universe. The Union of Composers and Musicologists of Romania),* Bucuresti, Editura Muzicală, 1995, p. 196.

music is brought back into the attention of the Union of Composers, with an emphasis on the folk music intonations in his creation.[42] Considered the most refined stylistic synthesis of Enescu, the Chamber Symphony op. 33 will become a cult among the Romanian composers. Enescu dies in 1955 and a music festival in his name it is decided. In 1958, the first edition of the George Enescu music festival started, where *Oedipe* opera premiered. Enescu died in Paris 3 years earlier and the Romanian authorities had a failed attempt to recover the last scores of Enescu, especially regarding Oedipe, with the French and Belgian authorities strongly opposing.[43] His house in Bucharest becomes the headquarters of the Union of Composers.

Mihail Andricu writes music in an easy neoclassical style emphasizing the lyrical melody and will guide as teacher a generation of important Romanian composers. He will suffer a public trial in 1959 being accused of espionage for his home musical auditions with music forbidden and rehabilitated 4 years later.[44] The young generation of composers like Tiberiu Olah will give a first symphony in 1956, and a year later Anatol Vieru will finish the oratory *Miorița*, exploring the modal world of the folk music. Paradoxically, Vieru writes one of the most radical music in the mid '50s as his graduation composition (*Concert for orchestra,* 1957) from Moscow conservatoire demonstrates.

The soviet model was applied in Romania in a similar process with the one exerted in the Soviet Union. It was the Stalinist period and the way Romanian composers reacted to the socialist realist ideology was similar with other cultural and national communities affected by the ideology. The end of the Stalinist period in Romanian culture meant only the closure of a violent and repressive stage of ideological pressure. After, 1954, the communist's micro and macro structures were well consolidated even if the 60s brought some years of liberalization.[45]

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[42] Zeno Vancea, "Intonații populare românești în creația lui Enescu" *("Folk song resonances in Enescu`s creation"*) in *Muzica*, 1/1954, p. 5.

[43] Vladimir Tismăneanu, Cristian Vasile, "*Turneul Teatrului Naţional la Paris din 1956: Secţia de Relaţii Externe, exilul şi raporturile culturale româno-franceze"* ("The National Theater tour to Paris in 1956: the External Relationship exile and Romanian-French cultural raports") in *Studii şi materiale de istorie contemporană (Studies and materials of contemporary history)*, 8 (2009), p. 193-206 (200, 204); ANIC, fond CC al PCR. Secţia Propagandă şi Agitaţie, ds. 64/1956, f. 7; P. Ţugui, *op. cit.*, p. 389-390, 392, 396-398; the delegation contained Mihail Jora, Alfred Mendelsohn, Alfred Alessandrescu, Constantin Silvestri, Ion Dumitrescu and Romeo Drăghici; Mihail Andricu had the passport retained by the Securitate although he had all the necessaire approving.

[44] Octavian Lazăr Cosma, *Universul muzicii românești. Uniunea Compozitorilor și Muzicologilor din România (1920-1995) (The Romanian musical universe. The Union of Composers and Musicologists of Romania)*, Bucuresti, Editura Muzicală, 1995.

[45] Valentina Sandu Dediu, *Op.cit.*

"The moderate liberalization" (the '60s)

The composers and musicologists' discussions in the '60 presented the issue of the Romanian musical style more intensely by the end of the decade, a time when a short period of political ease emerged, and, as a result, marked the shift in interest, for some composers, from neoclassical folk music inspired to serial music and avant-garde.

This political ease was caused by the change that the new leader Nicolae Ceaușescu made starting with 1965, by renaming the Romanian Working Party into the Romanian Communist Party and the Romanian Popular Republic into the Romanian Socialist Republic; considering that the party was unitary and sufficiently consolidated, having integrated the socialist democrats.

We observe the existence of different perspectives over the musical field, with a looser acceptance for the experimentation, due to this moment of relaxation that the communist regime had in 1966-67. It was especially the younger generation of composers that were attracted by the latest ideas in composition, and those who attended the Darmstadt school became the Romanian vanguard. There were ideas that considered the possibility of national music without resorting to folk music, ideas that were not valid anymore in the '80s, when the ethnic nationalism of Ceausescu's regime peaked.

Postmodernism started in the '60s, prolonged more pervasively in the following years and represented a reaction to the previous decade. Music began to recover critically on levels more or less creative or imitative. The '60s, known for their radical modernism, took over a series of new ideas that interfered with the old ones in both ways. A generation practiced almost everything there was in the present of that time. It was maintained a "constant whacking" over everything new that appeared in the global production easily to obtain because of a certain opening towards the cultural international context. There were summer classes that composers took at some of the most important centers of new music in Europe: Darmstadt, Paris, and Warsaw beginning to know how to integrate the electronic medium in the musical composition. This opening attracted the newest ideas in music but also emigration; a series of young composers unintegrated in the official structures, some of them being declared opposites of the uneven practices that dominated the musical institutions, especially the Composers Union, choose to leave the country at any cost.[46]

[46] Horațiu Rădulescu, Costin Miereanu, Gheorghe Costinescu, Eugen Wendel, Mihai Mitrea Celarianu, Dinu Ghezzo

In 1966, the *Muzica* journal presented once again a discussion concerning one of the problems that composers had in 1920: the synthesis between the national and the universal in the Romanian music.[47] This time, some opinions pleaded for the emancipation from the specificity *obsession* (Pascal Bentoiu), and for the detachment from the ethnographic and exclusivist nationalism (Gheorghe Dumitrescu). Other composers sustained that a national character should not be conditioned by the use of a folk-inspired musical language (Zeno Vancea and Ștefan Niculescu).[48] There were voices that took it further and detached music from the affiliation with the national identity saying that the value of certain music is not given by its simple adherence to a nation, this aspect not being responsible for its quality, although it always accompanies it.[49]

There was a certain motivation for some of the composers that sought to stimulate the appropriation of the contemporary means of musical expression as a natural phenomenon, historically determined, being a criterion of style and not of value. Such ideas affirmed publicly were a sign of the partial freedom of expression acquired at the end of the '60s, and, therefore, the composers could afford to argue for the avoidance of isolationism, but also of imitation.

Zeno Vancea, composer, musicologist and folklorist who was in his late 60s by then, underlined that "the provincial isolation, the unilateral cultivation of a limited ethnographic style was equally harmful for the true progress, as well as the faithful imitation of the foreign models".[50]

Nevertheless, in defining the national specificity we can discover the same appeal to the emotional criterion through the recurrence of G. Breazu statement, almost 80 years old by that time. He said that the universal could be attained only through the national, sustaining same ideas as he did in his youth. In this direction, the young composer Liviu Glodeanu**,** who was 28 years old in 1966, stated that "is hard to define in exact terms the national specificity of a culture, this aspect consisting in its elements from an emotional-attitudinal domain." He explained that the balance between the national and the universal was expressed by the acceptance of the mutual influences between the cultures and by delimiting these influences from cosmopolitanism.[51]

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[47] Zeno Vancea and Ștefan Niculescu, "Raportul între național și universal în lumina dezvoltării istorice a muzicii" (*"The connection between national and universal in the light of music`s historical development"*) in *Muzica*, 3/1966, p. 2.

[48] *Ibidem*.

[49] Liviu Glodeanu, "Apartenența compozitorului la cultura națională" *("The composer`s belonging to a national culture")* in *Muzica*, 3/1966, pp. 8-9.

[50] Zeno Vancea and Ștefan Niculescu, *Op.cit*, p. 2.

[51] Liviu Glodeanu, "Apartenența compozitorului la cultura națională" (*"The composer's belonging to a national culture")* in *Muzica*, 3/1966, pp. 8-9.

The situation with the Romanian music was discussed in the same framework since the romantic nationalist generations by questioning the western musical canon and measuring the distance that the national music should take from it. It permanently involved *folk music*.

The breakup from the Soviet Union that Ceaușescu made in 1965 and because of this independent attitude will attract a stronger nationalist rebirth in a socialist form. If the second half of the '60 knew a phase of moderate liberalization, the next decade will change radically, Ceauşescu feeling sufficiently consolidated in power for launching and implementing his political and ideological directives. Therefore, the turn of the communist regime towards a strong nationalist phase started in 1971, when Ceaușescu announced the also called “cultural revolution”. This signified the emphasis of the importance of past values to compensate the wounded pride and the failures of a desolated and poor present. Because of the isolationism caused by the regime of Ceaușescu, the ethnical criteria is once again restored in defining the national specificity, the folkloric element is accentuated, and a growing interest emerges for the archaic rituals of the popular traditions.

Sources, influences and origins: a replay

Seen in a long run framed between the second half of the 19th century and the first half of the 20th century, the folk music is the constant component of each ideological narrative emerged from both nationalism and socialism. Although contradictory at first, these political ideologies have in common the way of using folk music as the element that people could identify with and a powerful tool to use it in the pursue of the political agendas each ideologies had.

The debates over the Romanian music started in the 19th century when the romantics sought to affirm a particular nationality. This quest over specificity was carried on by the modernists of the 20th century with its most obvious extremes both in nationalism as socialism. This long quest reflected in debates and musical composition is connected by a leant that extends itself over the centuries as an arc over time: the folk song.

This span of time is vital to understand the complex and mercurial nature of the popular. The folk-song that received its name through “an act of magical naming” could also be seen through the lenses of the lacanian philosophy where the theory sustains that that when something is named, its identity is held together by some kind of desire, and when applied to the folk, this theory is illuminating.[52] Rather than having a true descriptive currency

[52] Ross Cole*, The Folk. Music, Modernity and the Political Imagination*, University of California Press, 2021, pp. 8-9.

for music or culture more broadly, it is precisely through an act of magical naming that the term “folk” acquires its meaning – a meaning constituted by a nostalgic longing for the unattainable in a (lost) folk other. The folk has a relation to music and song not because it describes a historical reality, but because it has been used historically to gather a variety of things together under one simple heading that afford desire beyond the immediate pleasure of melody and harmony: namely nature, time, alterity, patrimony, tradition, resistance, nationality, nostalgia.

Recent musicology rejects the narratives of modernism`s demise in the Soviet Union and criticize the popular romanticized account which tells us about a tragedy of courageous, pioneering artist who were broken on the wheel of Stalinism, to face a lifetime of humiliation by composing music beneath their dignity.[53]

If the romantic nationalist generation of composers created nostalgia for the homeland, the socialist event with the Stalinist coat saw *the peasantry* or the folk as the usurper of the aristocracy – even if they merely played a part. The folk was seen as performing the states sanitized vision of the past as a conduit for the future, smiling socialist realism as a tool in the making of socialism.[54] All the discussions around the folk music speaks about the identity crisis composers faced all this time where the folk are symptoms of the kind of thinking that underpinned the political terrors of the 20th century. When speaking about Romanian music is touching the surfaces of the identity concept that involved more or less obvious the folk with its music. Like a thread that knitted the fabric for many ideological coats that Romanian wear along the last two centuries. Folk music has several different and frequently antagonistic threads running through its history – utopianism, fascism, nostalgia, and revolutionary socialism.

The communist regime managed to gain the supremacy of researching folklore with the help of some of the institutions of analyzing folklore (The Folklore Institute, The Institute of Literary History and Folklore) and imposing Marx and Lenin method of analyzing cultural phenomena. Zeno Vancea, Sabin Drăgoi or Mihai Pop created connections to the interwar intellectual period, realizing the way in which the folk song became “a prototype of domestic life”, and prepared the precondition of the “popular primordialism” much used in the cultural policy promoted by Ceaușescu during the '70s and '80s.

[53] Marina Frolova-Walker,”From modernism to socialist realism in four years: Mayakovsky and Asafiev” in *Muzikologija* 2003(3), 199-217.
[54] Ross Cole, *Op.cit*, pp. 8-9.

In this sense, the "new folklore" promoted by the regime by imposing a framework with the folk music content in the music composition field had the mission of imprinting a coherent identity in accordance with the ideological principles, as well as enduring social cohesion and stability.

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The music was well aware used in cultural politics of the Romanians, as much in the pre-war period (aimed to awaken the national conscience), and even more in the interwar period (for consolidating the new Romanian state), as the more oppressive in the communist. When defining the national specificity in music it prevailed the ethnical criteria, excepting the internationalist faze of communism when it was substituted with the class criteria. This tendency to use the folkloric themes and cultural traditions perpetuated during the 20th century as the political leaders of Nazi Germany, Fascist Italy and the Soviet Union had invested them with an obvious ideological and political value. The ideological differences and the specificity of the local traditions have determined the creation of thematic panoplies for each regime separately; a situation where one can see a repeated dichotomy between the "nationalistic" tendency proper to the extreme right, and the "anti-nationalistic" approach of the Bolshevik regime that was transferred to the new "popular democracies" after the Second Word War.

Seeing in a long run, the understanding of Romanian national music is reveling itself as a continuous process of affirmation and definition of the national identity that was permanently stressed by the tension of resolving the syntheses of the national/local with the western/universal/soviet. The nationalist perspective is resulting from the nuances that composers used to define and redefine Romanian music and its specificity, in many cases the nationalist discourse being the final arbiter on the national character of a given work or style.

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HETEROPHONY AS A WAY OF ORGANIZING OF THE MUSICAL SYNTAX

IULIAN RUSU[1]

SUMMARY. In this article we intend to present some aspects related to the origin of the concept of *heterophony* and the theoretical concerns of some Romanian and foreign composers on this subject. As a practical application model, we present an analysis of a musical text based on the model proposed by Teodor Tutuianu in his book *Eterofonii in partituri Bachiene*, the book underlying the Spectromorphy course that the author, as a professor, held at the National University of Music in Bucharest.

Keywords: Heterophony, musical syntax, Teodor Tutuianu, heterophonic wave, canon, imitation, superposition, singularity, plurality.

The term heterophony was introduced into musicology at the end of the nineteenth century by R. Westphal (*Griechische Harmonik und Melopoeie*, Leipzig, 1886), who sensed its presence in ancient Greek music. But the first to mention heterophony as a different sonorous phenomenon of harmony and polyphony, calling it "the third category of style besides homophony and polyphony" was G. Adler (1908)[2]

The origin of heterophony is found in folk culture. It was born from a song sang in group, either vocal or instrumental, in which process consciously or unconsciously the "performers" caused slight melodic or rhythmic deviations from the base song.

Heterophony was first theorized by Pierre Boulez: ... "generally, I define heterophony, as superposition from the primary structure of the same structure changed as appearance"[3].

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[2] Uber Heterophonie *„Jahrbuch der Musikbliotek",* Peters XV, 1908, p. 24.

[3] Boulez, Pierre. *Penser la musique aujord`hui*, *(Thinking about music today)*, Ed. Gonthie, Geneve, 1964, p. 9.

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He then deepens the explanation "it is ordered in density after various settlements, somewhat like the overlap of several glass plates, on which the same varied scheme would be drawn. The basic dimension going from horizontal or vertical (...) this combination mode infers a collectivism of structures starting from an individual model"[4].

The Russian teachers S. Grigoriev and T. Müller in *Polyphony Manual* also give a definition "the exposure to multiple voices, in which the main melodic voice is associated with other melodic voices, which appear as different branches of the first or as variants, duplications of it, is called heterophony or heterophonic type (Podgoloski = accompanying voices)"[5].

The etymology of the word heterophony comes from the Greek: eteros = another and phone = sound, voice. Although it was theorized in the second half of the XX century, heterophony appears in the works of great composers: Stravinski, Bartók, Messiaen and especially Enescu. The one who has theorized and put into practice the technique of heterophony in the compositional plan is the one that Teodor Ţuţuianu calls "one of the analytical coryphaei and practitioners of the heterophony phenomenon,"[6] composer Ştefan Niculescu. He is the one who discovered the most constructive and expressive virtues in the technique of heterophony.

In his work *Reflections on music*[7] regarding the heterophony phenomenon, Ştefan Niculescu defines this basic sound category as "an oscillation between the monovocal and plurivocal state, that is, the alternation between unison and plurimelody".

"Heterophony is a kind of improvisatory disorder of unimellodic fluency, placed between unison stages (octave). Thus, the most general phenomenon of heterophony, resulting from the observation of an authentic archetype, is the oscillation of a collection of timbres between two distinct states, namely:

a) the state of timbre merging in a monomelodic or univocal deployment (unison or octave);
b) the state of timbre split in a typical multimelodic or multivocal deployment - heterophony itself - characterized by the simultaneous distribution, to various overlapping voices, of the same musical material presented in different variants for each voice depending on the improvisation mood of the performers"[8].

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4 Boulez, Pierre. p. 136.
5 Grigoriev S. şi Muller T. *Poliphony Manual*, Ed. Muzicală, Bucharest, 1963, p. 9.
6 Tutuianu, Teodor. *Eterofonii in partituri Bachiene (Heterophones in Bachian scores),* Ed. Muzicală, Bucharest, 2004, p. 276.
7 Niculescu, Ştefan. *Reflections on music*, Bucharest, Ed. Muzicală, 1980, p. 276.
8 Niculescu, Ştefan. p. 273-274.

The author proposes three main hypostases for the presentation of heterophony:

1) rarefied heterophony “rarefied event sounds”, is the hypostasis in which the variational events are spaced between them, often being unable to “incorporate in the same fluency”;
2) detailed heterophony “detailed event sounds”, presents the elements noticeable in themselves or in relation to the previous or the following elements;
3) crowded heterophony “crowded event sounds... events are so multiple on the minimum time unit of our perception that we can no longer hear them distinctly, but globally, integrated into a whole, sonorous beings who lose their individuality and adapt themselves to a new, collective being, thus generated”[9].

He synthesizes this phenomenon which he finds in various historical and stylistic periods, concluding as follows: “All the systems that have emerged in the course of the history of this music - modal, tonal, serial - control the detail and have the reason to be only when triggering sound events whose perception is analytical. The events in the crowded area or those in the rarefaction area have only begun to appear in recent years: concentration at Xenakis, Stockhausen, Ligeti..., rarefaction at John Cage, American school[10]“

Composer Dan Voiculescu also performs a synthesis between the elements from the thinking of Stefan Niculescu and that of Pierre Boulez and proposes a differentiated vision on the heterophony in his book *Aspecte ale polifoniei secolului XX [11].* The author says that heterophony is a “polyphonic process” besides others (attack polyphony, punctual polyphony, repetition polyphony, group polyphony and mass polyphony). Like Pierre Boulez, Voiculescu recognizes two types of heterophonies:

1). “divergence” equivalent to “node-venter” heterophony from the conception of Ștefan Niculescu;

2). “convergence” consisting of “oscillating repetitions of a melodic idea in several plans” generating “imitations, fragmentations, reductions, melodic variations and rhythms”, etc.

Theodor Grigoriu says that “heterophony as a synergistic phenomenon is, at its limit, the sum of infidelities performed simultaneously” which “includes in it what is not lost, a <<stimmung>>, an unmistakable ethos, that

[9] Niculescu, Ștefan. p. 274-275.
[10] Niculescu, Ștefan. p. 275.
[11] Voiculescu, Dan. *Aspecte ale polifoniei secolului XX (Aspects of 20th century polyphony),* Revista Muzica p.7-9, June 1974

of the matrix"[12] Once again Grigoriu distinguishes a "heterophonic polyphony", which is "established between the fidelity and the infinity of infidelities", unlike the relationship between "subject and counter - subject"[13] of the classic concept.

In addition to the theoretical concerns in Romanian music, heterophony has become a technique of creation of great utility. Romanian musicologists say that George Enescu foresaw this concept, and genuine heterophonic moments can be found in his creation.

In *Dixtuor*, a masterpiece of the chamber genre, the work that I have conducted, for example, thematic processing has an advanced stage of processing in this technique of creation, "the technique of heterophony".

Clemansa Firca in the study "*Heterofonia în creația lui George Enescu"*[14] surprises remarkably the inclusion of the heterophonic phenomenon "flowing" from "Enescu' lab", and this example is quoted by Teodor Țuțuianu in his work "*Eterofonii in Partituri Bachiene."*[15]

In other words, in the heterophonic discourse there is a consciousness of the unique melody, representing the firm principle, the stable element, in the fluctuating process of distances and returns, in this case, in the performance of variations.

Not only this conditioning to the unique melody, but also the great availability in conducting the voices of the heterophony - a replica of the free will of the folk heterophony - are at Enescu the consequences of adaptation, equally, to the modal quality of a melodic material that covers only minimal and sporadic support (sometimes at most using harmonic support of elementary consonances), as well as to improvisatory
rhythm << rubato >> and flow - often conjugated features - own to the same material and assimilated in the style of the composer."

The concept of heterophonic in the current sense is a technique of creation with multiple availabilities. The composer Ștefan Niculescu has long been an important name in the European musical life. The heterophony adopted as a basic creative principle finds carefully thought-out formulations organized in his creation.

He composed, among other opuses, a group of works *"Isonos"* [16] and *"Cantata a III-a"*.

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[12] Grigoriu, Theodor. *„Muzica si nimbul poeziei" (Music and the nimbus of poetry)*, Editura Muzicală, Bucharest, 1987, p. 467-468.

[13]Grigoriu, Theodor. p. 467-468.

[14]Firca, Clemansa. *Studii de Muzicologie (Musicology studies), vol. IV*, Bucharest, Editura Muzicală, 1968, p. 309.

[15]Tutuianu, Teodor. p. 17.

[16] Râpă, Constantin. *Teoria Superioara a Muzicii (Higher Theory of Music), vol. I*, Editura Media Musica, 2001, p. 321.

Theodor Grigoriu composed a work entitled even "*Eterofonia".* Sigismund Toduță calls his part I of "*Oratoriul Mioriței"* "*Eterofonia"* also. The composers: Paul Constantinescu "*Se ceartă cucul cu corbul"*, Anatol Vieru "*Silabe 6"*, Constantin Râpă "*Sonet"*, Vasile Herman "*Paleomusica"*, Viorel Munteanu "*Glasurile Putnei"* and others wrote the listed works in the same compositional practice.

Teodor Țuțuianu joins the "Theoretical composers" Pierre Boulez, Ștefan Niculescu, Sigismund Toduță, Dan Voiculescu, Constantin Râpă and others[17] developing a new system of analysis based on the heterophonic concept. In-depth connoisseur of polyphonic principles, starting with the musical weave and culminating in the run-off on several themes, he develops this new concept on a scientific basis.

In the work "*Eterofonii în partituri Bachiene"* the author introduces us to a fascinating universe. Using a poetic - philosophical language, abstract at first reading through the originality of expression and the plasticity of the word, captivates you and urges you to meditation.

"Everybody's power is reborn or succumbed, after the chosen offer. <you're an original or a copy. As a gift, you have such a generous field in possible cultures of probations and perceptions, a universe so comprehensive and damp in penetrations and inquisitions to decrypt the process of subtle organization, beyond order and chaos, the formatting of geometric communication or finesse, in finding the edict of intimate finding, of inner clarity, from the expressible from here to there, to the inexpressible that belongs to him beyond"[18]

His analysis system is original and is based on Bach's heterophony. "Bach's heterophony, supporting this approach, is noted not so much at the primary level, with blockages sprinkled over the course of a unisound melodic thread, at least at two voices, as for subtleties enciphered in the industry of underground hidden intimate organizations, at the level of parametric tinting, with evidence sometimes masked, melted and lost in the civilized jungle of ornamental colorations specific to Baroque"[19]

As a state of manifestation, the author tells us convincingly, "heterophony as polyphony, harmony or monody, manifests itself anywhere, anytime, everywhere, through everything surrounding us in a subjective perception" ... A concrete definition of heterophony is presented to us in the chapter *Aspects of the definition of heterophony* "...An idea loaded sometimes with collateral, adjacent ideas, supported by distinct subjects, is a heterophony."[20] Or another description in a suggestive plastic language:

[17]Professors at the National University of Music Bucharest, Composition, Musicology, Music Pedagogy, Composition department.

[18]Tutuianu, Teodor. p. 5.

[19] Ibd. p. 8.

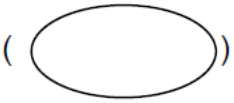
[20] Ibd. p. 13.

"Regarding the heterophony in music, a deployment with variable pulsed densities, between a standard <<formula> and its perturbations, through extensions or returns to origins is pursued, generating a sound liana whose linear surface configures, through the mobility of its delimitations, a flexured, discontinuous river course, with golf oases that deform, on one side and /or on the other, the longitudinal filar carrying their variedly arranged load"[21].

In this work, Teodor Ţuţuianu prevails a specific, analysis instrument, *the heterophonic wave*, with the help of which the "cuts" concrete, objective and logical knowledge paths with a mastery of neurosurgeon and with scientific meticulousness. This represents two distinct, alternating hypostases, "linear, monodic enunciation", as heterophonic line, and the "plurifilar", the heterophonic loop.

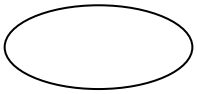
Heterophonic wave represented:

There is an alternation between linear, singular (————) and parallel presences.



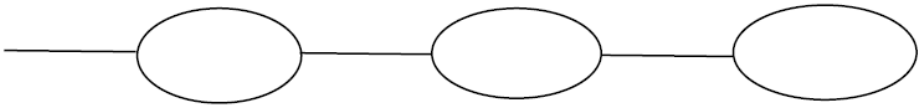
Singularity: ————

Plurality, heterophonic loop:



Following the theory of the heterophonic phenomenon, the author concludes by distinguishing "three species with heterophonic specific", namely:

1. "Super *positional heterophony" (synchronic), simultaneous concentrations;*



2. "Conducted *heterophony" (diachronic), para-tactical concentrations:*

———.---------- ———.---------- ———.---------- ———.---------

[21] Ibid. p. 14.

3. "Dystonic *fluctuation heterophony"*[22]

The reference standard unit, the place from which the heterophonic wave starts, is the primary standard. Starting with the sound, with the interval, the chord takes the form of "reference standard models"[23] next to "The tonal network, the tape of trebles, the complex sound surface"[24].

In another chapter he proposes standard models of abstraction of detail "heterophonic elimination of a musical entity of reference or arbitrarily detached from the context"[25], (melodic node, melodic slope, level curve, etc.).

Rhythmic pile, metric rank pile, metric and rhythmic pile, melodic pile, melodic and rhythmic pile, and others Another complex chapter *Specific standard units* "as model for some selective melodic waves" we mention "heterophonic arrhythmia, parallel melodic heterophony, functional heterophony"[26].

All chapters and sub-chapters are detailed and accompanied by clear examples. Each theoretical explanation has attached an example with practical application.

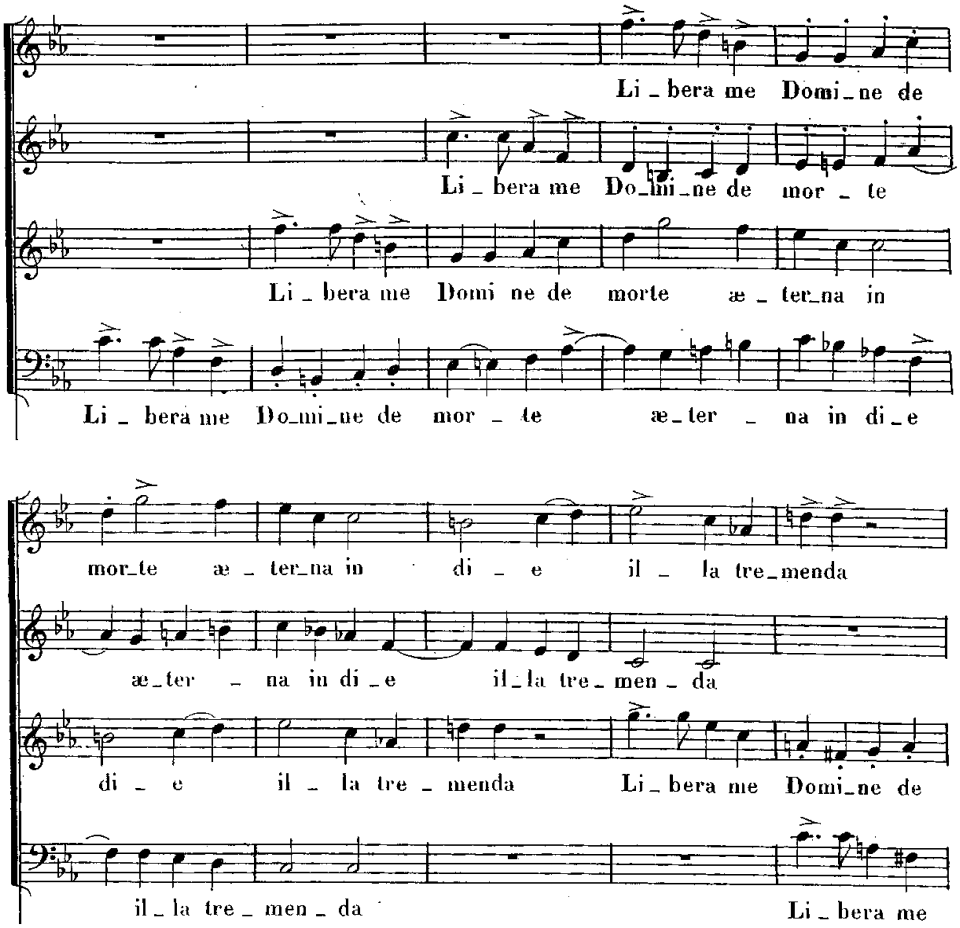
The author provides us with a laboratory equipped with everything required to proceed to a different analysis.

He also urges us to carry out this practical approach in a unique and particular style. "which incites, disturbs and triggers an inner clarity, an inner clarity, in which you are the finder, the discoverer, the creator of a universe, and through sound lands spoken in a landscape populated by the flora and fauna of the meanings that give you the chance of option and not the handcuffs of imposition"[27]

PRACTICAL APPLICATION

GIUSEPPE VERDI - REQUIEM
No. 7. Libera me domine Bars 312 - 321
Libera me, domine, de morte aeterna, in die illa tremenda.
Release me, God, from the eternal death on that dreadful day.

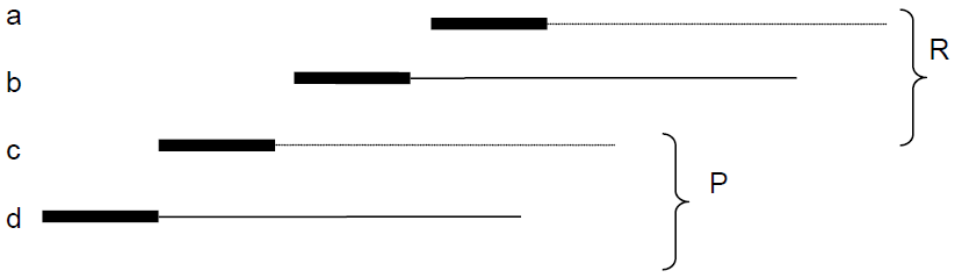
[22] Țuțuianu, Teodor, *Eterofonii in partituri Bachiene,* Ed. Muzicală, Bucharest, 2004, p. 20-21.
[23] Ibd. p. 22.
[24] Ibd. p. 30.
[25] Ibd. p. 34.
[26] Ibd. p. 51-56.
[27] Ibd. p. 6.



This “thematic body” is a canonical imitation with full exposure to four voices. “The tandem made up of original”, the model exposed to the deepest voice (Bass) “and its variants”, the subsequent statements, brought by complete overlaps in stretto at tenor, alto and soprano.

According to the analytical model, from Chapter 3, the example is integrated into the category of *Subtle Heterophonies*.

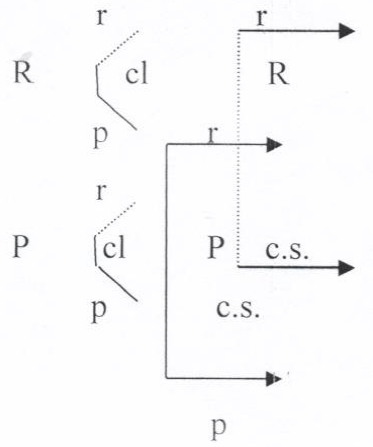
From this point of view, it is a heterophonic canon of four voices, whose components, *proposta* and *risposta* appear identical to the bass and alto voices as well as to the tenor and the soprano.

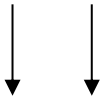


The canon (loose - c.l.) (strict - c.s).
Imitation
Superposition

The canon (loose - c.l.) (strict - c.s).
Imitation
Superposition

Here is the report of representation and the relations between the voices that establish the character of the heterophonic canon in this example.

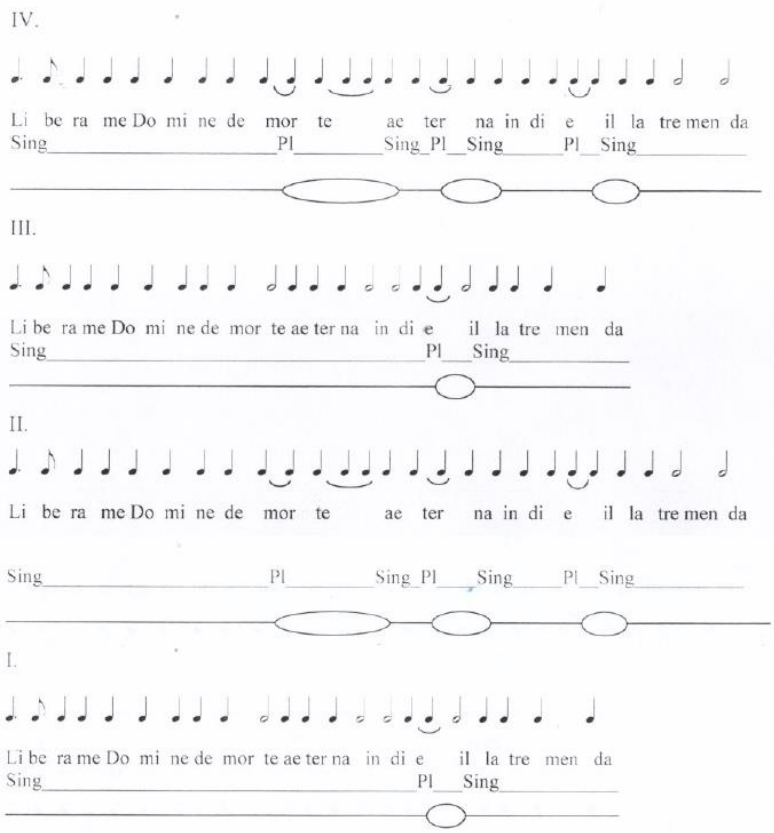




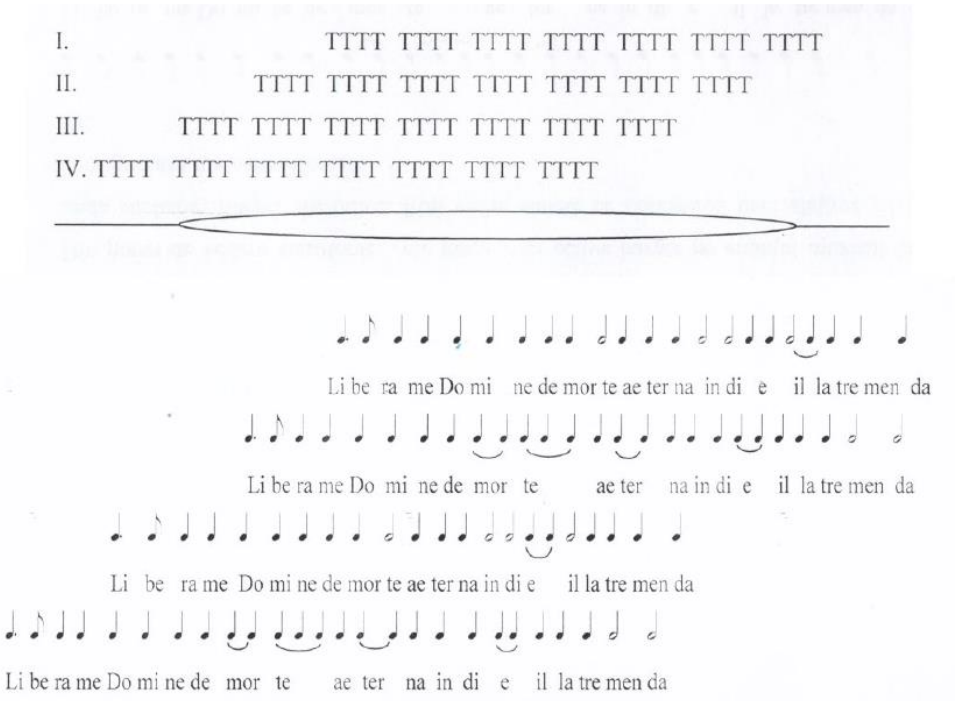
(c.s.)(c. l.)
C.S. (c. l.)
C.L. (c. s.)

Canon:	Imitation (loose cannon):	Superposition:
d - b strict	d-c loose	d-c
c-a strict	b-a loose	b-a
d c - b a strict	d b-c a loose	c-b
		d b-c a

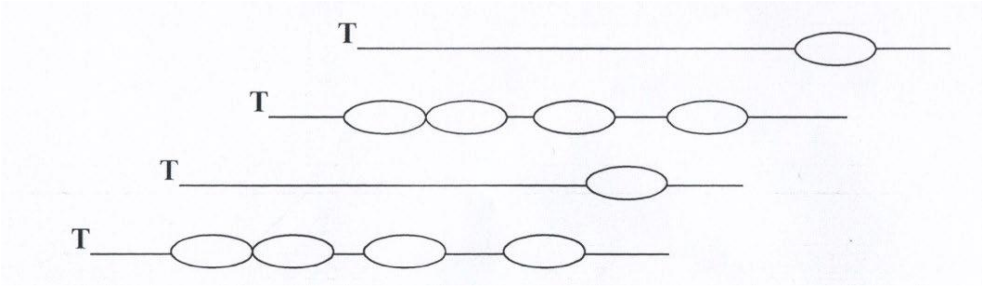
From a heterophonic point of view, the four active voices based on the musical statement accompanied by the literary text form the wave of the melodic linear syllabaries. Several sounds corresponding to a single syllable form the plurality configuring the heterophonic wave.



From the heterophonic point of view, the thematic body is enunciated by complete stretto overlaps based on singularities and concentrations of the stated theme.



Thematic density wave: from a heterophonic point of view, in this example we encounter concentrations and singularities of the theme stated by overlaps in stretto, in the form of canonical imitation.



This original system of analysis offers, from a theoretical perspective, a new, analytically speaking vision of the syntax of the musical text. The poetry of a musical creation allows the connoisseur of the musical grammar, a multitude of solutions for dissecting the whole in order to reach the primordial semantic meaning, which must be as close as possible to the intentions of the creator.

"But, let's get back to the formula for defining the heterophony and the ways of expressing and evaluating this acoustic phenomenon. Heterophony consists in the partial, periodic reactivation of a sound column by disturbances that alter the boundaries of an original, which if not exposed to these deformities - whose forces come from somewhere in the mishandling of the search to have, of its own self to be manifested and noted, of each entity that is in the environment of communication through emission and perception - would continue its unaltered course, without events that load routes with reference areas in subsequent re-evaluations.[28]"

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[28] Țuțuianu, Teodor, p. 18.

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STYLISTIC ORIGINS OF CHINESE PIANISM

OLEG BEZBORODKO[1]

SUMMARY. The majority of foreign observers recognize that the most important aspect of Chinese pianism is its technical perfection, which can be explained in two ways: first, by social factors (the close resemblance between the traditional Confucian conception of education and the foundations of learning to play the piano, parents' interest in their children's success as pianists, the competitive nature of Chinese society), and second, by the classical setting of children's piano education to develop strict finger technique. Though it was unable to gain traction at all levels of Chinese piano teaching, the image of "singing on the piano" was also important for the development of Chinese pianism. The monosyllabic nature of the contributes language, as well as the dynamic brokenness and temporal syncopation of its intonation contribute to the specificity of the "singing on the piano" tradition in Chinese music culture. In general, the performing image of the piano in China is comparable to the image of the "salon piano," just as the current piano boom in China is comparable to the "golden age" of the piano in Europe and America at the close of the 19th century.

Keywords: Chinese pianism**,** Chinese piano education**,** image of the piano, singing on the piano, musical intonation, piano performance.

Throughout the 20th century, the piano – which Arthur Loesser describes as "the perfect symbol of Western civilization"[2] – spread from its European birthplace to the most remote regions of the globe, demonstrating its cultural, political, intellectual, and economic significance. In the history of piano art, the cultural appropriation of a musical instrument gave rise to a number of very distinctive and little-known phenomena that were closely associated with

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[2] Loesser, Arthur. *Men, women & pianos: a social history*. Preface by Jacques Barzun. New York, Dover Publications, 2011. P. xiii.

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complex and frequently contentious socio-political processes. Specifically, we can mention the Burmese sandaya piano[3] and the phenomenon of the Iranian (Persian) piano[4] as examples of the process of appropriation of the piano by the local national culture, accompanied by significant adaptation of the instrument to the local musical tradition. The piano is modified for the performance of traditional national music in both of these cross-cultural phenomena by being tuned to the corresponding musical modes and using unique playing techniques that imitate the sound of folk instruments. The repercussions of the piano's cultural absorption in the Far East, particularly in China, Japan, and South Korea, were somewhat less exotic but much more potent. Today, piano performance and teaching are highly established in each of these nations, and each has a composer legacy that blends transnational and national elements. The contemporary world performance piano scene is unimaginable without pianists of Far Eastern descent.

We think it's possible to identify some common stylistic characteristics shared by Chinese pianists as an ethno-cultural community, even though each exceptional pianist has his own unique playing style. It should be highlighted that an average perception of Chinese pianism has already been formed due to the extraordinary rise in Chinese piano performance both domestically and internationally, particularly at piano contests. To address the question of how justified such a perception is, we believe it is necessary to trace how the sound images of the piano[5] – romantic, post-romantic,[6] the

[3] The piano first appeared in Burma at the court of King Mindon Min at the end of the 1800. The court musicians enthusiastically accepted the new instrument, but adapted it to the performance of the "*Maha Gita*" – the traditional music of the royal court. They developed a special two-fingered method of playing the instrument that mimics the methods used to play the Burmese drums, *patt waing*, and xylophone, *patala*. The piano was specially tuned to play Burmese music modes (Webster, 2013).

[4] The piano was introduced in Tehran around the same time as it was in Burma, and the courtiers and members of the royal family were its initial listeners. Like in Burma, court musicians modified the piano to play traditional Persian music by altering its tuning and copying the style of playing the *tar* and *santoor*, two Iranian folk instruments. Based on traditional national art and performance techniques, "Persian piano" continued to coexist with Western playing styles (Farshadfar, 2017).

[5] Famous American composer Aaron Copland coined the phrase "sonorous (sound) image of the instrument" (Copland, 1953). Subsequently, the notion of the "sound image of the piano," emerged as the central theme in Leonid Gakkel's book "Piano Music of the 20th century" (Gakkel, 1990), which had a significant impact on numerous other Eastern-European studies in the history and theory of piano performance.

[6] Ukrainian scholar Nataliya Ryabukha differentiates four primary categories of sound images of the piano: classicist, romantic, post-romantic (consists of two defining principles of pianistic style formation: symbolist and neoclassical) and avant-garde (Ryabukha, 2017, P. 200). In Western piano art, classical, romantic, and post-romantic sound images of the piano had developed by the 1930s, when Chinese professional performance and education started to actively take shape.

tradition of "singing on the piano",[7] etc. – that were already formed at the time Chinese piano performance began to take shape were reflected in the development of piano art and education in China.

The common misconception about Chinese pianism that persists in Europe and America is that Asian musicians are technically flawless but lack emotional and musical depth. The well-known Japanese violinist Kyoko Takezawa observes that in Europe "there is a stereotype of Asian musicians as technically very reliable, and that may be why they are good at competitions, <…> other things like musicality is often considered lacking in Asian musicians."[8] Analyzing the Western public's perception of Lang Lang and his performance image Shzr Tan mentions "an ethnically and politically tinged stereotype of the (Asian – *O. B.)* performer as machine. This image has more recently been underpinned by fears over the gradual rise of an economically expanding and politically active China."[9] Young Chinese pianists have been accused of "borrowing, copying, lack of originality and independence,"[10] according to Xu Bo. The researcher gives a comment from an interview with renowned pianist and teacher Eliso Virsaladze as an example of how some European professionals regard Chinese pianists negatively: "Our art is going through not the best times, and maybe it will be even worse today. Imagine that we are surrounded by an army of 25 million Chinese professional pianists who are all aspiring to be as successful as Lang Lang. Unfortunately, nothing positive is predicted here."[11] The emphasis on "reproduction of famous interpretations" that permeates professional piano instruction in modern China, according to the study, is what's causing the problem.[12]

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[7] According to Liu Fan, "the illusion of "singing on the piano", creation of which requires the efforts of composer, performer and listener, is one of the most interesting, meaningful and productive "images of instrument" in the history of musical art" (Liu, 2017a, P. 135).

[8] Yoshihara, Mari. *Musicians from a Different Shore: Asians and Asian Americans in Classical Music*. Philadelphia, Temple University Press, 2007. P. 61

[9] Tan, Shzr Ee. *New Chinese Masculinities on the Piano: Lang Lang and Li Yundi*. In *Gender in Chinese Music*, edited by Rachel Harris and Rowan Pease. New York, University of Rochester Press, 2013. P. 139.

[10] Xu, Bo Сюй Бо. *Fenomen fortepiannogo ispolnitelstva v Kitaye na rubezhe XX–XXI vekov Феномен фортепианного исполнительства в Китае на рубеже XX–XXI веков (The phenomenon of piano performance in China at the turn of the 20th–21st centuries)*. PhD thesis abstract. Rostov-na-Donu, 2011. P. 3.

[11] Xu, Bo Сюй Бо. *Kitayskiy "fortepianny bum" v nachale XIX veka Китайский «фортепианный бум» в начале XIX века (The Chinese "Piano Boom" at the Beginning of the 19th Century)*. Maykop, Vestnik Adygeyskogo gosudarstvennogo universiteta, 2011, issue 2. P. 188–189.

[12] Xu, Bo Сюй Бо. *Fenomen fortepiannogo ispolnitelstva v Kitaye na rubezhe XX–XXI vekov Феномен фортепианного исполнительства в Китае на рубеже XX–XXI веков (The phenomenon of piano performance in China at the turn of the 20th–21st centuries)*. PhD thesis abstract. Rostov-na-Donu, 2011. P. 20.

When the negative stereotypes about Chinese pianists are disregarded, we find that most observers agree that technical perfection – which is sometimes absolutized at the cost of other aspects of interpretation – is considered to be the major value of Chinese pianism. To understand the origins of this approach, it is necessary to examine the objective facets of the history of Chinese piano art and education, where the development of strict finger technique was valued from the beginning. Thus, Mario Paci's[13] pedagogy – which Chinese pianists naturally adopted – is described by Bian Meng as being founded "on the methods of the old school, with an emphasis on the strength and independence of the fingers."[14] Zhou Guangren recalled the demanding technical training and finger exercises at the Italian pianist's lessons.[15] When the pupils were playing, Paci insisted that they keep their hands still. From Fu Tsong's memoirs we find out that, "Paci always put a coin on the back of Fu's hand while Fu was playing. If the coin dropped, Paci would hit Fu's hand and order him to repeat the same procedure."[16] Huang Ping, who credits A. Yesipova[17] with creating this practice[18], claims that B. Zakharov[19], a pupil of the renowned pianist, also employed it, "emphasizing the need to train the fingers."[20] Lin Chi further points out that

[13] China's first-ever piano concert was performed by Italian pianist Mario Paci. He established a Shanghai Symphony Orchestra in 1919 and taught piano in private classes. The later-famous Chinese pianist Fu Tsong (傅聰) was one of his final pupils, having studied with him from 1941 until 1944. M. Paci also taught well-known pianists and educators Wu Yili, Zhu Gongyi, and Zhou Guangren.

[14] Bian, Meng Бянь Мэн. *Ocherki stanovleniya i razvitiya kitayskoy fortepiannoy kultury Очерки становления и развития китайской фортепианной культуры (Essays on the formation and development of Chinese piano culture)*. PhD thesis abstract. Saint-Petersburg, Saint-Petersburg Rimsky-Korsakov State Conservatory, 1994. P. 8.

[15] Lin, Chi. *Piano teaching philosophies and influences on pianism at the Central Conservatory of Music in Beijing, China*. D. M. A. dissertation. Loisiana State University, 2002. P. 20.

[16] Ibid., P. 20-21.

[17] Anna Yesipova (1851 – 1914) was a pupil of Teodor Leszetycki. From 1893 to 1908 she was professor of piano at the Saint Petersburg Conservatory. Among her students were Sergei Prokofiev, Maria Yudina, Leonid Kreutzer, Isabelle Vengerova, Leo Ornstein, Thomas de Hartmann.

[18] This approach is cited by Ye. Liberman as an illustration of the technical education practices that dominated the first half of the 19th century and "were centered principally on the mechanical development of the fingers." (Liberman, 2003, P. 5).

[19] Boris Zakharov (1887–1943) was a pianist who studied under A. Yesipova and L. Godovsky. He left Russia during the Civil War and immigrated to China. He received an invitation to become the dean of the Shanghai Conservatory's piano faculty in 1929.

[20] Huang, Ping Хуан Пин. *Vliyaniye russkogo fortepiannogo iskusstva na formirovaniye i razvitiye kitayskoy pianisticheskoy shkoly Влияние русского фортепианного искусства на формирование и развитие китайской пианистической школы (The influence of Russian piano art on the formation and development of the Chinese piano school)*. Saint Petersburg, Asterion, 2009. P. 31.

the only way Chinese teachers were trained to practice in the middle of the 20th century was with high fingers and still hand. "Under the circumstances, Chinese pianists could only play small pieces because their shoulders, arms, and wrists were very tight. This led to exhaustion of the hands when they performed. Touch and tone color were not considered to be important aspects of piano performance".[21]

Chinese piano culture developed and became more professionalized with the People's Republic of China established in 1949. The new state's so-called "unilateral" foreign policy, which sought a broad rapprochement with the USSR and the communist bloc, had a significant influence on the development of musical, and particularly piano, culture in China throughout the 1950s. Soviet textbooks on harmony, music theory, and the analysis of musical compositions, together with methodical guides and piano textbooks, were translated and incorporated into educational practices.[22] The finest Chinese students were sent to study in socialist nations like the USSR, and Soviet educators were dispatched on two-year professional trips to China. Soviet teachers (the most notable among them were A. Tatulian[23] and T. Kravchenko[24]) sought to impart to their students the art of "singing on the piano," to free their pianistic apparatus using the so-called "weight" playing, to focus on appreciating the beauty of the piano tone. Keli Xu mentions also a Polish pianist Ryszard Bakst[25] who in 1953 gave a lecture entitled "Playing the Piano with Weight" at the Northeast Professional Music School "which made a great impact on piano circles in China".[26]

According to pianist Li Ruixing, who studied under A. Tatulian, "one key aspect of his approach is that he asks pupils to perform the melodies with nuances, breathing, and phrasing, just like a vocalist would. A lovely tone, pure hand gestures, technical virtuosity, and cantabile melody all work together

[21] Lin, Chi. *Piano teaching philosophies and influences on pianism at the Central Conservatory of Music in Beijing, China*. D. M. A. dissertation. Loisiana State University, 2002. P. 15.

[22] Zhang, Min 张敏. *Gangqin yishu jian shi 钢琴艺术简史 (A brief history of piano art)*. Henan, 2008. P. 236.

[23] Aram Georgiyovich Tatulyan (1915–1974) was a Soviet pianist and teacher, a student of A. Goldenweiser, laureate of the All-Union Pianist Competition. He taught at the Music Pedagogical Institute and School named after Gniesinykh.

[24] Tetyana Petrivna Kravchenko (1916–2003) was a pianist and teacher, a student of L. Oborin. In 1960–2000, she worked as a professor and head of the chair at the Kyiv and Leningrad Conservatories.

[25] Ryszard Bakst (1926–1999) was a Polish pianist and teacher. He studied with J. Turczyński, A. Lufer, K. Igumnov, G. Neuhaus and Z. *Drzewiecki*. Laureate of the Fourth Chopin Pianist Competition. Later he emigrated to Great Britain.

[26] Xu, Keli. *Piano teaching in China during the twentieth century*. D. M. A. thesis. Urbana, 2001. P. 27.

to flawlessly convey the musical ideas in the pieces."[27] Zhou Guangren recalled: "It was only after I learned from the Soviet expert Tatulyan that I truly understood what the playing with the weight meant."[28] T. Kravchenko also focused her teaching on issues related to musical expressiveness. Zhou Guangren recalled that "Kravchenko was a straightforward, enthusiastic person who always patiently explained the work's artistic elements, historical background, and employed playing techniques. She also provided a detailed description of the composition's musical image."[29] Studying the perception of the Polish composer by Chinese pianists, Yi Tian comes to the conclusion that it was Soviet teachers who "instilled in Chinese students a sensitivity to singing that solved the main problem in their interpretation of Chopin's music."[30]

Achieving the illusion of "singing on the piano" remains one of the main requirements of professional Chinese piano pedagogy to this day. It should be highlighted, however, that the image of the piano as a singing instrument in this instance runs counter to the notions of piano virtuosity, which are still prevalent at the elementary music education level and are based solely on finger technique with insufficient consideration for the expressiveness of phrasing and the beauty of sound. Therefore, among the pedagogical issues found in the examination of students' performance at music school exams, Zhou Guangren highlights that "our children are not good at producing singing tone on the piano and consequently do not know how to play legato, instead striking the keys with high fingers in a mechanical manner and producing a harsh, ugly sound."[31] The drawback noted by the famous pianist and teacher is, obviously, the reverse side of the widespread rather strong technical development of Chinese children who practice the piano. Xu Bo attributes this phenomenon to the extremely early start of studies (5 years old, occasionally even 3–4 years old) and the orientation "from an early age on the strict formation of the technical apparatus."[32] Sociocultural factors related

[27] Yi, Tian. *La reception et l'enseignement de la musique de Chopin en Chine*. Thèse de doctorat. Lausanne, 2018. P. 122.

[28] Huang, Ping Хуан Пин. *Vliyaniye russkogo fortepiannogo iskusstva na formirovaniye i razvitiye kitayskoy pianisticheskoy shkoly Влияние русского фортепианного искусства на формирование и развитие китайской пианистической школы (The influence of Russian piano art on the formation and development of the Chinese piano school)*. Saint Petersburg, Asterion, 2009. P. 49.

[29] Zhou, Guangren 周广仁. *Zhongguo gangqin shiren gushengying 中国钢琴诗人顾圣婴 (Chinese poet of the piano Gu Shengying)*. Shanghai, 2001. P. 134.

[30] Yi, Tian. *La reception et l'enseignement de la musique de Chopin en Chine*. Thèse de doctorat. Lausanne, 2018. P. 124.

[31] Xu, Keli. *Piano teaching in China during the twentieth century*. D. M. A. thesis. Urbana, 2001. P. 64.

[32] Xu, Bo Сюй Бо. *Fenomen fortepiannogo ispolnitelstva v Kitaye na rubezhe XX–XXI vekov Феномен фортепианного исполнительства в Китае на рубеже XX–XXI веков (The*

to piano education in Chinese society, such as competitiveness, thoroughness, and diligence, deriving from the traditional Confucian ideas of the educational process, also play a major role in the development primarily of the technical aspect of performance, as the speed and clarity can be easily judged by untrained or insufficiently professional listeners – who are typically students' relatives – and can thus provide a visual representation of the efficacy of the teacher's instruction.

As I suggested in my earlier research, national language intonation played a determining factor in the establishment of the tradition of "singing on the piano" and its great significance for East Slavic pianism. The impact of national language intonation, communicated through vocal art, specifically influenced variations in understanding of singing in the instrumental music performance during the 18th and 19th centuries. It was during the Romantic era that the bel canto style of singing – which is based on Italian intonation – spread throughout Europe and gave rise to the present idea of singing on the piano, which is essentially tied to legato performance.[33] The influence of native language intonation also helps to explain the long-standing tradition in Russian and Ukrainian piano schools of viewing some of Bach's compositions as related to Slavic folklore.[34]

The rhythm and melody of the Italian and Slavic languages differ greatly from those of the Chinese language. In contrast to the European languages, raising or lowering the voice in Chinese has a content-recognizable role rather than emphasizing the expressive and emotional content of the phrase because the lexical meaning of the syllable changes along with the change in intonation (the Chinese language has four tones). Therefore, in the Chinese language, melody is not the primary factor in phrasal intonation; instead, dynamic and temporal characteristics play a more significant impact in an utterance's intonational expressiveness. In regard to the Chinese language's temporal structure the impression of syncopation of the Chinese language can be explained by examining its phrasal rhythm, which has syllables as its primary units instead of words.[35]

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phenomenon of piano performance in China at the turn of the 20th–21st centuries). PhD thesis abstract. Rostov-na-Donu, 2011. P. 18.

[33] Bezborodko, Oleg Безбородько Олег. *Osobennosti I evolutsiya pevuchey traktovki klavishnykh instrumentov ot J. S. Bakha k romantikam Особенности и эволюция певучей трактовки клавишных инструментов от И. С. Баха к романтикам (Characteristics and development of keyboard instrument singing interpretation from J. S. Bach to the Romantics)*. Kyiv, Kyivske muzykoznavstvo, 2005, issue 18. P. 220.

[34] Bezborodko, Oleg Безбородько Олег. *"Russkiye" fugi J. S. Bakha "Русские" фуги И. С. Баха ("Russian" Fugues by J. S. Bach).* Kyiv, Naukovy visnyk Natsionalnoyi muzychnoyi akademiyi Ukrayiny im. P. I. Chaykovskogo, 2005, issue 48. P. 231.

[35] Sofronov, Mikhail Софронов Михаил Prosodiya osnovnykh yedinits kitayskogo yazyka Просодия основных единиц китайского языка (Prosody of the basic units of the Chinese

In addition to the obvious relationship between speech and musical intonation, the differences in the prosody of Chinese and European speech are easily noticeable to the untrained ear and pose a significant challenge for Chinese learners of European languages. These factors have led many observers and researchers to propose that the unique characteristics of Chinese musical and performance intonation can be explained through the analysis of national linguistic intonation specificity. Thus, one of the primary causes of the observed deficiency of "singing performance, expressiveness of intonation" among Chinese pianists, according to Xu Bo, is a foreign language system.[36] Comparing how Ye. Kissin and Lang Lang interpret A. Grünfeld's "Die Fledermaus" paraphrase, Xu Bo compares the latter's virtuoso bravado the declamatory intonation of Kissin who sings out all the minor melodic motifs. When S. Ayzenshtadt contrasts the performance renditions of R. Schumann's "Papillons," which were made by S. Richter, W. Kempf, and Fu Tsong, he discovers that the latter's intonation qualities match "the characteristics of the Chinese language – sharply rhythmic and rich in sharp dynamic "bursts"."[37] The researcher identifies the identical agogic and dynamic factors of intonation in Lang Lang's rendition of "Dumka" by P. Tchaikovsky. They seem to be, however, far less appropriate for the interpretation of this work, which is replete with folk vocal-linguistic intonations.

Furthermore, it is worth mentioning that Chinese musical culture generally places a strong emphasis on individual sound. N. Yofan highlights how Chinese culture influenced medieval Japanese music theory and notes how common the idea of "recognition of the determining role of a single sound, that is, a sound taken separately, was in Ancient East nations. This was the main distinction between ancient music theory in most Ancient East and Ancient European cultures, where the ratio of sounds is given primacy."[38]

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language). *Slavistika. Indoyevropeistika. Nostratika. K 60-letiyu so dnya rozhdeniya V. A. Dybo Славистика. Индоевропеистика. Ностратика. К 60-летию со дня рождения В. А. Дыбо (Slavic studies. Indo-European Studies. Nostratica. To the 60th anniversary of V. A. Dybo)*. Moscow, 1991. P. 115.

[36] Xu, Bo Сюй Бо. *Fenomen fortepiannogo ispolnitelstva v Kitaye na rubezhe XX–XXI vekov Феномен фортепианного исполнительства в Китае на рубеже XX–XXI веков (The phenomenon of piano performance in China at the turn of the 20th–21st centuries)*. PhD thesis abstract. Rostov-na-Donu, 2011. P. 22.

[37] Ayzenshtadt, Sergey Айзенштадт Сергей *Fortepiannye shkoly stran Dalnevostochnogo regiona (Kitay, Koreya, Yaponiya). Problemy teorii, istorii, ispolnitelskoy praktiki. Фортепианные школы стран Дальневосточного региона (Китай, Корея, Япония). Проблемы теории, истории, исполнительской практики (Piano schools of the countries of the Far Eastern region (China, Korea, Japan). Problems of theory, history, performing practice)*. Doctor thesis. Novosibirsk, 2015. P. 192.

[38] Iofan, Nataliya Иофан Н. Iz istorii yaponskoy muzyki VII – XIX vv. Из истории японской музыки VII – XIX вв. (From the history of Japanese music of the 7th - 19th centuries). *Isskustvo Yaponii Искусство Японии (Art of Japan)*. Moscow, Nauka, 1965. P. 28.

Here we can also draw comparisons with Chinese speech and hieroglyphic writing, where each sign is a symbol and represents an entire syllable or, more frequently, a whole word, especially in classical Chinese.[39] Naturally, this aspect of the national musical culture and perception also poses some challenges to the understanding of musical intonation, or more precisely, European musical intonation, which is the foundation of a major tradition of European and, particularly, East Slavic pianism, known as “singing on the piano.”

Thus, the tradition of “singing on the piano”, which was initially introduced to Chinese piano art by A. Tatulyan and T. Kravchenko, is, on the one hand, the most significant stylistic reference point for Chinese teachers. However, due to the short-lived period of cultural exchange between the USSR and China, the long-term suspension of the development of piano art in the country caused by the dramatic events of the Cultural Revolution, this tradition was not able to take root in Chinese piano education at all levels, in the same way as it happened in the USSR and the post-Soviet countries. Furthermore, Chinese pianists naturally display distinctive performance intonation characteristics, which run counter to the image of the piano as a singing instrument. The elements causing this phenomenon include the Chinese language’s distinct intonation, which combines temporal syncopation and dynamic brokenness, with monosyllabic nature of the language and hieroglyphic writing.

At the same time, Chinese musicians and listeners are particularly responsive to melodic expressiveness which can be explained by pointing to the basic monodic nature of traditional Chinese musical culture. “Singing on the piano” as a symbol of a deep interpretation filled with inner spiritual content is reflected in the work of Chinese performers and in the imagination of their listeners in the image of the piano as, first of all, an instrument for revealing virtuosity, an instrument for delivering exquisite pleasure, which brings it closer to the image of a “salon piano”[40], which was common in 19th-century Europe. Undoubtedly, a primary distinction between 19th-century salon virtuosos and current Chinese pianism appears to be the meticulous adherence to the author’s text, which was not seen a mandatory attribute of romantic performance. However, it should be noted that Chinese pianists’ repertoire includes piano transcriptions[41] of traditional and folk music as well

[39] Ninety percent of classical Chinese is monosyllabic, according to philological studies.

[40] Examining the social and cultural aspects of the image of the piano, particularly that of the "salon piano," Liu Fan believes that this phrase can be used as a metonymic variant of the concept of "salon pianism." To support this claim, he cites the words of renowned 19th-century music critic and musicologist Wilhelm von Lenz, who refers to Friedrich Kalkbrenner as "Salon-Pianoforte Gioconda." (Liu, 2017b, P. 224).

[41] Between the 1950s and the 1970s, transcription was the most popular путку of Chinese piano music.

as revolutionary songs written in the style of "pentatonic romanticism." These transcriptions, which are like virtuoso romantic transcriptions, allow the best Chinese pianists to fully express their desire for performing freedom.[42]

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[42] This is demonstrated, for instance, by Lang Lang's rendition of Sun Yiqiang's "Spring Dance".

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INTERPRETATION OF MUSICAL TOPOS IN W. A. MOZART'S SONATA CYCLES

ALONA BORSHULIAK[1]

SUMMARY. The article represents an important problem of modern musicology and aims to reveal the specifics of the functioning of musical topos in the piano sonatas of W. A. Mozart. The concept of topos is interpreted as a field of abstract ideas and concrete images embodied by certain musical means. It is argued that the model of the functioning of musical topos in the sonata cycles of W. A. Mozart consists of the following main topos: gallant, heroic, pastoral, pathetic, comic, which include lesser, similar modifications. The main role in the sonatas is played by the topos of gallantry, which focuses on communicative forms of secular interchange. Therefore, revealing the semantic depth of the musical topos of Mozart's sonatas will allow us to discover the musical cosmos of the composer's artistic imagery.

Keywords: sonata cycle, topos, semantics, style, principles of thinking, classicism.

Introduction

In our time, there are acute problems related to the study of the uniqueness of the composer's musical language, its semantics and topics. In the process of creative search aimed at revealing the meaning of the work, decoding the ciphers enclosed in it, one can penetrate the depths of the philosophical meaning, without understanding and reproduction of which the formation of an artistic interpretation of the work is impossible. In the field of performing and pedagogical practices, the analysis of semantic structures, their artistic interpretation should be based on the correct decoding of the semantic complexes that lie inside the topos.

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The category of topos gains a new semantic depth in modern musicology, as an indication of the structural-semantic model of the "metasyntactic level" that serves to unfold the idea of the author's language, it allows to reveal important image-psychological, mental-emotional and illustrative-visual musical constants. The relevance of the research is determined by the problem of understanding and artistic interpretation of musical topos in musical art, the contradiction between the need for semantic understanding of the composer's work and the current state of study of this issue. Despite a significant number of scientific works in the field of piano art, in domestic musicology the problem of identifying musical topos in the piano sonatas of W. A. Mozart was insufficiently researched, which explains the relevance and scientific perspective of this work.

The problem of understanding the topos in musicology

In modern musicology, the concept of "topos" is gaining great popularity and increasingly attracts the attention of art critics. Thanks to the category of topos, it is possible to identify repeated or permanent elements that determine the continuity of the tradition as a spiritual integrity, "semantic unity". This category acquires special importance for understanding the meaning of music of the classicism era.

Many researchers interpret the topos in different ways, so it is necessary to look in more detail at the definition of this concept and give answers to the questions related to the structure of the topos, its scope and difference from related concepts.

The term "topos" is voluminous and ambiguous, it has firmly entered the modern space of such sciences as philosophy, psychology, sociology, cultural studies, linguistics, as well as musicology. The definition of topos in different scientific disciplines is quite diverse: "topics", "ideas", "common places", "rhetorical places". According to literary and dictionary definitions, topos comes from the ancient Greek τόπος, which literally means "place", and figuratively – "topic", "argument" and Latin locus communis – "place", "part", "plot".[2] The term topos is introduced by early rhetoricians, in particular Protagoras and Gorgias. It is more thoroughly developed in Aristotle's works "Topic"[3] and "The Art of Rhetoric".[4] Aristotle interpreted the topic at the intersection of rhetoric and dialectics, and topos served as the main tools for finding arguments. In the future, Cicero adopts Aristotle's ideas and applies them in the work "Topica" to judicial eloquence and legal interpretation of certain

[2] Topos. In *Literary encyclopedia*, VC "Akademiya", Kyiv, Vol. 2: M – Ya, 2007, p. 489.
[3] Aristotle. *Topics*. NuVision Publications. 2005.
[4] Aristotle. *The Art of Rhetoric.* William Collins, UK, 2012.

judgments. In the Middle Ages and the Renaissance, philosophers used the topic to conduct religious and scientific debates.

Describing the theory and history of rhetoric as the art of public speaking, scientist Natalia Kolotilova in the “Rhetoric” manual points to a significant number of topos that have accumulated over the long period of existence of the art of oratory. She characterizes topos as well-known frameworks that fit original thoughts, that is, topos are “not speeches and cannot be used instead of speech. These are certain guidelines.”[5]

However, the topics in the art history sense is not equivalent to the topics in the philosophical and rhetorical sense. After all, it is the idea of “common places” that connects art history with a philosophical understanding of the topic. Topics is a system of “common places” that allows you to mark the key coordinates of the artistic world of a separate work or the composer’s entire work; it is a teaching about a set of common places that reveal aspects of the development of any topic. And topos is the area of abstract ideas and concrete images embodied by certain musical means.

The interpretation of music as a “science” and the application of the terminological apparatus of rhetoric to it led to the direct penetration of the specific logical-rhetorical concept of “common places” inherent in the Baroque era. In the 18th century, the topic necessarily intersected with other forms of “general” expression and, above all, with poetics and rhetoric. In the era of classicism, instrumental music not only did not abandon the system of “common places”, but it no longer needed a verbal text to understand the music. Thanks to the topic category, which includes understanding the picture of the world, a person’s place in it, the doctrine of affects, the circle of images and specific musical phenomena – thematism, intonation, genre, tonal semantics, orchestration and texture, one can understand the content of musical works much more deeply and broadly classicism, and particularly the sonatas of W. A. Mozart.

Quite often, one big topos can be multifaceted and have different interpretations. On the one hand, the topos includes several possible similar modifications. On the other hand, it has limits related to semantic perception. A topos is not equal to a genre, and the term “leitmotif” is a much narrower concept of a topos, since a topos may include various leitmotifs, or may not include them at all. The concept of “figurative sphere” looks vaguer and more metaphorical than the short “topos”.

In foreign musicological literature, the terms “topos” and “topic” have become widely used relatively recently. It is necessary to mention the works of Leonard G. Ratner “Classic Music: Expression, Form, and Style”,[6] Robert S. Hutten “Interpreting Musical Gestures, Topics, and Tropes Mozart,

[5] Kolotilova, Natalia. *Rhetoric*. Center for Educational Literature, Kyiv, 2007, p. 30.

[6] Ratner, Leonard G. *Classic music: expression, form, and style*. Schirmer Books, New York, 1980.

Beethoven, Schubert"[7] and others. In Leonard G. Ratner's studies one can notice a confusion that leads to dubious definitions, in particular, the march is a topos, and military music is a style, although it would be more correct to label military music as a topos, and the march is a genre that can function within different styles and topos.

In Ukrainian art history, a similar confusion is observed, when instead of the term "topic" it was customary to use other close terms: "characteristic thematism", "typical inflections", "intonations", "images", "spheres", etc. Some musicologists characterized semantics as a topos and gave a definition of semantics close to a musical topic. However, the semantics of the musical language of classicism should be placed amid the topic, because according to many musicologists, the concept of "common place" is much broader than such concepts as "sign", "meaning", which are the basis of the doctrine of semantics. The concepts of genre and style intersect with the concept of topos. The close connection of the topic with stylistics cannot be doubted, especially in classicism, where the word "style" had multiple meanings. Within each individual period and in particular, classicism, the "pyramid" of genres, styles and topos will be built in its own way for each artist. After all, the topos of Eros occupies an important place in the works of W. A. Mozart, but in Ch. W. Gluck and L. Beethoven it plays a secondary role, inferior to the topos of pathos, fate, sorrow, and heroism. Pastoral and comic topos are characteristic traits of J. Haydn.

The functioning of the main topos in the sonatas of W. A. Mozart

Piano sonatas of the classicism era occupy an important place in the modern performance and music-pedagogical repertoire. However, understanding their author's artistic content and semantic organization is complicated by the gradual loss of the communicative code that connects the author with the performer and the listener. For the performer to come close to the author's idea, it is necessary to adhere to the specified tempo, take into account important semantic details that were laid down by the composer, use the correct articulation, strokes, and also be able to identify the musical topos of Mozart's work.

W. A. Mozart creates sonatas at a time when the piano is gaining great popularity in Western Europe. Ukrainian musicologist Natalia Kashkadamova notes:

"The close, intimate connection of Mozart the performer with the piano was revealed in the purity and maturity of his piano style, in the fullness of his

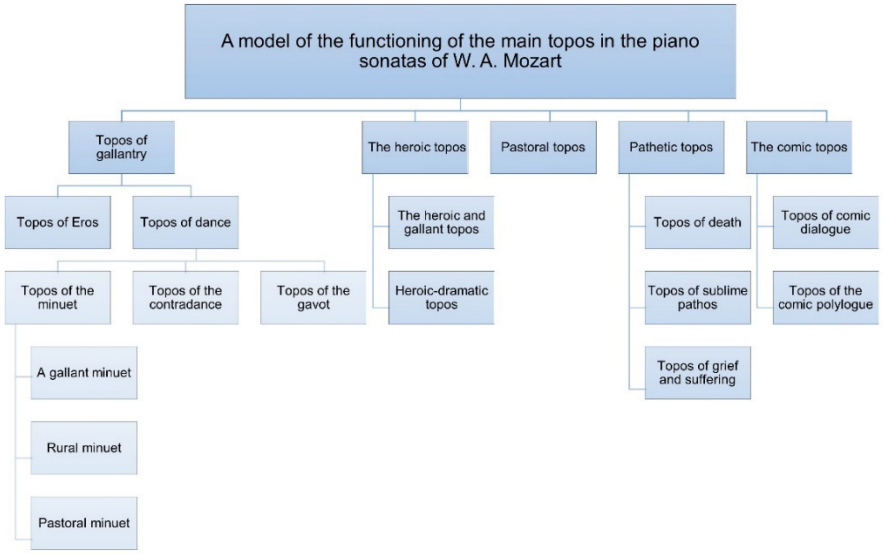
[7] Hatten, Robert S. *Interpreting Musical Gestures, Topics, and Tropes Mozart, Beethoven, Schubert.* Indiana University Press, 2004.

artistic expression. The piano sonata and piano concerto are rightly considered the highest examples of Mozart's sonata and concerto works."[8]

W. A. Mozart embodied in his work most of the figurative spheres of his time: dance, heroics, sensitivity, pastoral, etc. The meaning and content of each topos in the topics of W. A. Mozart's instrumental works changed depending on the formation of the classical semantic invariant of the genre. Artistic components of piano sonatas, expressed with the help of structural-semantic complexes, which include intonation-lexical and compositional-dramatic images, filled with a certain meaning.

The functioning of the main musical topos in the piano sonatas of W. A. Mozart can be presented in the form of a model:

Figure 1



A model of the functioning of the main topos in the piano sonatas of W. A. Mozart

The main meaning in the sonatas belongs to the **topos of gallantry**. This topos is one of those that was most often used in the music of classicism and particularly, in the work of W. A. Mozart, both in early and in late compositions. The topos of gallantry is extremely voluminous. It contains the **topos of Eros** and the **topos of dance**. The gallant topos is based on the model of secular communication, which is expressed in any form of dialogue and monologue,

[8] Kashkadamova, Natalia. *The art of performing music on keyboard and string instruments.* SMT "Aston", Ternopil, 1998, p. 226.

except for acutely conflicting ones. This topos was common in the 18th century with its characteristic lightness and grace, tenderness and sensitivity, naturalness and ease. The main features of the gallant topos in music are: a decisive preference for "free", emphasized homophonic writing, a rejection of baroque polyphony, as well as characteristic harmonic, melodic and textural techniques that are easy to recognize by ear. The harmony is dominated by simple tonalities with clear semantics; there are no distant modulations; typical cadence formulas are used, which seem to symbolize graceful bows, compliments and curtseys. In the texture, homophony is clearly felt, the doubling of the melody in thirds and sixths, the bass stepping in fourths, and extreme registers are often avoided. Melody is based on dance genres that are easily recognizable. Simple sizes and fairly simple rhythmic patterns prevail. Melodics are characterized by an orientation towards vocals, often with rich melismatics that arise from inspiration; second delays – lamento sigh intonations; interruption of the melody with short pauses, musical and rhetorical figures of suspiratio.

W. A. Mozart lived and worked in the rhetorical era, and his musical language relies heavily on the rhetorical word. First of all, these are baroque rhetorical figures, which he uses in his musical lexicon as signs of the previous era. German scholar G. Born in the book "Musical language of Mozart. The key to life and creativity" pathetically exclaims: "Didn't the old music theorists declare absurd, whatever the ideological connection between dying rhetorical music and the work of an innovator so ahead of his time as Mozart?".[9]

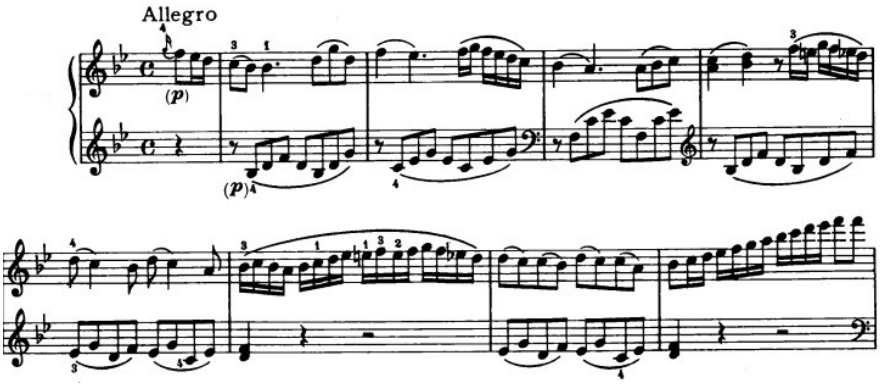
All the external signs and symbols of the gallant topos had a rather deep foundation – the idea of Eros, as the main meaning and the main driving force of existence. This idea absorbed all kinds of sensual and spiritual attraction: passion, love, sympathy, friendly desire, love for God and the World. The topos of Eros was one of the main ones in the entire work of W. A. Mozart. The composer associated the idea of earthly love with the tonality of A major. It is obvious that in most cases Mozart's A major is characterized by a sensual color.

A vivid example of the use of the gallant topos in the work of W. A. Mozart is the Sonata in B major KV 333. The piano sonata was written in 1783. The work consists of three parts, where the composer rises to the highest degree of perfection and seems to break the laws of time in the last part.

The first and second parts are written in sonata form. The topos of gallantry is laid out in the first part. It is stylized in the spirit of elegant figures, mobile, lively, playful. The theme begins with the musical-rhetorical figure catabasis, which ends with lamento intonations. The composer uses melodic figures with delay and "curts", which seem to imitate aristocratic manners:

[9] Born, Gunthard. *Mozart's Musical Language: Key to his Life and Work*. Kindler, Munich, 1985, p. 16.

E.g. 1



W. A. Mozart, Sonata in B major KV 333, I part, m. 1-9.

In the second part of the andante, the musical thought moves freely and deeply. A mournful monologue emerges from the inversion of the opening melody, expressing the depression of the soul, but at the same time one can feel the possibility of consolation. Throughout the second part, there is chromaticism, which sometimes causes a slight sense of dissonance. The third part of the Rondo is similar to the first part. It begins capriciously and proudly and constantly changes its "colors".

The instrumental work of W. A. Mozart is full of **topos of dance**, which allow us to identify the genre features of not only one dance (for example, the topos of a minuet), but also of several – counterdance, gavotte, bourree, rigodon, etc. However, supremacy in the piano sonatas of W. A. Mozart is given to the topos of the minuet, in which various modifications are present.

It should be noted that the role of dance was initially associated with magic and ritual. The spirit of the people's culture, art, gesture was encoded in the dance. In the era of classicism, everyone danced, from monarchs to ordinary Christians. Natalia Zakharchuk points out the absence of a clear boundary between household and stage choreography:

"The peculiarity of the dance culture of the 18th century was that stage dance and domestic ballroom did not differ in any way... Household dances were quite often components of opera-ballet performances, and the dance-lexical material that ballet masters created for performances entered the repertoire of ballrooms."[10]

Despite all the variety of dances of the 18th century, the minuet was considered its hallmark. It was called "the king of dance and the dance of

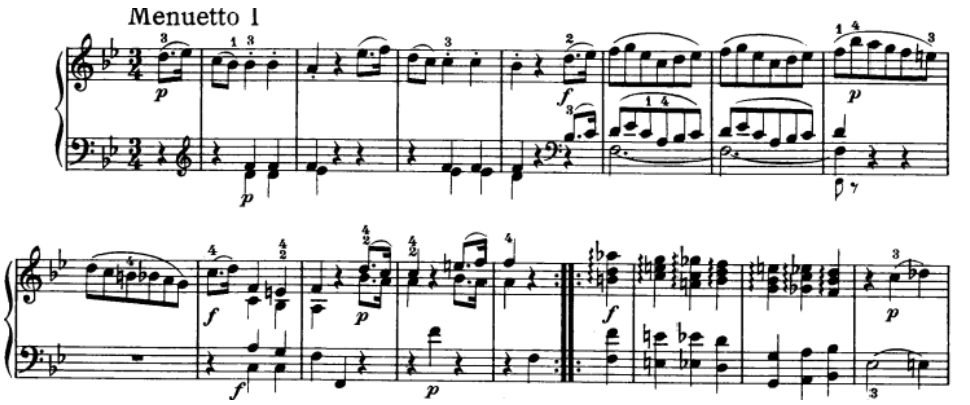
[10] Zakharchuk, Natalia. *Historical and everyday dance.* Vezha-Druk, Lutsk, 2016, p. 21.

kings". The minuet is a dance that had no rivals among other three-part dances, because it could absorb the solemnity of the sarabande and the majestic grace of the chaconne, as well as the graceful mobility of the chime. At the same time, the minuet remained the embodiment of aristocracy.

The topos of the minuet expressed not only the idea of dignity and beauty, but also the harmony of male and female beginnings. The topos of the minuet contained several varieties that differed from each other in their semantics.

Gallant or aristocratic minuet is characterized by a singing melody, which is often duplicated in a third or sixth decorated with melismas; second intonations "sigh"; capricious dotted rhythm. Bright examples of the gallant minuet in the sonata works of W. A. Mozart are: Minuet from Part II of Sonata No. 4 in E flat major KV 282; Part II of Sonata No. 6 in D major KV 284; Theme from the first part of Sonata No. 11 in A major KV 331.

E.g. 2



W. A. Mozart, Sonata in E flat major KV 282, part II, m. 1-16.

The pastoral minuet is close to the gallant, as a rule, it does not have an up-beat and is accompanied by bagpipes (Sonata No. 6 in D major KV 284).

The rural minuet, or the folk minuet, differs sharply from the pastoral one and shows a certain roughness, clumsiness and casual cheerfulness (Minuet from Part II of Sonata No. 4).

W. A. Mozart used minuet-scherzo, ritual minuet in his work, and he is also considered one of the founders of dramatic minuet, which characterizes the image of stability and courage.

The heroic topos occupied an honorable place in classicism. It was based on the ideal image of a hero (valiant man, ruler, warrior). The "heroic tonality" was considered to be E flat major, convenient for most wind instruments. In melodics there are quarto-fifth intonations; tirats, which have retained their rhetorical and emblematic meaning of "lightning and thunder". Melismatics also has a "heroic", valiant meaning and has a virtuoso character; in the melody there are jumps on long intervals, which in turn symbolize determination, sometimes anger and fury. Heroism could be softened by a gallant style of writing.

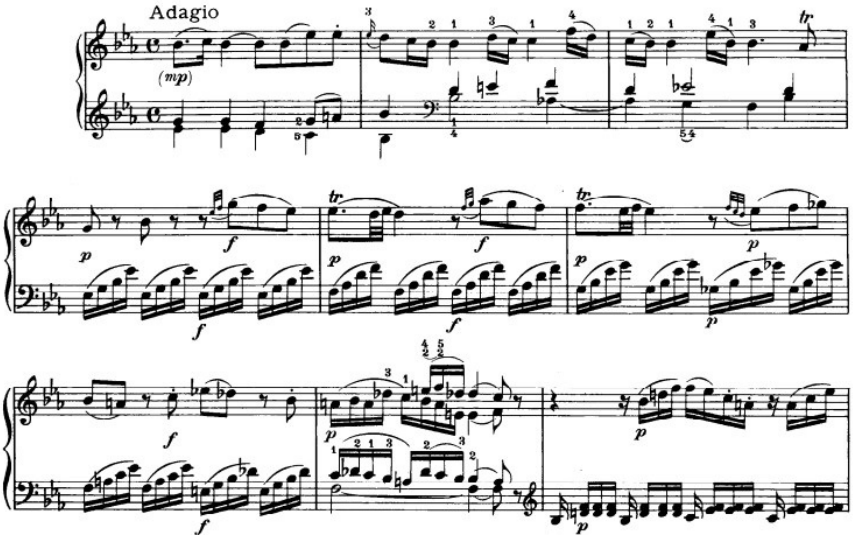
The heroic topos in the work of W. A. Mozart, unlike L. Beethoven, did not occupy a significant importance. The sensitivity that manifested itself in the early work of W. A. Mozart in tender, transparent, melancholic tones gradually leave the "gallant game" and becomes saturated with psychologism and an explosion of new feelings. The heroic topos of Mozart's sonatas can be divided into heroic-gallant and heroic-dramatic.

The semantic structures of the stable intonation complex of the characters – "aristocrats" from the operas of W. A. Mozart, penetrating into the theme of the sonatas, serve as lexical signs of heroes of noble origin. The heroic topos, characterizing opera characters, corresponds to the image of the Lady, conveys her inner strength, nobility of feelings. In an inextricable combination with the lyrical and gallant component of the image of the Lady, the heroic is also expressed in the utterances of the Lady, as the hero of Mozart's piano sonatas. The determination and inner strength of the Lady as the hero of the second movement of Sonata No. 8 in D major KV 311 are conveyed by dotted rhythm formulas, figures of the "heroic gesture" and signal intonations, which are combined with etiquette formulas and ornamentation.

Noble heroics and lyrical gallantry are most vividly manifested in the main theme of the first part of sonata No. 4 KV 282, which is written in the sublime key of E flat major. Already in the first bar of the sonata there are three "heroic" intonations that replace each other – a dotted rhythmic formula, a fourth jump and an ostinate "signal". The content of the following phrases of the Lady, internally strong, courageous and externally tender, graceful, are made up of combinations of graceful "dancing" squats and "heroic gesture" figures (m. 2-3), a graceful trill and a decisive dotted rhythmic formula (m. 3).

The attributions of the dramatic component of the Lady in the work of W. A. Mozart are combined with the intonation and semantic features of the mourning aria: lamento intonations, musical and rhetorical figures saltus duriusculus, catabasis, passus duriusculus, pulsating ostinato in the accompaniment.

E.g. 3

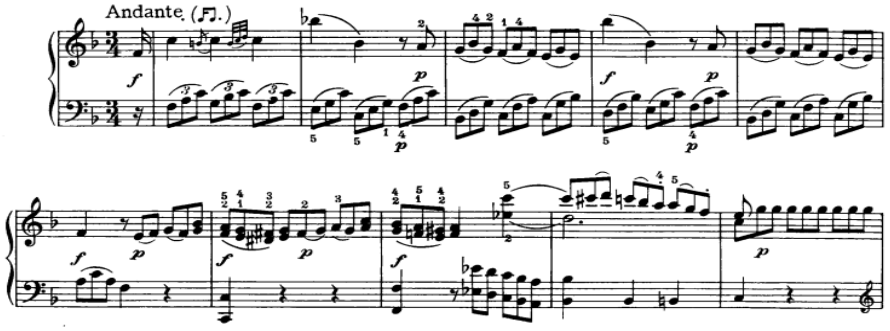


W. A. Mozart, Sonata in E flat major KV 282, I part, m. 1-9.

The pastoral topos was one of the stable ones in the art of classicism. The pastoral topos was based on the traditions of the European philosophical and artistic understanding of the relationship between man and nature. The pastoral topos has its own set of musical figures that have a pictorial meaning. In the work of W. A. Mozart, there are pastoral and natural images, with the use of traditional symbols in them. But unlike other composers who described nature, in W. A. Mozart it is always enlivened by the presence of man. In the piano sonatas, the pastoral image can be traced in the second parts: No. 1 in C major KV 279, No. 2 in F major KV 280, No. 10 in C major KV 330, No. 13 in B major KV 333.

Sonata in C major KV 279, Part II, Andante is written in F major, full of expressive shades. This is a wonderful picture of nature. Soft, pastoral colors in the spirit of “gallant style” can be felt in the music. The form of Part II is the old sonata form without elaboration (the elaboration is replaced by an episode). The theme-melody of the main part consists of chordal sounds of the main functions, very song-like and expressive. Special sophistication is given to it by the triplet accompaniment. The variety of means of musical expressiveness are closely combined with the dramaturgy of the work and are aimed at revealing its figurative content.

E.g. 4



W. A. Mozart, Sonata in C major KV 279, Part II, m. 1-8.

The comic topos in the work of W. A. Mozart, based on the expressive means of opera-buffa, can be felt in the thematic of the sonatas (gracefulness, capriciousness, laughter) that resemble one or another character. In most cases, there are expressive means of joy. Thanks to this bright direction of sound, the sonatas of W. A. Mozart affirm the main idea of his work – cheerfulness, an optimistic view of life.

A wide range of various migrating opera characters is revealed in the plots of piano sonatas, the semantic structure of which conveys the situation of stage dialogues. In the Sonatas of W. A. Mozart, the comic topos can be divided into the topos of comic dialogue and the topos of comic polylogue.

Prototypes of the heroes of the dialogue scenes are revealed in the comic characters of the cunning Rosina and the aging lover Don Polidoro, the socialite couple Count and Countess, as well as the servant Simone and the maid Nineta from the opera “The Feigned Simpleton”. For example, the embodiment of the topos of comic dialogue – the conversation of a comic couple of servants in love is revealed in the texts of the finale of Sonata No. 2, KV 280 (m. 38-67) and the first part of Sonata No. 18 KV 576 (m. 1-16). The comic effect is provided by the combination of intonation vocabulary, typical for characterizing the loose behavior of common people and vocabulary characteristic of representatives of aristocratic circles. The Servant’s lines combine signal intonations, “cavalier salutes and bows” with sharp “exclamations” and impulsive “exclamations”. The Maid’s lines are also based on the paradoxical juxtaposition of “squatting” and lamento intonations with expressive “exclamations” and “quick talk” at a fast pace.

A distinctive feature of the theatricalization of the plots of W. A. Mozart’s piano sonatas is that they often feature buffoonish scenes with the participation of several heroes, which is characteristic of the comic polylogue topos. Conflict polylogues involving the Count, the Countess, as well as the Servant or the

Maid became the most typical for opera buffa. As an example, we can cite the plot organization of the Rondo from Sonata No. 7 KV 309.

The pathetic topos in the 18th century were primarily associated with the philosophical and aesthetic categories of "great" and "sublime", and directly in music with the poetics of the church and theatrical style. Pathetic topos seeks to depict sublime passions, mournful and sad. Johann Friedrich Agricola remarked: "Pathetic, according to the general understanding, is called everything that is full of strong passions."[11] And if elegant gallantry was based on the idea of Eros, then pathos was an intricate complex of worldviews, which included the ideas of Fate, God, Higher Powers, Death, Immortality.

The eternal "theme of death" is one of the most philosophical themes in W. A. Mozart, along with the theme of love, it runs through the composer's entire work. Acceptance of death, lack of fear of it, belief in the immortality of the soul and the afterlife – a better world – all this was combined in the composer with a real love of life for a very young person. The topos of death can be felt not only in the Requiem and instrumental music of W. A. Mozart, but also in opera works, in particular, in the operas "Don Giovanni", "Idomeneo", "The Clemency of Titus" and others.

The topos of death and suffering were expressed with the help of intonation complexes, both individually authored and traditional baroque. Sonata A minor KV 310 became a vivid example of instrumental music expressing the theme of death. In the Sonata, Mozart semantically fills various units of musical language – melodic, harmonic formulas, musical and rhetorical figures, as well as tonality. The difficult thoughts and feelings that overwhelmed the composer during his journey from Germany to France in 1778 are skillfully embodied in the key of A minor, which expresses a keen personal feeling. This tonality is very rarely found in the work of W. A. Mozart, and J. Haydn did not use it at all. German musicologist Hermann Abert labeled this work as Mozart's first tragic sonata.[12]

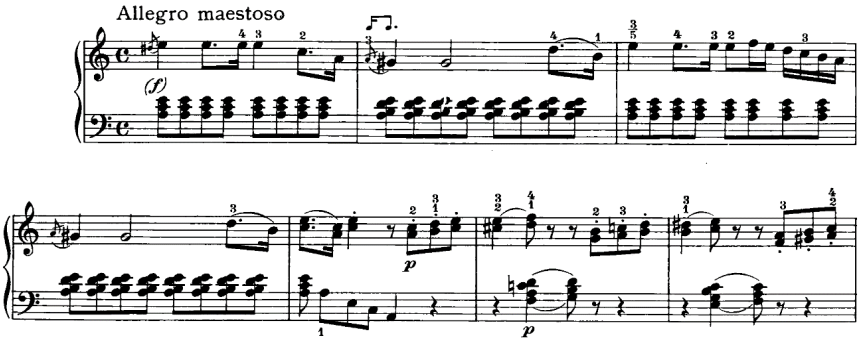
From the very beginning of the sonata, one can feel the topos of death, it is expressed by the juxtaposition of the tonic organ point and the dominant harmony, which form a consonance from two seconds – the idea of dissonance, which is actively progressing in the development. The left-hand part is endowed with another characteristic technique – ostinato, on which a psalmodic prayer figure is superimposed (repetition of the motif at the same pitch), which ends with the "over-theme" of fate (a descending triad)

[11] Tosi, Pier Francesco. Agricola, Johann Friedrich. *Instructions for the art of singing* (1757). Wiesbaden – Leipzig – Paris, 1994, p. 183.

[12] Abert, Hermann. *W. A. Mozart.* Yale University Press, New Haven, 2006. URL: https://archive.org/details/wamozart0000aber/mode/2up (date of access: 3.02.2024).

and a second intonation of lamento.

E.g. 5



W. A. Mozart, Sonata A minor KV 310, I movement, m. 1-7.

And only in the last part, the musical-rhetorical figure of the catabasis is filled with the image of repentance, redemptive suffering, and the downward turns obey the psalmodic intonation. The catabasis figure expresses the “affect of submission”.[13]

Having deepened the tragic figurative sphere of instrumental art and solidified a unique compositional style, in the A minor sonata, W. A. Mozart created a dramatic tense scene, as if he “opened the curtain” over his life.

Conclusions

The topic category in musicology covers a wide semantic field - from world understanding and worldview to the embodiment of musical images by certain musical phenomena – thematism, intonation, genre, tonal semantics, orchestration, texture, etc. During the 17th and early 18th centuries, the musical topic formed melodic turns that set forth expressive methods of gallant, pathetic, sorrowful, heroic, comic and pastoral images in music. Multifaceted large topos could contain much smaller ones and have different interpretations but keep certain boundaries of semantic perception.

The main role in Mozart’s sonatas is played by the topos of gallantry, which focuses on the forms of secular communication. This topos is voluminous and contains smaller, similar modifications: the topos of Eros and the topos of dance. The gallant topos relies on characteristic harmonic, melodic and textural

[13] Dings, Manfred. Small lexicon of musical-rhetorical figures. University of Music, Saar, 2019, p. 18. URL: https://docplayer.org/160678434-Kleines-lexikon-der-musikalisch-rhetorischen-figuren.html (date of access: 25.01.2024).

techniques that are easily recognizable by ear. In sonatas, it is often found in the first parts and, particularly, in the main parts. Topos of dance permeate the entire instrumental work of W. A. Mozart. The supremacy receives the topos of the minuet with various modifications, which are usually used in the second parts of the sonata cycle (Sonatas No. 4 in E flat major KV 282; No. 6 in D major KV 284). The heroic topos in the sonatas should be considered together with the semantic structures of the stable intonation complex of the operatic characters corresponding to the image of the Lady (Sonata No. 8 D major KV 311). The pastoral topos in the sonatas was based on the concept of the relationship between nature and man. It is clearly visible in the second parts of the following sonatas: No. 1 in C major KV 279, No. 2 in F major KV 280, No. 10 in C major KV 330, No. 13 in B major KV 333. The comic topos in the sonatas of W. A. Mozart is revealed thanks to associations with the characters of the opera-buffa. The pathetic topos (death, suffering, the topos of sublime pathos) embodied sublime passions, mournful and sad, which were expressed with the help of individually authored intonation complexes and traditional baroque (sonata A minor KV 310).

Therefore, revealing the semantic depth of the musical topos of Mozart's sonatas will allow us to discover the musical cosmos of the composer's artistic imagery.

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THE EPILOGUE OF THE *MEFISTOFELE* OPERA BY ARRIGO BOITO – SACRED CONNOTATIONS –

ALEXANDRU SUCIU[1], LETIȚIA GOIA[2]

SUMMARY. The intrinsic spirituality of Arrigo Boito's art in the opera *Mefistofele* results from the vibrant expressions of the sacred that directly accompany the tumultuous path of the Faustian quests. The present article highlights the way in which the composer penetrates through music and text into the metaphysical mysteries of the fight between good and evil, in the scene of Faust's salvation – the *Epilogue*. The violent confrontation of the antagonistic forces of the universe takes place when Faust, at the end of his life, manages to free himself from Mefistofele. The musical, literary and scenic means of expression imposed by the composer – being the sole creator of the libretto, music and mise-en-scène – masterfully reproduce this confrontation. The fragment we analyzed emphasizes this by noting at the same time how metaphysical space can be rendered with the help of music. Placed at the end of the opera *Mefistofele*, through the dramatic unfolding rich in sacred symbols, the scene of salvation crowns the series of defining elements with which Boito contributes to the evolution of the Faustian myth.

Keywords: *Mefistofele*, *Epilogue*, Boito, Faust, Sacred.

Driven by the desire for absolute knowledge, Faust pursues the path of human dualism, following his tragic destiny. At the end of this journey, in the final scene of the *Mefistofele* opera by Arrigo Boito – *The Epilogue* – he finds himself in his old laboratory, where he had once signed the pact with the devil. We find him again meditating, but now his tormenting meditation passes

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from slivers of profound memories to scraps of a much-desired picture, an ideal world's image of his own making. Faust discovers fulfillment by dedicating his existence to others, precisely when his journey through a life full of illusions, trials, temptations, hope, and sadness is coming to an end. An end in which he manages to defeat the egocentrism that has guided him up until that moment, letting go of his individualism and seeking, even if only imaginarily, the attainment of humanity's most beautiful desiderate – the building of a perfect world. Despite this world being simply the product of his imagination, Faust now becomes a creator, which is essential for his redemption, in Boito's vision. Faust becomes an autonomous subject who thinks, dreams, creates, liberated from the initial constraints relative to human limitations as well as from those limitations imposed by Mefistofele, because of the pact. Faust succeeds only now to completely break away from Mefistofele's manipulating influence.

Nikolaos Matsoukas, a former professor of Dogmatics at the University of Thessaloniki, points out a fundamental aspect of Satan's modus operandi, namely leading man to the center of his own being up to the moment in which he begins to function according to a *satanic logic*. From his point of view, "the satanic logic represents the egocentric closure of existence, and, consequently, a fissure and a discontinuity in the memory that connects God and beings."[3] Thus, "satanic possession does not only refer to a devil entering a human, but chiefly to the domination of the human by a satanic logic, meaning the tearing apart of all unity and all relations of love, resulting in an egocentric decay."[4] This is the same principle employed by Mefistofele as concerns Faust's life – separating him from all that he loves – until he falls into Mefistofele's devilish trap. However, this fall of man means suffering, while divine love "heals creation and the suffering humanity."[5]

Faust embodies man's journey on earth from the standpoint of a free being, subject to ordeals, capable of making decisions and of confronting their consequences. In a topical article, Theodor Baconski explains the difficulty that we face in making decisions and the great opportunity of having been created free:

"Nothing shackles as much as freedom: it asks you to choose the good, and, no matter how much post-modernity has strived to make the boundaries relative, the evil remains easily detectable: we do not have many excuses. It is detectable following the decalogue, also easy to catch through the analysis of its devastating effects. We live with this evil, manifested in

[3] Nikolaos Matsoukas, *Teologie Dogmatică și Simbolică (Dogmatic and Symbolic Theology)*, volumul IV, Demonologie, București, Editura Bizantină, 2002, p. 150.
[4] *idem*, p. 159.
[5] *idem*, p. 158.

many ways, because it belongs to us, it is the mere outcome of our choices, starting from the ethical and political ones and ending with the axiological ones. It is the dowry that we cannot be separated from, when we define ourselves as unrepeatable beings."[6]

In an equally topical article, Andrei Pleșu reminds us, too, of the freedom with which we have been endowed by the Creator, touching also on the shapes taken by evil in its permanent fight against the good for our souls:

"One of the most beautiful themes pertaining to Christian theology is that of the freedom bestowed by the Creator unto man, so that from his composition (envisioned to reflect the likeness with the Author) an essential attribute would not be missing: the right to choose and to have the initiative. There is no "person" in a full sense without free will, without a decision's autonomy and being responsible for our own decisions. […] Freedom is – we know this from the day-to-day experience of the mundane – a value that is hard to administer. […] Therefore, it is imperiously necessary for the "deviant", false, deceptive good to enter the scene. Meaning evil. Should I then understand that God has consented to evil's existence for the sake of His creature's unbound freedom? Yes, answer the theologians. This is indeed how the emergence of evil on earth is explained. To be free, man must choose freely."[7]

The issue of man's freedom is in fact one of the major themes of Christian theology. In volume IV – *Demonology* – of the University of Thessaloniki treaty on Dogmatic and Symbolic Theology, Nikolaos Matsoukas analyzes the subject in relationship with God – the Creator:

"Freedom, creating together, and working together are the first and greatest gifts that God has offered to rational beings, to people and angels. […] This endowment of man, which could have led him to creative ascension, in other words to the beauty of deification, is re-established after its failure and perversion *into the mystery of redemption*. The liberty corresponding to this dowry of man, even though it has been perverted, always subsists as a free movement. Nonetheless, it needs mending and healing. God never forces man to turn in a coercive manner *towards the mystery of redemption*. This is because every rational being enjoys its own decision-making power in this sense. Besides, solely through this power can man become together creator, God by vocation."[8]

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[6] Teodor Baconski, *Omul moribund (The dying man)*, in *Dilema Veche*, http://dilemaveche.ro/sectiune/din-polul-plus/articol/omul-muribund.

[7] Andrei Pleșu, *O „piatră de poticnire" pe tema libertății (A 'stumbling block' on the theme of freedom)*, in *Dilema Veche*, http://dilemaveche.ro/.

[8] Nikolaos Matsoukas, *op. cit.*, p. 63.

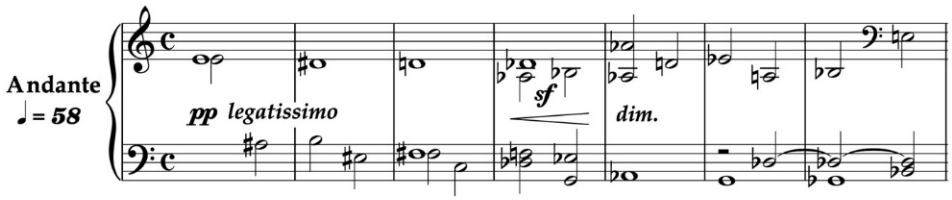
So, man was created free and endowed with the sublime gift of being able to choose the path of redemption. However, it is very important for him to understand that he surrounds himself with what he chooses, and that this will mark his life. We refer once again to the explanation given by Andrei Pleșu in this sense: "Thinking of the angel makes the angel be born in the space of thought, the same as thinking of man makes the man be born in the space of angelic existence. […] You become what you adopt in your train of thought. You identify yourself with what you contemplate."[9] Moreover, when we "reflect upon the angel we illustrate its very essence, our reflection becoming one with the angel's spiritual essence, respectively."[10] What could be more desirable to man than knowing himself encompassed by the divine energy and being guided by the angel's presence? But man was created free, and at the other end, Satan is always tempting by enfolding man's mind in empty promises, because "satanic possession means influencing man's mind and imagination."[11]

Mefistofele, Satan's embodiment in Faust's life, undoubtedly suffers a significant defeat and no longer hides his desperation when he sees that, in a last attempt to reclaim Faust, his insistence remains without an echo. What bothers him even more is the shield that will form around the soul in prayer, the divine shield represented by the angels' chorus. This is the context in which the last part of the opera, that of Faust's redemption, will unfold, redemption now also possible due to the intensity with which he has acted to discover and get to know his identity, provoked by Mefistofele.

The orchestral introduction of this part – a true philosophic discourse expressed in musical language – allows both for ominous premonitions and sad memories, interrupted by dreamlike glimpses now sparking to life, in an extremely dramatic moment in which it looks as if time were pressing down Faust's tired yet hopeful soul. The perfect intervals, namely the fourth, fifth, and octave that build the most important defining moments for the good-evil dialectical extremes of the opera, appear now as altered, increased, or decreased, conveying – along with the brief chromatisms – the full complexity of the lived drama. The music renders a melancholic feeling, being interpreted by the winds section in a succession of contrasts which contain short and very colorful flashes of certain reflections that musically express the unrelenting hallucinations of an inner life in profound transformation.

[9] Andrei Pleșu, *Despre îngeri (On Angels)*, București, Humanitas, 2003, p. 224.
[10] *Ibidem*.
[11] Nikolaos Matsoukas, *op. cit.*, p. 125.

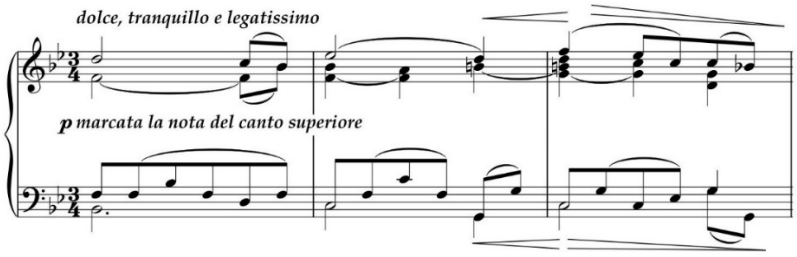
Figure 1[12]



Arrigo Boito, Opera *Mefistofele*, *Epilogo – La morte di Faust,* The Faust-Mefistofele duet, bars. 1-7.

As can be seen in the example above, a polyphony commencing with two intensely chromatic melodic lines, spread out in whole notes and half notes moving at close intervals and then in intervals of diminished fifth, augmented fifth, suggests – also through the tempo *Andante* indication – the sluggish and tired steps, more and more faded, of a hesitant walk. Faust travels over the road of fluctuating and cumbersome memories on which he "now meditates, forehead resting on one hand, seated in his armchair just like in the *Pact* scene, only this time with a visage tormented by thoughts and darkened by a night impossible to chase away with the lamp's morose light. Mefistofele is seated behind him, and his red cloak is symbolically thrown on the armchair."[13] The pure musical motif which has created images worthy of a supranatural miracle in the Faust – Helen duet, from the scene of the *Classic Sabbath*, reappears now in the sound of violins, *legatissimo*, in the *pp* nuance, and recreates the uplifting atmosphere of an unconfessed trust in inspiring beauty.

Figure 2

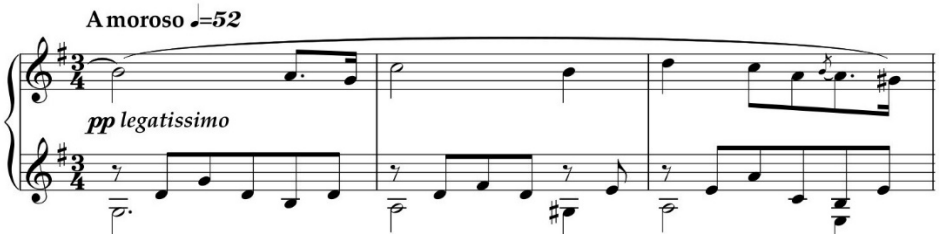


Arrigo Boito, Opera *Mefistofele*, The Faust – Helen duet from the Classic Sabbath (orchestral accompaniment), bars. 24-26.

[12] All musical examples are taken from Arrigo Boito, *Mefistofele*, *Opera in un Prologo e cinque atti da rappresentarsi al R. Teatro della Scala*, Milano, Ricordi.

[13] *Disposizione scenica per l'opera Mefistofele di Arrigo Boito (Stage arrangement for the opera Mefistofele by Arrigo Boito)*, Editura Ricordi, p. 73.

Figure 3



Arrigo Boito, Opera *Mefistofele*, *Epilogo – La morte di Faust,* The orchestral introduction of The Faust-Mefistofele duet, The *Amoroso* part, bars. 1-3.

The vital impulse of this thought also pierces through the melodic line of Faust's vocal part from his duet with Mefistofele, which follows this cutting instrumental presentation and paints the beginning of a beautiful dream in the depths of the human soul. *O, rimenbranza!*[14], exclaims Faust, rising from the chair as if lured by an ecstatic vision. In this instance, Mefistofele sits unseen behind the armchair in which Faust spends the last moments of his existence, attentively and impatiently observing his prey. With a sinister voice, still focusing on Faust, Mefistofele launches the same insistent call addressed to him when Mefistofele had led him into the Sabbath's infernal world, only this time Mefistofele's call is one towards eternal death:

Cammina, cammina, superbo pensier.
(La morte e vicina, cammina, cammina, superbo pensiero)[15]

"In *The Epilogue* comes back the same demon that had appeared in *The Prologue* as well, only now more somber, more deadly, ever sinister, and livider than in all the other parts of the opera, convulsively trembling due to being consumed by envy, because he feels that he will lose the bet. And so it will be."[16] Therefore, mockery and irony are violent in Mefistofele's text and music, and the melodic passages of some descending scales from his vocal part resemble trodden paths onto which he wishes to steer Faust towards hell.

Instead, old Faust, his face pale and wrinkled, meditates gravely and calmly, while the melodic line accompanying his thoughts is like an echo of his conscience's aspirations and inscrutable questions. All throughout their short duet, as opposed to Mefistofele, Faust permanently aims his chant towards the skies, the melodic line of each intervention ascending.

[14] Oh, remembrance! (it.).
[15] Walk, walk, proud thought. (Death is near, walk, walk, proud thought) (it.).
[16] *Disposizione scenica per l'opera Mefistofele di Arrigo Boito (Stage arrangement for the opera Mefistofele by Arrigo Boito)*, Editura Ricordi, p. 38.

Ogni mortal mister gustai, Il Real, l'Ideale,
Mai Il Real fu dolore, E l'Ideal fu sogno...[17]

It may seem like these thoughts are ill-suited to Faust, the one who has agreed to sell his soul to the devil to obtain what surpasses human powers. However, now he is no longer the same as before but profoundly transformed because he presently feels that only the will to act independently and sovereignly can bring him fulfillment. Constantino Maeder argues that just when Faust manages to rebel against Mefistofele he becomes an autonomous subject who creates his own world. Even though this world exists only in his imagination, evolving from *soggetto voluto*[18] to *soggetto che crea*[19], autonomy and success are so important that they are rewarded with redemption[20]. He "understands now that if Reality is pain, the Ideal – the Ideal in its pure submission to the *self* – is nothing but a dream. The knot in his soul unties itself, the intellect becomes bright will; and that longing for life… restores its humanity in the highest sense of the word. In a universal vision of the infinite torment, he views himself and man *sub specie aeternitatis*, with the sole purpose of perfecting – which is a sacred purpose in its infinite intangibility – the deepest human and divine essence of the *self*.[21] He tends to vanquish any selfish trace from his soul, renewing within himself the source of universal life, finding again the road to freedom and to the desire of winning, expressing all these truths in the song of redemption.

In the ensuing aria, Faust presents his dream to us, dream that becomes a reality through the power of artistic imagination, the language of the verses suggesting the ideal, enigmatic world so commonly encountered in the poetry of the *Scapigliatura* movement.

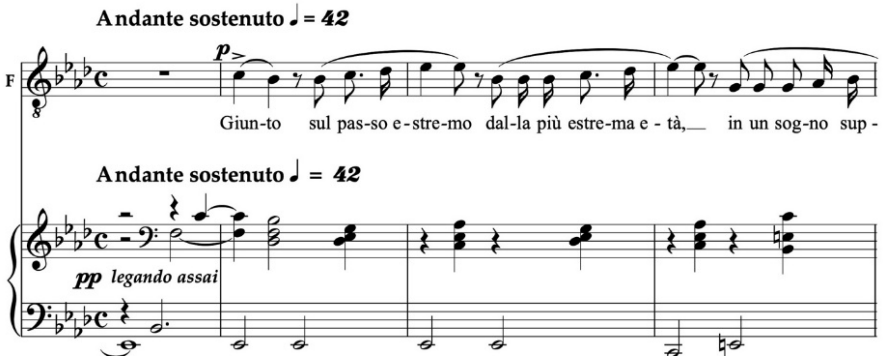
A chant emerged from the deep-seated emotion of a noble soul, at first tender, pierced by the sadness of life's last seconds, it lights up at the same time with the bliss of the moment in which Faust glimpses the picture of his dreams. Faust is the king of a tranquil world, of a nation that rules over an infinite realm enjoying wise laws, and this is expressed with warmth and dignity. The aria composed in A flat major, 4/4, *Andante sostenuto* tempo, is supported by an almost imperceptible, rarefied orchestral accompaniment, to put into relief the intimate expression of the *melos*. Those pauses interrupting the string of

[17] Every mortal mystery I tasted, The Real, the Ideal, Never was the Real without pain, And the Ideal was but a dream... (it.).
[18] The desired subject (it.).
[19] The creatig Subject (it.).
[20] Constantino Maeder, *Il Real fu dolore e l'Ideal sogno (The real was pain and the ideal dream)*, Franco Cesati Editore, Firenze, 2002, p. 48.
[21] Antonio Borriello, *Mito poesia e musica nel Mefistofele di Arrigo Boito (Myth, poetry, and music in Arrigo Boito's Mefistofele)*, Napoli, A. Guida Editore, 1950, p. 336.

ideas reveal this tragic hero's strength of soul, he who, already with one side of his being in the world beyond, soars right at this very time towards reliving the miracle of youth.

In the next example, we can notice a series of musical elements such as the *andante sostenuto* tempo, the diminished sound intensity, the melodic line, and the *legando assai* accompaniment which suggest the disposition of the character – his calm, self-trust, self-reconciliation – but also a new articulation of the good-evil dualism, manifested through the dissonant overlap of fifths from the two chords present in the orchestral introduction. It is the measure that bridges Faust's memories up to this point and that point in which he becomes aware of the major change he is traversing, the dark side and the luminous side of his life, respectively.

Figure 4



Arrigo Boito, Opera *Mefistofele*, *Epilogo – La morte di Faust,*
Faust's Aria "Giunto sul passo estremo", bars. 1-4.

His chant gradually becomes more and more penetrating, and once Faust truly sees the view of his creation – plains, houses, thousands upon thousands of people – the shiver of emotion that arises within him amplifies the intensity of his voice, instilling a beneficial force which encapsulates his whole being, to then melt in the wave of gentleness caused by his ultimate desire: for this dream to endure across centuries under the holy guise of poetry.

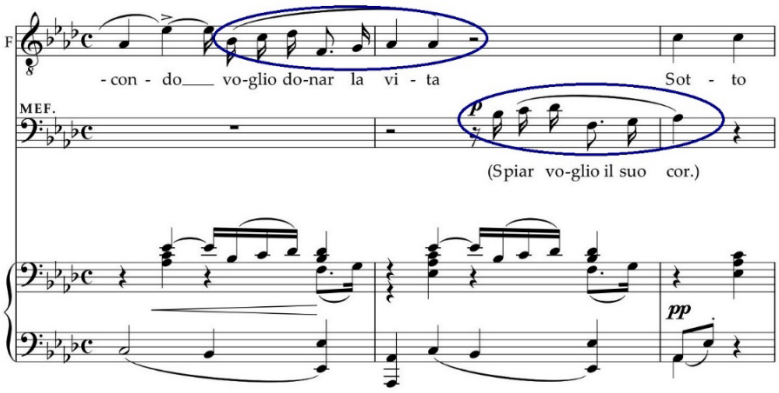
Voglio che questo sogno
Sia la santa poesia
E l'ultimo bisognio
Dell'esistenza mia[22]

[22] I want this dream/ To be the sacred poetry/ And the final longing/ Of my existence (it.).

On these verses, the musical background from the beginning of the aria returns just as gentle and with the accompaniment still unfolding in the *dolce e tranquillo* sonority, simply adding to the *teneramente* vocal part – the tenderness associated with the strong feelings and the aesthetic creed held by the composer with respect to the poetic genre.

Faust's transformation is being watched by Mefistofele with heightened preoccupation, and his short interventions are at first statements spelled in silence, *aparté*, showing that he understands how close to the danger of losing the bet he is. Interesting to notice is the fact that this time the demon is the one who picks up the melodic line from Faust, not the other way around like until now, a sign that he is the dominated one instead of just the ignored one, as is visible in the example beneath:

Figure 5



Arrigo Boito, Opera *Mefistofele*, *Epilogo – La morte di Faust,* Faust's Aria "Giunto sul passo estremo", bars. 13-15.

The radiant and pure palette of vibrant images that now live in Faust's inner vision can be found in the dense lyricism of the ascending melodic line, *legato, crescendo*, up to *con forza*, supported by the harmonies of the A flat Major tonality. In *Disposizione scenica*, the composer asks the performer to exaltingly exclaim the last words of the description that Faust makes to his creation, when the melody rises towards the acute "Faust's vision being explicitly 'holy', and the doctor's last wish not being owed to *hybris* but to the love for man and God."[23]

The duet that follows Faust's aria displays the two at the start of their terrible, final fight. Faust lives ever more plenary his newfound truth, affirming

[23] Virginia di Martino, *Tra cielo e inferno. Arrigo Boito e il mito di Faust (Between Heaven and Hell: Arrigo Boito and the myth of Faust)*, Edizioni ETS, Pisa 2016, p. 125.

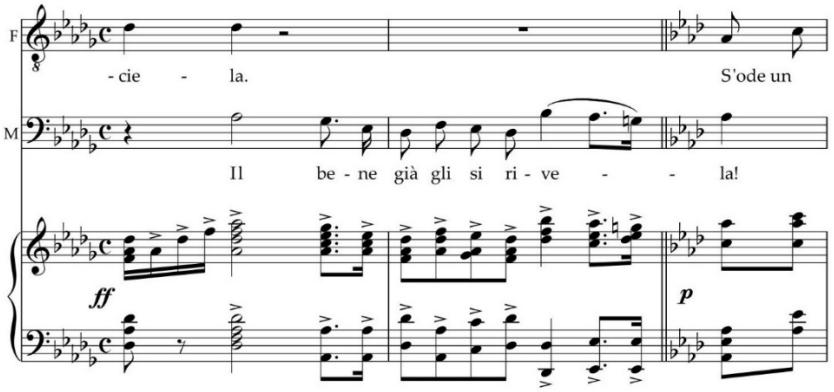
it with authority, “creating this world through sheer will and strength of spirit. He becomes *artifex*, namely a demiurge-artist, while the caption – *Faust estaticamente* – ignites the ecstatic visionary aspect.”[24]

Ecco... la nuova turba
Al guardo mio si svela!
Ecco... il colle s’inurba
E il popolo s’inciela[25]

The emotional distress that envelopes Faust when he declaims the recalled verses is musically alluded to through the refreshing of the tempo – *un poco più mosso* – simultaneous with the abrupt change of tone – *(A flat Major – A Major)*. This modulation brings shininess, so that the unfolding of the vocal part and the accompaniment with simple harmonies throw a clear light on the picture described by Faust.

Mefistofele is annoyed by the ray that illuminates Good, revealing it, hindering his ability to defend his darkness from the divine flame now burning in Faust’s soul. The prospect of losing the bet humiliates him, even more so because he feels superior and is convinced that all people are vulnerable and easy to conquer. Thus, the hard tried devilish conceit makes Mefistofele’s replies be spoken staunchly and spitefully, in *ff*, this bursting being supported by the accentuated attack of each sound coming from the orchestral accompaniment, as can be seen in the next example:

Figure 6

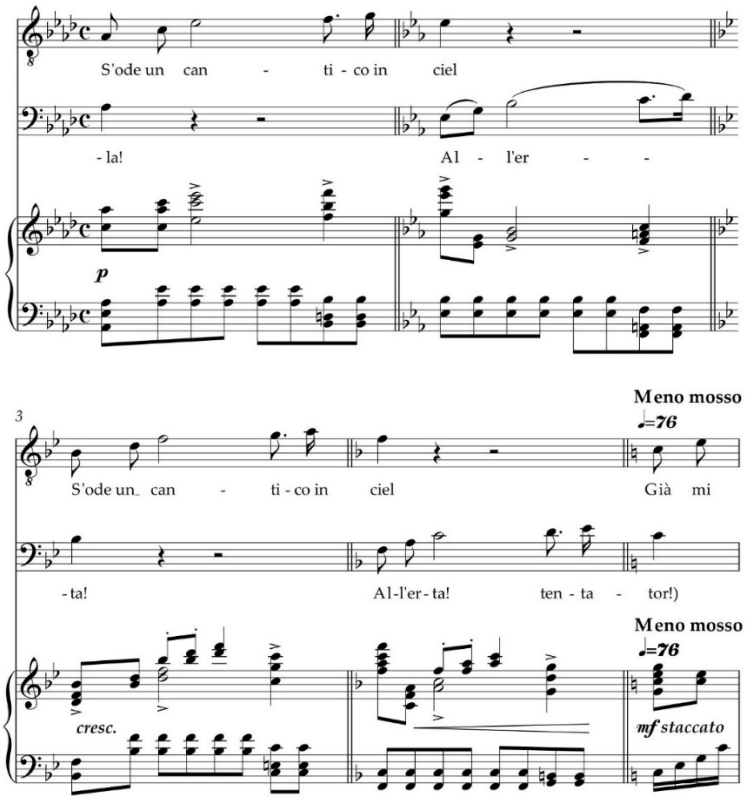


Arrigo Boito, Opera *Mefistofele*, *Epilogo – La morte di Faust,*
The Faust-Mefistofele duet, bars. 7-9.

[24] Constantino Maeder, *Il Real fu dolore e l’Ideal sogno (The real was pain and the ideal dream.)*, Franco Cesati Editore, Firenze, 2002, p. 48.
[25] Behold... the new crowd Reveals itself to my gaze! Behold... the hill becomes agitated And the people gather (it.).

The aggressiveness that characterizes someone when in peril is manifesting more and more unbounded in the obsessive and violent repetition of the warning *„All'erta!"*[26], Mefistofele adding to each intervention an ever-bigger determination, both in the vocal line and in the speed of the movements likened by Boito to those of one of the most feared felines – the panther. As depicted in the following example, Mefistofele's musical replies initially pick up Faust's melodic line, essentially changing the character of his interpretation, in a duet in which Faust is addressing Heaven, and Mefistofele is addressing Hell, at the point when the fight transcends into the Universe.

Figure 6



Arrigo Boito, Opera *Mefistofele*, *Epilogo – La morte di Faust,* The Faust-Mefistofele duet, bars. 9-13.

[26] On the alert! (it.).

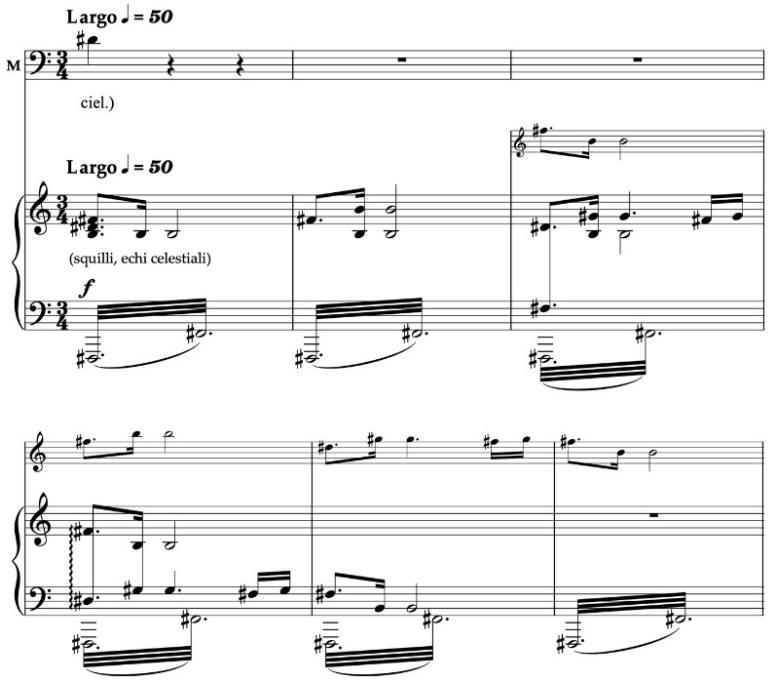
(All'erta! All'erta!
È la battaglia incerta
fra Satana ed il ciel.)[27]

As is noticeable, in the verses above Mefistofele calls to battle the forces of Evil, and in his desperate clenching he reiterates fragments pertaining to the musical theme of the first demonic apparition in *The Prologue*, backed by the specters that violently raise the orchestral sonority together with the vocal part, similar to the unleashing of an immensely harmful wave. Spectacularly, he is confronted with the divine theme, that of the seven trumpets from *The Orchestral Prelude*, rustling gloriously and warmly, pulverizing into the void the gigantic satanic breath. It is like an answer to uncontestable instigation, an answer that breaks through the Cosmos with an infinite and protective love. The celestial motif overlapping Mefistofele's last word, simultaneous with the distant modulation *G Major – B Major*, surprises and strongly affects due to the absolute contrast of the artistic and musical ideas representing the two cohabitating forces, capitalizing here, aesthetically speaking, on another form of musical dualism. The incessant conflict between the two forces characterizing life on earth deeply intensifies the moment that the soul powerfully vibrates hoping for a victory of the Good.

Next is a brief moment of divine grace in the proximity of the great storm, in which the *Largo* tempo quietens the atmosphere, and the color of the glowing timbers brightens it, providing an opening for an optimistic, consoling perspective. The sonority diminishes the disquieting intensity, becoming tender, the melodic line seemingly re-entering the miraculous world of heaven, while the canon overtaking the theme and creating a polyphony on the upper octave, in an overlap of orchestral planes, makes the sounds fill the sonorous space just like the stars illuminate the firmament on clear nights.

[27] (On the alert! On the alert!/ It's the uncertain battle/ between Satan and heaven) (it.).

Figure 7

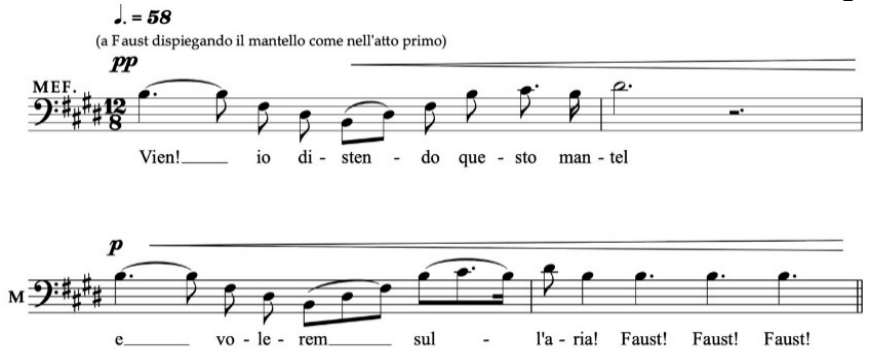


Arrigo Boito, Opera *Mefistofele*, *Epilogo – La morte di Faust,*
The Faust-Mefistofele duet, bars. 21-26.

Upon hearing the divine music, the dumbfounded devil is petrified for a minute, then looks up furiously and, terrified, he tries to escape as soon as possible from the area invaded by the trumpets' sounds, at the same time searching for the magic cloak he had once used to tempt Faust into his painful journey. He tries even now to reclaim him, stretching the cloak in front of him in a provoking fashion, but he notices that Faust remains unmoved, contemplating the sky with transfixed features. We recognize in the melodic line the musical motif of Faust's flight in the mephistophelic embrace from the end of *The Pact*, motif which we could call that of "the magic cloak". This now appears lesser, more nervous and uncertain, in comparison to his triumphant exposition from the beginning of the adventure, when the pair took to the skies wrapped up in the same cloak.

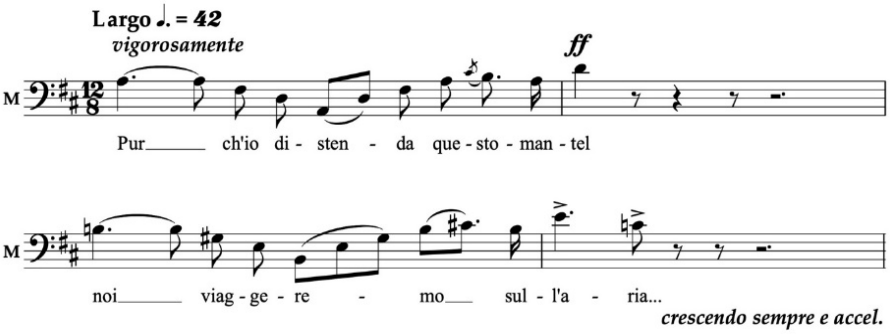
The first example portrays Mefistofele's line from *The Epilogue*, whereas the second example portrays his line from the scene of *The Pact*:

Figure 8



Arrigo Boito, Opera *Mefistofele*, *Epilogo – La morte di Faust,* The Faust-Mefistofele duet to which the choir of heavenly voices is added, bars. 1-4.

Figure 9



Arrigo Boito, Opera *Mefistofele*, The First Act, *La Domenica di Pasqua*, The Pact of Faust, The Mefistofele-Faust duet, bars. 47-50.

Devastated by the indifference with which he is met, he starts to call out his name with all the might. In this repetition, panic transforms the call in a commanding howl having as an acoustic support the dark and cold orchestral *tremolo*, which for four bars rustles on the sounds of the Dominant seventh chord of the *E Major* tonality, as a sign of conflict. Faust does not answer this time either, remaining unwavering, invoking celestial power the moment in which the marvelous caress of the sacred chant joins his vision.

The choir of heavenly voices exclaim, so as to show communion with Faust's soul, the sympathetic interjection *Ah!*, solemn, affectionate, and pious. Again, the two forces collide, the sublime universal embrace that Faust revels in coinciding with the desperate mephistophelic urge not to give up on supremacy, transposed into the insistence of the violent call: *Faust! Faust! Faust!*.

The expanded breath of the melody which had made itself heard in greeting the *Mystic Chorus*, in *The Prologue*, once again lifts us up to spiritual peaks, the sacred chant arriving now as a comfort, as an invitation into the world of love and forgiveness.

Ave, Signor,
Signor degli angeli,
Dei santi, delle sfere erranti[28]

This music impregnates the atmosphere with divine spirit, which is why an exasperated Mefistofele quickly launches another assault, enticing Faust with the song and the deceiving beauty of the sirens he conjures, for a short while, in the alcove, bathed in a warm light. He lures him once more with the earthly vices, drawing his attention with those voices that are so melodious and captivating, obstinately seeking again to damn him through the sins of the flesh. This moment is particularly noteworthy, because when Mefistofele praises the seductive power of the sea maidens' song, *Odi il canto d'amor! Che un dì beò il tuo cor*[29], referring to the fatal chant of the sirens, what can be heard is the heavenly psalm that raises Faust's soul into a world of paradise.

But Faust remains under the spell of the divine choir, liberates himself from Mefistofele, sees him no more, hears him no more, nor perceives the apparition of the sirens, blending his chant with that of the celestial forces and ecstatically declaiming, on the backdrop of the high and unleashed sounds of the entire sonorous universe, the miraculous words: *Arrestati sei bello!*[30].

Discouraged, Mefistofele helplessly releases the cloak from his hands, and when he sees Faust living in complete joy his communion with the divinity, he throws himself in anger at him, repeating the words and music with which he had managed to separate him from Margherita in the romantic Sabbath: *Torci il guardo!*[31]. Nonetheless, Faust continues unimpeded on his path towards eternity, and hopefully taking the Gospel into his hands, begins to pray fervently,

[28] Hail, Lord, / Lord of the angels, / Of the saints, of the wandering spheres (it.).
[29] Listen to the song of love! / That once blessed your heart. (it.).
[30] Stop, you're beautiful! (it.).
[31] Turn your gaze! (it.).

being transfixed by the divine vision which has come up in the background[32]. In the passionate melodies of the celestial choruses, he "kneels and, in a supranatural ecstasy, dies drowning in the happiness and glory of the angels, but not before saying to the moment: *SANTO ATTIMO FUGGENTE, ARRESTATI, SEI BELLO! A me l'eternità!*"[33].

The ending of the opera is triumphant, the composer demanding, from the moment of the heavenly vision's apparition, that the choruses, the orchestra, and the performers execute a *crescendo gradatamente sino alla massima sonorità della fine*, with an *fffff* sonority in the high weave of the voices and orchestra, joined in the last bars, *con tutta forza*, by the divinity's theme, that of the seven trumpets which initially had indecisively pierced through cosmic nebula, and which now, complete, is solemnly celebrating its purpose. Faust is saved when he discovers his own imagination, the only one that allows free creativity, being imbued by the divine grace with which man has been endowed in the moment of his creation.

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Ricordi, *Disposizione scenica per l'opera Mefistofele di Arrigo Boito*, Ed. Ricordi.

[32] As Boito himself explains in the Stage Directions, the painted canvas representing the nebula, at this moment '... rises and reveals the heavenly vision, illuminated by a vivid azure electric light'.. *Disposizione scenica per l'opera Mefistofele di Arrigo Boito (Stage arrangement for the opera Mefistofele by Arrigo Boito)*, Editura Ricordi, p. 77.

[33] Sacred fleeting moment, stop, you're beautiful! To me, eternity! (*Disposizione scenica per l'opera Mefistofele di Arrigo Boito*, Editura Ricordi, p. 2.).

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AN ANALYSIS OF F. CHOPİN'S MUSİC LANGUAGE İN TERMS OF MELODY, HARMONY AND RHYTHM

LEVENT ÜNLÜ[1], AYŞEGÜL DİNÇ[2]

SUMMARY. Frédéric Chopin (1810-1849), one of the composers who reflected and created the spirit of the 'Romantic Period,' characterized by increased diversity in style, form, and expression, and the expansion of piano literature, crafted the musical texture in his pieces with a highly personal style, incorporating his unique harmony, flexible formal design, original use of expressive tools, and a free performance technique that didn't adhere to rigid patterns in rhythm and tempo. Chopin's distinctive style is particularly visible in the forms he chose for piano music. The flexible forms of his time allowed the composer to create a characteristic style by freely utilizing musical materials. Especially, forms like nocturnes, fantaisies-impromptus, and waltzes, which leave an impression of improvisation, small-scale, and rule-free structures, provided a clear space for the composer's expressive tools. Indeed, it is possible to identify Chopin's musical language, especially through his small-scale pieces. The purpose of this research is to analyze the melody construction, harmony, and rhythms of Frédéric Chopin (1810-1849), focusing on selected pieces to provide an interpretation of his musical language based on similarities found in these pieces. Samples from Chopin's literature, including Op. 27 No. 1, Op. 9 No. 2 and No. 20 Nocturnes, Op. 64 No. 2 Waltz, and Op. 66 Fantaisie-Impromptu, were taken for the study. The research employed a case study design within qualitative research methods, and the obtained data was described descriptively. In conclusion, it was found that Chopin's harmony encompasses a wide range from simple chord progressions to complex chords. He created simple yet bel canto melodies inspired by the 'Italian Opera' embellishments and used rhythms that prioritize the clarity of melody rather than a polyrhythmic approach. This study is believed to contribute to listening and playing practices due to its exploration of the musical materials in the Turkish literature related to Chopin.

Keywords: F. Chopin, melody, rhythm, harmony, music language.

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Introduction

Frédéric François Chopin (1810-1849) is a composer associated with the Romantic Period, which emphasizes individuality in genre, expression, harmony, and melody. The "Romantic Period" cannot be characterized by a single style or form; it encompasses a broad creative domain. The development of individuality led to diversification in genre and form in European music, pushing the boundaries of harmony and elevating the importance of expression like never before. The piano repertoire expanded significantly during this period. In the Romantic era, themes are not symmetrical like in the classical period; they can expand and melodies can be fragmented. Harmonically, there is a focus on transitions between keys, chromaticism, and challenging classical rules. Genre and form can also change according to the composer's unique vision. Duncan[3] suggests that Chopin's distinctive understanding of Romanticism is evident in his harmonic progressions and flexible modulation techniques, which he labels as "Chopinesque." He states that Chopin's harmonies directly appeal to the senses, and the modulations and transpositions in his music create a kaleidoscope effect. Chopin's unique character in his music also reflects the broader understanding of Romanticism: flexible and extended phrasing, richness in nuances, emphasis on personal inspiration through rubato, interest in small forms, and a non-conformist approach to harmony, disregarding strict rules[4].

Smith[5] finds Chopin's style so inspiring that he believes his harmonies have influenced the French impressionists, shaping the tonalities he created in his music, the soft edges in his approach to form, and the seamless transitions. Gide[6] highlights the complexity of Chopin's harmonic understanding as an important element in his piano writing and emphasizes the need for sensitivity in performance to convey the tonal changes. Mullen[7] notes that Chopin's creative power was concentrated almost entirely on the piano, resulting in a wide range of effects and tonal richness in his piano music. These innovative procedures employed by Chopin determine the preferred genres and are reflected in those genres.

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3 Duncan, Carolyn. *Aesthetic Elements in the Music of Chopin.* University of Wyoming, 1985.

4 Eral, Nurlu. "Schumann ve Chopin Piano Eserlerinin Yapısı ve Yorumu Yönünden Karşılaştırmalı Incelenmesi." *Fen Bilimleri Enstitüsü*, Master Thesis, Marmara Üniversitesi, 1989. https://tez.yok.gov.tr/UlusalTezMerkezi/tezSorguSonucYeni.jsp.

5 Smith, Gabriella. "Frederic Chopin: More Than a Polish Man." https://gabriellaksmith.com/wp-content/uploads/2020/04/Term-Paper-for-Late-Romantic-and-20th-Century-Lit-2.pdf.

6 Gide, André. *Chopin Üzerine Notlar.* Can yayınları, 2010. 4.

7 Mullen, Alexandra. "In Search of Chopin." *The Hudson Review*, vol. 56, no. 4, 2004, pp. 695-702, doi:https://doi.org/10.2307/3852970.

Mazel states that Chopin developed independent music forms by combining his unique combinations of melody and harmony with the freedom to break away from established patterns of rhythm and tempo[8]. Among the independent forms used by Chopin in his piano music are Nocturnes, Fantaisie-Impromptus, and Waltzes, which facilitate the composer's focus on musical material due to their small scale and improvisational style. Lotz describes these genres as "formally unbound" types[9].

Kamien characterizes the Nocturne as a slow, lyrical, and intimate genre for the piano, where the emphasis lies on the melody. He suggests that Chopin imbued the genre, originally developed by John Field (1782-1837), with a melancholic atmosphere[10]. Eral[11] identifies the melancholic atmosphere in these compositions as being achieved through expressive melodies, sonority characteristics, and particularly through rubatos. Chopin refers to these miniature genres as "songs of the night" and "piano bel canto." In his Nocturnes, he creates a vocal quality with ornate, rich, bel canto melodic lines that move over simple and broken chords, reflecting his admiration for Italian opera, particularly Vincenzo Bellini (1801-1835). Indeed, in terms of form, many Nocturnes bear resemblance to the "Da capo aria." Contrasts between sections are often present, creating a dramatic effect and action. For example, the Op. 9 No. 2, examined in this study, can be considered a symbol of Chopin's ornate "cantabile" style[12]. Another genre where improvisational style takes precedence over form is the Impromptus. Etymologically meaning "in a spontaneous manner," the Impromptu is a simple form based on the ABA structure. According to Gavety, the mastery in this genre lies not in the form but in the musical material itself[13]. The outer sections of the ABA and coda-based structure feature winding melodies and a constant rising motion, while the middle section contains a lyrical song. The main focus is on the theme and its development. In fact, during Chopin's time, there were improvisational

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[8] Aliyeva, Mehriban. "Frederic Chopin'in Minyatürlerinde Mazurkalar." The Journal of Academic Social Science, vol. 9, no. 123, 2021, pp. 206-224, doi: https://doi.org/10.29228/ASOS.54206.

[9] Elivar, Emre. "Chopin'in Piyano Sonatları." *Etnomüzikoloji Dergisi*, vol. 3, no. 1, 2020, pp. 105-125, https://dergipark.org.tr/en/download/article-file/1208142.

[10] Collier, Kaitlyn. "Chopin's Musical Elements." Masters Theses, 2020. https://digitalcommons.liberty.edu/masters/676.

[11] Eral, Nurlu. "Schumann Ve Chopin Piano Eserlerinin Yapısı Ve Yorumu Yönünden Karşılaştırmalı Incelenmesi." *Fen Bilimleri Enstitüsü*, vol. Master Thesis, Marmara Üniversitesi, 1989. https://tez.yok.gov.tr/UlusalTezMerkezi/tezSorguSonucYeni.jsp.

[12] Bielecki, Artur. "Nocturnes." https://chopin.nifc.pl/en/chopin/gatunki/11_nokturny. Accessed (01.01. 2024, 16 o'clock).

[13] Eral, Nurlu. "Schumann Ve Chopin Piano Eserlerinin Yapısı Ve Yorumu Yönünden Karşılaştırmalı Incelenmesi." *Fen Bilimleri Enstitüsü*, vol. Master Thesis, Marmara Üniversitesi, 1989. https://tez.yok.gov.tr/UlusalTezMerkezi/tezSorguSonucYeni.jsp.

compositions created in a "in prompt" or "immediately improvisational" style, based on popular themes from operas. In Chopin's case, the Impromptus are seen as slightly longer than the Nocturnes, but shorter than the Ballades and Scherzos, and are described as musical landscapes[14]. Like the Nocturnes, traces of Italian opera can be observed in Chopin's Impromptus. In Op. 66 Fantaisie-Impromptu, Pamir[15] recognizes ornamentation reminiscent of Gioacchino Rossini's (1792-1868) vocal embellishments. In the same piece, Huneker[16] points to the influence of Bellini due to the accompanying rhythmic challenges of intricate phrases.

Chopin's waltzes hold a significant place in terms of the synthesis of popular music and art music. Samson argues that Chopin blurs the lines between popular genres[17]. According to Samson, Chopin's success lies in enriching traditions, improving the traditions of popular piano music, and imbuing it with new content. In this way, he achieves a unique synthesis of the public and private domains, and the popular and the meaningful[18]. With this synthesis, waltzes are now available as salon music rather than solely for dancing[19]. Similar to other genres, Chopin reflects the combination of improvisation with folk melodies in his waltzes[20]. For our study, the following compositions have been selected from the aforementioned genres: Op. 27 No. 1, No. 20, Op. 9 No. 2 Nocturnes; Op. 64 No. 2 waltz, and Op. 66 Fantaisie-Impromptu.

The purpose of the study is to contribute to the Turkish literature on Chopin and to uncover the musical elements in his compositions for performers and listeners. As mentioned by Sayın, "in order to perform a musical piece well, it is crucial to analyze not only the composer's era, geography, influences, and musical language but also the technical, formal, and musical aspects of the piece"[21].

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[14] Bielecki, Artur. "Impromptus." https://chopin.nifc.pl/en/chopin/gatunki/10_impromptus. Accessed (01.01. 2024, 15 o'clock).

[15] Pamir, Leyla. *Müzikte Geniş Soluklar.* Boyut kitapları, 2000.

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[18] Björling, David. "Chopin and the G Minor Ballade." Student thesis, 2002. http://urn.kb.se/resolve?urn=urn:nbn:se: ltu:diva-515872016-10-04t16:22:57.240+02:00.

[19] Eral, Nurlu. "Schumann Ve Chopin Piano Eserlerinin Yapısı Ve Yorumu Yönünden Karşılaştırmalı Incelenmesi." *Fen Bilimleri Enstitüsü*, Unpublished Master Thesis, Marmara Üniversitesi, 1989. https://tez.yok.gov.tr/UlusalTezMerkezi/tezSorguSonucYeni.jsp.

[20] Gorea, Ioana Luminița "Romantic Characteristics Reflected in the Works of Fryderyk Chopin." *Studia Universitatis Babes-Bolyai-Musica*, vol. 56, no. 2, 2011, pp. 109-115.

[21] Sönmezöz, Feyza. "Formal Analysis of Frédéric François Chopin's Polonaise "Militaire" in Op.40 No.1." *Art and Interpretation*, vol. 39, no. 1, 2022, pp. 67-76, doi: 10.54614/AI.2022.991577.

Method

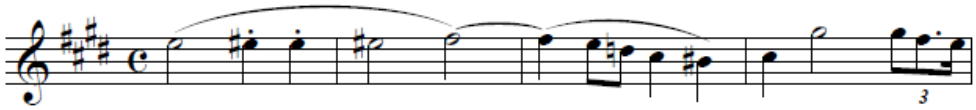
In this research, the case study design, which is one of the qualitative research methods, has been employed, and the obtained data has been described descriptively. Case studies involve multidimensional data collection methods such as interviews, focus groups, observations, and document analysis[22].

The research examined the compositions composed by F. Chopin through document analysis, aiming to identify the melodies, rhythms, and harmony understanding employed by the artist. Within the scope of the study, Chopin's Op. 27 No. 1, Op. 9 No. 2 and No. 20 Nocturnes, Op. 64 No. 2 Waltz, and Op. 66 Fantaisie-Impromptu were selected, limiting the scope of the research.

Findings

In this section of the research, the selected samples from Chopin's literature, namely Op. 27 No. 1, Op. 9 No. 2 and No. 20 Nocturnes, Op. 64 No. 2 Waltz, and Op. 66 Fantaisie-Impromptu, have been analyzed from a melodic, harmonic, and rhythmic perspective.

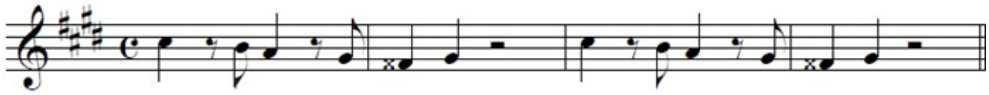
E.g. 1



Introduction melody of F. Chopin's Nocturne, Op. 27 No. 1, measures 3-6.

In Op. 27 No. 1 Nocturne, it can be observed that the introductory melody moves within the tonality of C-sharp minor, utilizing the ascending motion with a major second interval and the descending motion with a minor second interval. In the 4th measure of the piece, a major fifth interval is implemented in the melodic line.

E.g. 2

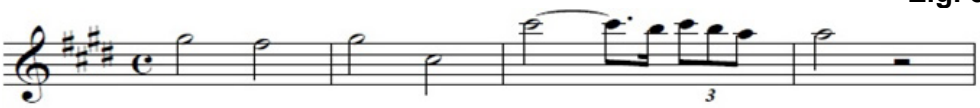


Introduction Melody of F. Chopin's Nocturne, No. 20, measures 1-4.

[22] Şimşek, Hasan and Ali Yıldırım. *Sosyal Bilimlerde Nitel Araştırma Yöntemleri.* 8 edition, Seçkin, 2011.

In the introductory melody of Chopin's No. 20 Nocturne, it starts with B2 within the C# minor tonality, causing a melodic leap and then resolves with a half step in the tonic T4 pitch within the tonality.

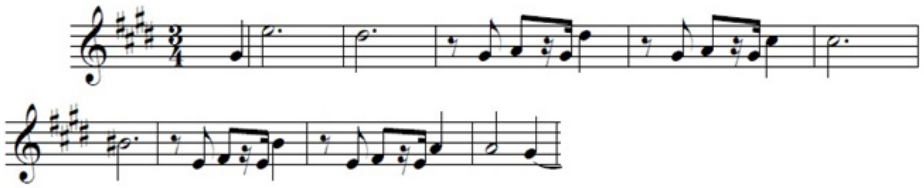
E.g. 3



The main theme of F. Chopin's No. 20 Nocturne composition, measures 5-8.

After the introduction section of the piece, starting from the 5th measure, the main theme emerges, beginning with B2 and continuing with a melodic progression involving T5 and 8 intervals, based on the dominant pitch of the tonality. The connection between the C# note at the end of the 6th measure and the A note in the 8th measure creates a melodic interval of K6.

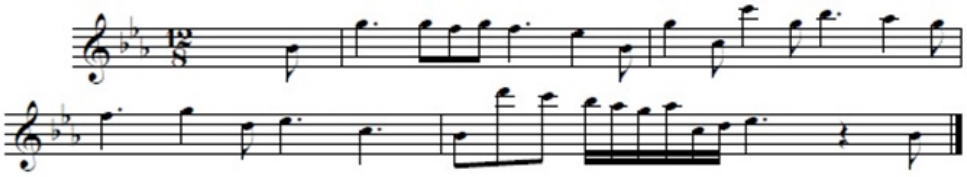
E.g. 4



The introduction melody of F. Chopin's Op. 64 No. 2 Waltz, measures 1-10.

The Waltz Op. 64 No. 2 starts with a melodic interval of a major sixth. In the 3rd measure, it transitions to a perfect fifth interval, and within the 4th measure, it returns to the interval of a major second and a major sixth. In the 5th measure, there is a movement of a major second and a perfect fourth in the melody.

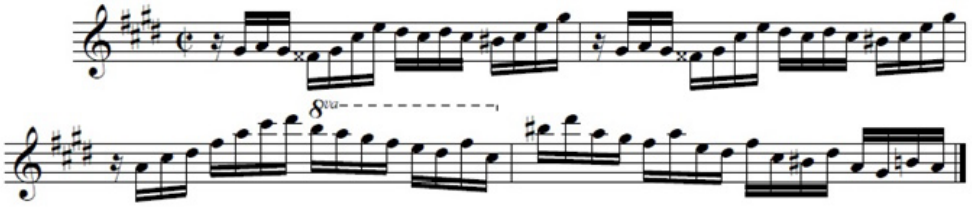
E.g. 5



The opening melody of F. Chopin's Nocturne Op. 9 No. 2, measures 1-5.

Op. 9 No. 2 begins with a interval of a major sixth and the melody is completed with intervals of a major third, a perfect fourth, a minor second, and a major second.

E.g. 6



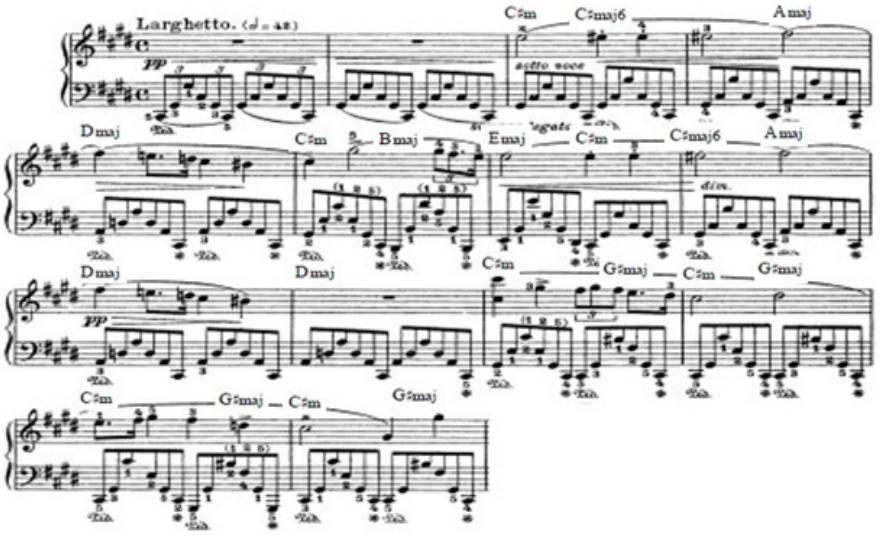
F. Chopin's Op. 66 Fantaisie-Impromptu Melody, measures 5-8.

In the first measure of Op. 66 "Fantaisie-Impromptu, "after a brief rest, the first group of notes transitions to the second group with a movement of a major second. Following this transition, the melody continues with intervals of a perfect fourth and a minor third. In the second measure, we observe the same structure continuing one octave lower.

It has been seen that in the composer's relevant compositions, the melody is generally constructed using intervals of a major second, a minor second, a minor third, a major third, a perfect fourth, a perfect fifth, and an octave, sometimes in a smooth progression and other times in a leap-like manner.

Analyzing the pieces from a harmonic perspective:

E.g. 7

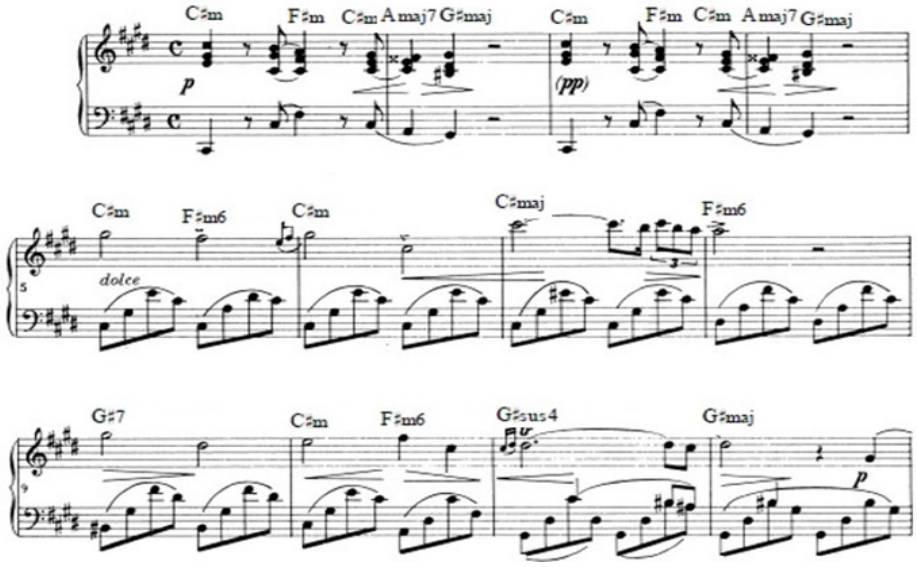


Harmonic progression of F. Chopin's Op. 27 No. 1 Nocturne, measures 1-14.

The composition Op. 27 No. 1, commonly known as the Nocturne, is written in the key of C# harmonic minor and features an authentic cadence structure, along with chord progressions that align with the melodic movement. The accompanying piano in the left hand plays the chords in arpeggio form.

Upon analyzing the conclusion of the composition, it can be observed that the C# minor chord is arpeggiated in the left hand, resolving to the note E# (F), and ultimately concluding with a C# major chord.

E.g. 8



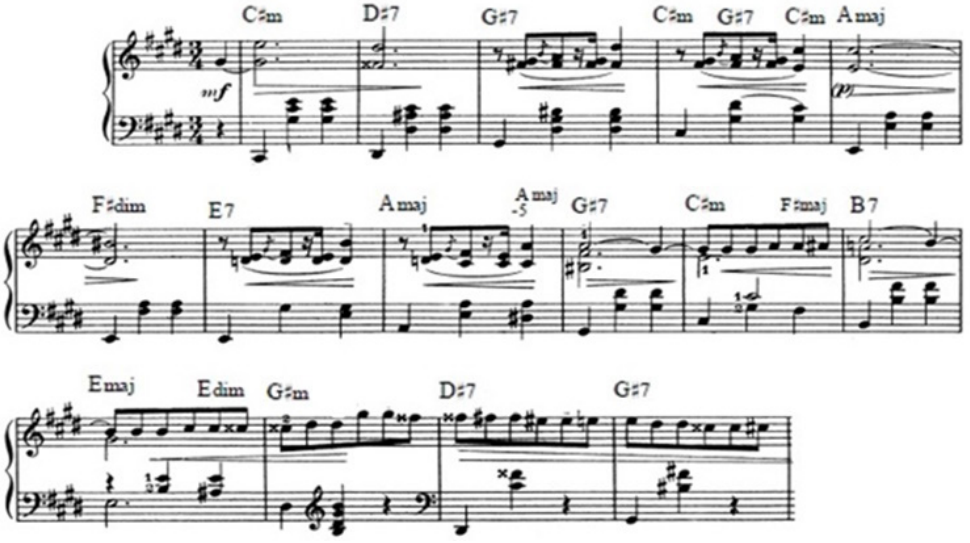
Harmonic progression of F. Chopin's No. 20 Nocturne, measures 1-12.

The composition No. 20 Nocturne is written in the key of C# harmonic minor and features a perfect cadence. Chord progressions accompany the melodic movement, with the piano's left-hand accompaniment consisting of arpeggiated chords.

Towards the end of the composition, a plagal cadence is implemented, with the C# minor chord arpeggiated in both the right and left hands, resolving to the note E# (F).

The piece concludes with the C# major chord, with the root note being C# and the resolution note being D# (E-flat).

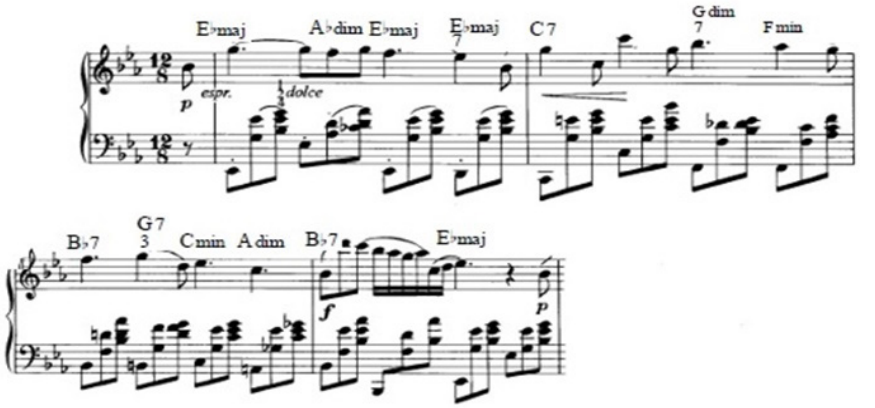
E.g. 9



Harmonic Progression of F. Chopin's Op. 64 No. 2 Waltz, measures 1-16.

The composition Op. 64 No. 2, the Waltz, is written in the key of C# harmonic minor. Within this piece, the chord progressions during perfect cadences move in accordance with the melody.

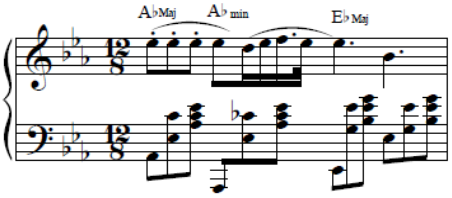
E.g. 10



Harmonic progression of F. Chopin's Op. 9 No. 2 Nocturne, measures 1-5.

The Nocturne Op. 9 No. 2 is noted to be in the key of E-flat Major, with a prevalent presence of perfect cadences in its harmonic progression. The pedal tones support the melody, resulting in a strong and resonant tone.

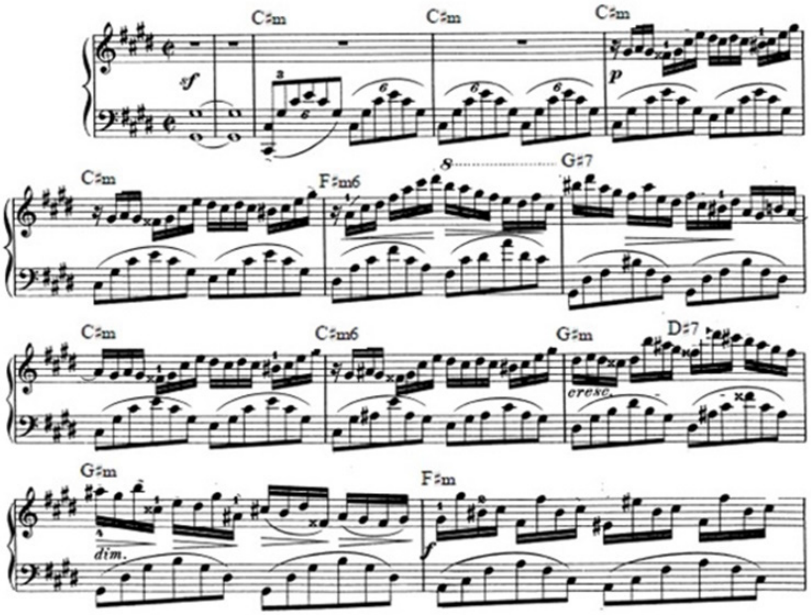
E.g. 11



Harmonic progression of the 11th measure of F. Chopin's Op. 9 No.2 Nocturne

In the 11th measure of the composition, it can be observed that a major chord transforms into a minor chord, followed by the return of the melody to the tonic degree chord.

E.g. 12



Harmonic progression of F. Chopin's Op. 66 Fantaisie-Impromptu, measures 1-13.

The composition Op. 66, Fantaisie-Impromptu, begins in the key of C# harmonic minor with a perfect cadence.

Upon analyzing the conclusion of the composition Op. 66, Fantaisie-Impromptu, it can be seen that in the key of C# minor, the bass part announces the notes C#-G# to form a perfect fifth, which resolves to the V degree chord of G# major with a seventh, and ultimately resolves to the I degree chord of C# major. This leads to the final resolution of the piece.

Analysis of the Pieces in Terms of Rhythm

When examining the rhythmic transformations in the respective compositions, it can be observed that Op. 27 No. 1 Nocturne follows a 4/4 time signature, No. 20 Nocturne adheres to a 4/4 time signature, Op. 64 No. 2 Waltz aligns with the fundamental rhythmic pattern of the waltz genre in 3/4 time signature, Op. 9 No. 2 Nocturne adopts a 12/8 time signature, and Op. 66 Fantaisie-Impromptu is written in the meter of sebar. These pieces employ durations of triplets, quadruplets, eighth notes, and sixteenth notes.

In the composition “Fantaisie-Impromptu,” Op. 66, a polyrhythmic structure emerges as the left hand plays accompaniment in sextuplet note values while the right hand melody is constructed with sixteenth note durations. In other words, while the left hand performs a different rhythmic pattern, the melodic pattern in the right hand is created using a distinct set of note duration values.

The composer employs simple and straightforward rhythmic values in his compositions. In Chopin’s pieces, rhythmic simplicity is combined with richness of expression. The rubato technique, in particular, is highly characteristic of Chopin’s compositions. Collier notes that while the rubato style has been embraced by composers like Mozart and Beethoven, Chopin has a distinct style that may seem peculiar to those unaccustomed to it. He even mentions that some of Chopin’s compositions, despite being in triple meter, give the impression of being in quadruple meter. Despite Chopin’s more flexible approach to rubato compared to others, the fundamental metric pulse of the piece never fluctuates, ensuring that the basic meter is not lost. Schönberg suggests that the secret of Chopin lies in the constancy of note values, even amidst temporary rhythmic changes. Thus, despite variations in rhythm, the steadfastness of the fundamental metric beat is what makes Chopin’s rubato unique.[23]

[23]Collier, Kaitlyn. “Chopin’s Musical Elements.” Masters Theses, 2020, p. 5. https://digitalcommons.liberty.edu/masters/676.

Conclusion

According to Duncan[24] Chopin integrates his unique melodies, harmonies, and rhythms into the musical structure with such subtlety that the aesthetics of Chopin's music resonate with contemporary audiences. In fact, according to Coca[25] Chopin's musical ideas even encompass the harmony of the 20th century. What creates this timelessness is the emphasis on the natural progression of harmonic continuity rather than structural continuity. Chopin's harmonic material ranges from simple arrangements of chords to complex seven-note chords. His music includes diatonic triads, diatonic seventh chords, cycle seventh chords, cycle triads, diatonic ninth chords, diatonic eleventh and thirteenth chords, and cycle eleventh and thirteenth chords. Expanded chords constitute only a small portion of the harmony material used by Chopin. His music contains modified and extended chords in both major and minor keys. Chopin notably uses the traditional augmented sixth chord in a characteristic functional manner. He distinguishes his compositions by introducing a three-note chord that includes the interval of the incomplete triad and the augmented sixth chord, without assigning it a name. Although Chopin employs chords from the classical harmony system used since Jean Philippe Rameau (1683-1764), the progressions of chords and the introduction of new chords form the basis of his unique music. The chord progressions in Chopin's music appear in regular, extended, and expanded forms. Another aspect of harmonic complexity in Chopin is the use of non-functional passages. These passages are associated not only with major and minor scales but also with chromatic, whole-tone, and synthetic scales. Most of Chopin's compositions begin with tonic triads, but opening chords are used at each step, and a significant portion of his pieces concludes with an authentic cadence. In concluding his compositions, he utilizes incomplete and plagal cadences in various forms and unconventional progressions[26] A characteristic compositional device in Chopin is the use of non-successive keys, which relaxes tonal connections and introduces continuous harmonic complexity[27] When examining Op. 27 No. 1, No. 20, Op. 64 No. 2, and Op. 66, they all progress in a similar harmonic fashion in the key of C# minor.

Similarly, Op. 9 No. 2 in the key of E-flat major follows the same harmonic

[24] Duncan, Carolyn. *Aesthetic Elements in the Music of Chopin.* University of Wyoming, 1985.
[25] Coca, Gabriela. "Fryderyk Chopin, a Forerunner of the Harmony of the 20th Century." *Studia Universitatis Babes-Bolyai-Musica*, vol. 55, no. 1, 2010, pp. 107-116.
[26] Mullen, Alexandra. "In Search of Chopin." *The Hudson Review*, vol. 56, no. 4, 2004, pp. 695-702, doi:https://doi.org/10.2307/3852970.
[27] Thomas, Betty Jean. "Harmonic Materials and Treatment of Dissonance in the Pianoforte Music of Frederic Chopin." *Ph.D. diss., Eastman School of Music*, 1966.

progression. Op. 27 No. 1, No. 20, and Op. 66 begin in C# minor and conclude in C# major. Additionally, Springer[28] associates Chopin's complex harmonic progressions and tendency to end his pieces with consonant cadences with his emotional state. According to Springer, the contrasts in harmony reflect the contrast between moments of tranquility and moments of illness and depression. For Chopin's understanding of harmony, his close friend, painter Eugène Delacroix (1798-1863), states, "Harmony in music is not only about the structure of chords but also about how they relate to each other, their logical progressions, and, if necessary, what I would call their auditory reflections. It is no different from painting!"[29].

In Chopin, harmonic progressions transpose the used melody. This can be clearly observed in the Fantaisie-Impromptu. Additionally, indeterminate dissonant tones and delays determined by note repetitions contribute to the movement in the compositions. The melodies exhibit a single direction of movement, which remains noticeable even in slow tempos. There are continuous expanding and elongating melodies that spread over an ever-changing and altering harmonic background[30]. When examining Op. 27 No. 1, No. 20, Op. 9 No. 2 Nocturnes, Op. 64 No. 2 Waltz, and Op. 66 Fantaisie-Impromptu from a melodic perspective, it is noted that while their melodic structures are different, they use the same intervals to create melodies. The melody is so comprehensive that Henry T. Finck expresses that the music material, especially the melody, in the C# minor Nocturne encapsulates a greater variety of emotions and dramatic spirit in four pages than many operas in four hundred pages[31]. Pamir mentions that in Chopin's Nocturnes, the chord progressions initially progress simply, but the harmony and rhythm unexpectedly dissolve, allowing the timbre clusters, timbral combinations, and embellished melodies to gain new relief and dimensions[32]. In this regard, rhythm is as influential as harmony in expanding the dimension of the melody. Chopin, through the placement of accent patterns within the measures and particularly the positioning of weak beats, imparts a certain motion to the melodic motifs[33]. Indeed, in the sampled pieces, the melodies are constructed using triplet, quadruplet, octuplet, and

[28] Springer, Bethany. "Nocturne: The Life and Music of Chopin." *A Senior Project presented to the Faculty of the Music Department at California Polytechnic State University, San Luis Obispo*, 2015.

[29] Eigeldinger, Jean-Jacques "Chopin And'la Note Bleue': An Interpretation of the Prelude Op. 45." *Music & Letters*, vol. 78, no. 2, 1997, pp. 233-253.

[30] Eral, Nurlu. "Schumann Ve Chopin Piano Eserlerinin Yapısı Ve Yorumu Yönünden Karşılaştırmalı Incelenmesi." *Fen Bilimleri Enstitüsü*, vol. Master Thesis, Marmara Üniversitesi, 1989. https://tez.yok.gov.tr/UlusalTezMerkezi/tezSorguSonucYeni.jsp.

[31] Huneker, James. *Chopin: The Man and His Music* vol. 1, Courier Corporation, 1966.

[32] Pamir, Leyla. *Müzikte Geniş Soluklar.* Boyut kitapları, 2000.

[33] Swartz, Anne. "Folk Dance Elements in Chopin's Mazurkas." *Journal of musicological research*, vol. 4, no. 3-4, 1983, pp. 417-425, doi:10.1080/01411898308574539.

sixteenth-note values, and it can be observed that the note values in the right and left hands progress in synchronized manner. Another factor that enhances Chopin's expressive capacity and affects the piano language and mechanical power is the use of pedal[34] and the revolutionary innovations in his rubato. The use of rubato adds harmony, expression, and a variety of colors to his compositions and takes them far beyond his time[35]. As Liszt puts it, "Chopin's pieces have an intensely individual romantic feeling. Despite his efforts to conform to rules and routines, his powerful and imaginative pieces sail freely"[36].

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[36] Aliyeva, Mehriban. "Frederic Chopin'in Minyatürlerinde Mazurkalar." *The Journal of Academic Social Science*, vol. 9, no. 123, 2021, pp. 206-224, doi:https://doi.org/10.29228/ASOS.54206.

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THE USE OF THE HARMONIUM IN OPERA

ÁDÁM SÁNDOR FAZAKAS[1]

SUMMARY. The article explores the role of harmonium in opera during the transformative 19th and early 20th centuries, amidst significant reforms in orchestration. The author thoroughly explores how harmonium is used in opera, even providing a table of operas that feature this instrument. It delves into specific opera passages by composers representing diverse nationalities and spanning various epochs, covering the period from 1845 to 1936. Through examples from works such as Verdi's "Giovanna d'Arco" and "Don Carlos," Dvořák's "Rusalka," and Enescu's "Œdipe," the essay illustrates the diverse roles played by the harmonium in operas. The author highlights the historical and musical significance of the harmonium in opera, suggesting a reevaluation of its role in today's performances.

Keywords: harmonium, orchestra, opera, romantic music, 20th century music

The reforms in opera orchestration

The 19th century witnessed a profound transformation in the world of opera, characterized by a series of reforms that reshaped the art form in fundamental ways. These reforms encompassed musical, dramatic, and performative aspects, ushering in a new era of operatic expression and innovation.

Musically, the 19th century marked a departure from the formal constraints of earlier operatic styles, as composers sought to imbue their works with heightened emotional intensity and individual expression. Figures such as Richard Wagner and Giuseppe Verdi played pivotal roles in revolutionizing operatic music, introducing novel harmonic languages, innovative orchestration

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techniques, and a deeper integration of music with dramatic narrative. Wagner, particularly championed the concept of "Gesamtkunstwerk," or total artwork, advocating for a seamless fusion of music, drama, and visual elements to create immersive theatrical experiences[2].

Dramatically, operatic plots became increasingly complex and psychologically nuanced during the 19th century. Composers and librettists delved into the depths of human emotion and experience, crafting narratives that explored themes of love, betrayal, redemption, and existential struggle. Characters evolved from archetypal figures to multi-dimensional personalities, reflecting the evolving sensibilities of audiences and the broader cultural currents of the time. Works such as Wagner's "Tristan und Isolde" and Verdi's "La Traviata" exemplified this shift towards greater psychological realism and dramatic complexity.

In terms of performance, the 19th century witnessed significant advancements in stagecraft and production techniques. Opera houses underwent renovations and modernizations, equipped with state-of-the-art facilities to accommodate the growing demands of increasingly ambitious productions. Elaborate sets, lavish costumes, and sophisticated lighting designs became standard features of operatic performances, enhancing the visual spectacle and immersive quality of the theatrical experience.

Furthermore, the 19th century saw the emergence of new operatic genres and styles, such as operetta and opera seria, catering to diverse tastes and audiences. These innovations expanded the creative possibilities of opera, paving the way for experimentation and cross-pollination with other artistic forms.

In conclusion, the reforms of the 19th century marked a watershed moment in the history of opera, ushering in a period of unprecedented artistic experimentation, innovation, and dynamism. The legacy of these reforms continues to resonate in the operatic landscape of today, shaping the evolution of the art form and inspiring generations of composers, performers, and audiences alike.

The *Harmonium*[3]: A novel addition to operatic works

The use of the harmonium in operas has been somewhat limited compared to other musical instruments. While it may not have played a central role, it has been employed in certain contexts to enhance the musical texture or to achieve specific artistic effects.

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[2] https://www.britannica.com/art/theater-building/German-Romanticism-and-Naturalism#ref464013 (27.03.2023)

[3] Aerophone keyboard instrument where the free reeds vibrate through air pressure generated by pedal pumping. It was patented in 1842 by Alexandre-François Debain.

The harmonium, with its portable and versatile nature, found occasional use in opera productions, particularly in the 19th and early 20th centuries. It was often utilized in smaller-scale opera performances, chamber operas, or in productions with limited resources. In these cases, the harmonium could substitute for larger keyboard instruments like the piano or organ, providing accompaniment for rehearsals or smaller venues where space or budget constraints precluded the use of a full orchestra.

Additionally, composers occasionally included the harmonium in their orchestration to add color or to evoke specific atmospheres. Its unique timbre and expressive capabilities made it suitable for creating ethereal or otherworldly sounds, enhancing certain dramatic moments or underscoring emotional tension in the music.

Table 1

First perf.	**Composer**	**Title**	**Part(s)**	**Position**
1845	Giuseppe Verdi	Giovanna d'Arco	Prologue	?
1867	Giuseppe Verdi	Don Carlos	Act II	On-stage
1894	Jules Massenet	Le portrait de Manon	one act	*Dans les coulisses ?*
1900	Antonín Dvořák	Rusalka, Op. 114	Act III	Behind the scene
1901	Richard Strauss	Feuersnot, Op.50	one act	Off-stage
1905	Richard Strauss	Salome, Op.54	one act	Off-stage
1911	Richard Strauss	Der Rosenkavalier, Op.59	Act III	Off-stage
1916	Richard Strauss	Ariadne auf Naxos, Op.60	Vorspiel, Act I	Orchestra
1920	Erich Wolfgang Korngold	Die tote Stadt, Op.12	Act II	Orchestra
1922	Franz Schmidt	Fredigundis IFS 6	?	?
1924	Richard Strauss	Intermezzo, Op.72	Act II	Orchestra
1925	Arthur Honegger	Judith H.57b	1,2,7,11,13	Orchestra

First perf.	Composer	Title	Part(s)	Position
1927	Paul Hindemith	Hin und Zurück, Op.45a	one scene	Behind the Scene
1928	Kurt Weill	Die Dreigroschenoper	Act I, II, III	?
1930	Kurt Weill	Aufstieg und Fall der Stadt Mahagonny	?	?
1930	Kurt Weill	Der Jasager	?	?
1932	Franz Schreker	Der Schmied von Gent	?	?
1936	George Enescu	Œdipe	Act II, III, IV	Orchestra
1978	Jack Beeson	Doctor Heidegger's Fountain of Youth	one act	?

Operatic works using harmonium[4]

The harmonium, with its portable and versatile nature, found occasional use in opera productions, particularly in the 19th and early 20th centuries. It is important to note that after the patenting of the harmonium in 1842, it was already in use in operas just three years later, as far as current knowledge indicates.

It was often utilized in smaller-scale opera performances, chamber operas, or in productions with limited resources. In these cases, the harmonium could substitute for larger keyboard instruments like the piano or organ, providing accompaniment for rehearsals or smaller venues where space or budget constraints precluded the use of a full orchestra.

Additionally, composers occasionally included harmonium in their orchestration to add color or to evoke specific atmospheres. Its unique timbre and expressive capabilities made it suitable for creating ethereal or otherworldly sounds, enhancing certain dramatic moments or underscoring emotional tension in the music.

However, it's essential to note that the harmonium's presence in opera remained relatively marginal compared to instruments like the piano, strings, woodwinds, brass, and percussion, which formed the backbone

[4] The operas utilizing the harmonium, discovered and systematized by the author.

of orchestral and vocal accompaniment in most opera productions. Nevertheless, its occasional use added variety and flexibility to opera performances, demonstrating the instrument's adaptability across different musical genres and settings.

Representative examples

This text seeks to offer a succinct, yet comprehensive exploration of specific opera passages distinguished by the inclusion of the harmonium, without purporting to be exhaustive in scope. It will delve into compositions crafted by composers representing diverse nationalities and spanning various epochs within the operatic canon, covering the period from 1845 to 1936.

Giuseppe Verdi (1813-1901)

Giuseppe Verdi is a distinguished luminary in the realm of Italian opera, whose name epitomizes the essence of this esteemed musical tradition. Over multiple decades, Verdi crafted exceptional operas that endure in popularity and global performance. His profound influence permeates the evolution of Italian opera, spanning from the 19th century to contemporary times.[5]

Verdi's compositions are renowned for their fervent portrayal of human emotions and narrative conflicts, showcasing intricate musical structures alongside profound emotional depth. Verdi's works have significantly shaped the trajectory of opera, ushering in new artistic paradigms for Italian opera. Today, Verdi's legacy endures, with his operas retaining a central position in the repertoire and continuing to inspire successive generations of composers, performers, and aficionados of opera worldwide.

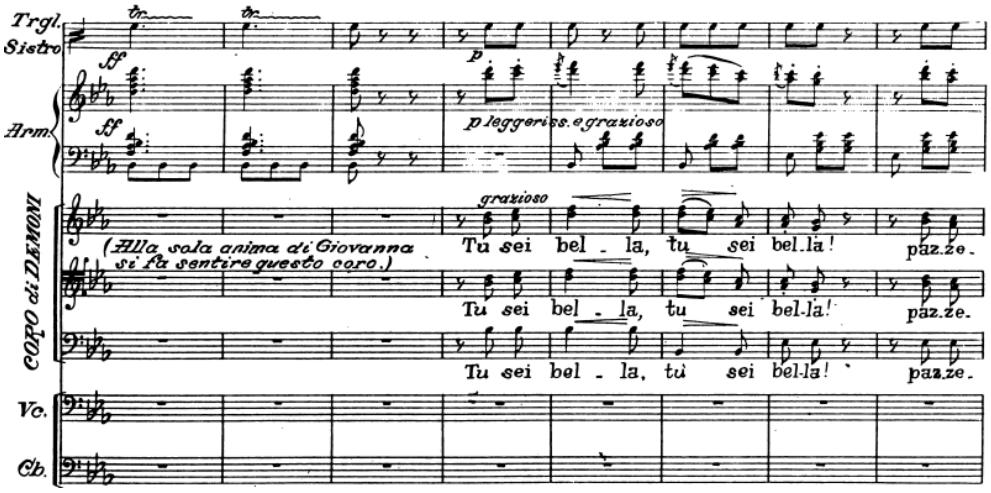
Verdi spent a considerable portion of his life in France, providing him ample opportunity to become acquainted with the harmonium. Indeed, the harmonium makes appearances in several of his operas, often as an onstage instrument.

The harmonium is featured numerous times in Verdi's works, adding a special atmosphere to the musical palette. While the role of the harmonium may vary in prominence across different operas, it consistently brings a distinctive color to the performance.

[5] Wlaschin, Ken. Encyclopedia of Opera on Screen, Yale University Press, 2004, p. 737.

Giovanna d'Arco is a lyrical drama with a prologue and three acts composed by Giuseppe Verdi, with a libretto by Temistocle Solera. It premiered on February 15, 1845. This work marks an important milestone in Verdi's career as it showcases his mastery in blending poignant storytelling with powerful music, contributing to the opera's enduring legacy in the repertoire.

E.g. 1



Tu sei bella[6]

In scene 6 of the prologue, the harmonium emerges prominently, providing a stable accompaniment to the chorus solo "Tu sei bella." In accordance with thes story, a tempest ensues, mirroring Carlo's act of genuflection before the altar of the Virgin Mary[7]. Its rich, sustained tones blend seamlessly with the voices, adding depth and texture to the musical landscape. To enhance the rhythmic dimension, a triangle is introduced, punctuating the harmonium's chords with crisp, metallic accents.

[6] Giuseppe Verdi: Giovanna d'Arco-Prologue no.6,Z.: 24, page 120, Publisher: Ricordi https://vmirror.imslp.org/files/imglnks/usimg/b/b7/IMSLP152631-PMLP68986-Verdi_-_Giovanna_d'arco_-_Prologue_and_Act_I_(orch._score).pdf (02.04.2024)

[7] Budden, Julian. The Operas of Verdi. Volume 1, from Oberto to Rigoletto. Revised edition. Clarendon Press – Oxford, 1992, page 212

As the scene progresses, the composer explores a distinctive instrumentation, introducing another free-reed instrument akin to the harmonium: the *fisarmonica*[8]. This addition introduces a new timbral color, enriching the sonic palette of the ensemble. Accompanied by the delicate arpeggios of the harp, the *fisarmonica* weaves intricate melodies, intertwining with the harmonium to create a mesmerizing tapestry of sound.

The combination of these instruments adds layers of complexity and nuance to the musical arrangement, captivating the audience and enhancing the emotional depth of the scene.

Giuseppe Verdi's famous opera, **Don Carlos**, is a five-act masterpiece. Among Verdi's other works, none explores the variety of human relationships to such an extent. Each principal character possesses a rounded individuality that stands unparalleled in the Verdi canon. Not only do the characters come to life, but so do the settings, such as the monastery, the royal palace, the square of Valladolid, or the gardens, with a realism akin to Klingsor's flower garden or the depths of the Rhine. The musical realization of the composition reaches heights unseen in the Italian operas of the time.[9] Its libretto, based on Friedrich Schiller's play, was crafted by Joseph Méry and Camille du Locle. It made its debut on March 11, 1867, at the Paris Opera House.

Verdi revisited his work several times, each iteration titled Don Carlo. Initially translated into Italian, it premiered in Naples in 1872. The second revision condensed the opera into four acts, with its premiere taking place in Milan on January 10, 1884. The third version reverted to five acts, premiering in Modena in 1886.[10] In the closing part of the second act, for a short while, the harmonium appears in a harmonic accompaniment.

In Verdi's three additional operas, "Il trovatore, "La forza del destino," and "Stiffelio," similar passages to those of the previous works, now appear as 'organ' parts. These sections can also be supplemented with a harmonium if an organ is not available at the venue.

Antonín Dvořák (1841-1904)

The Czech composer Antonín Leopold Dvořák, alongside Smetana, Fibich, and Janáček, is esteemed as one of the foremost nationalist Czech composers of the 19th century. Initially marginalized and disregarded as a simplistic Czech musician by the German-speaking musical community, he is

[8] A free reed instrument, similar to the modern accordion.

[9] Budden, Julian. The Operas of Verdi. Volume 3, From Don Carlos to Falstaff. Revised edition. Clarendon Press – Oxford, 1992, page 157

[10] Giroud, Vincent. French Opera: A Short History, Yale University Press, 2010, p. 169-170

now acknowledged by Czech and international musicologists as Smetana's true heir. Dvořák garnered worldwide admiration and prestige for 19th-century Czech music through his symphonies, chamber music, oratorios, songs, and, to a lesser extent, operas.[11]

Deeply influenced by the folk music of Moravia and Bohemia, Dvořák often incorporated rhythms and elements from these traditions into his compositions, following the nationalist example set by his predecessor, and friend, Bedřich Smetana during the Romantic era[12]. His style is praised for its seamless blend of nationalistic elements with symphonic traditions, skillfully integrating folk influences into his works. Widely regarded as one of the most versatile composers of his era, Dvořák's legacy continues to endure.

Dvořák's prowess as a composer in symphonic and chamber music was widely recognized abroad, yet he didn't achieve the same level of acclaim with his lyrical compositions. Despite this, he continued to delve into opera throughout his career, with his final completed work also being in this genre. In his early years as a composer, he immersed himself in the theater's atmosphere and gained familiarity with a variety of foreign lyrical works while conducting from the orchestra pit. It's noteworthy that opera played a significant role in Czech intellectual circles during the latter half of the previous century, captivating audiences and earning their admiration.[13]

Dvořák infrequently utilized the harmonium in his compositions, he produced lasting pieces featuring this instrument. Notably, his "Bagatelles, Op. 47," written for two violins, cello, and harmonium, stands as a testament to his creativity. These pieces were crafted for his friend, cellist Josef Srb-Debrnov, who hosted intimate chamber concerts at home. Despite the absence of a piano, Dvořák adeptly adapted, utilizing the harmonium instead, resulting in an unusual instrumentation. Despite its intended domestic setting, the composition maintains its merit as a fine piece of music.

In addition to the bagatelles, Dvořák also utilized the harmonium in his church composition "Stabat Mater, Op. 58," and the famous opera "Rusalka" further showcasing his versatility as a composer.

Dvořák's opera "**Rusalka**" was composed in 1900, is one of Dvořák's most famous operatic works, known for its lush orchestration and lyrical melodies.

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[11] https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000051222?rskey=ly4F3p&result=1 (02.04.2024)

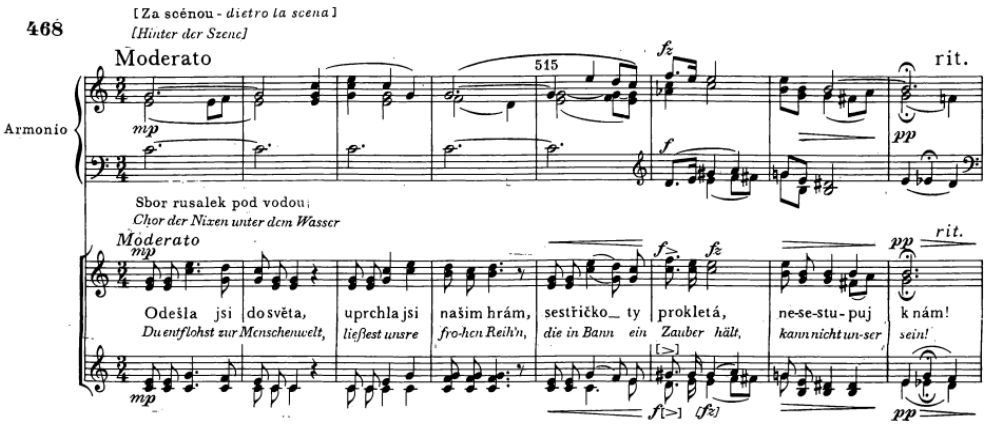
[12] Belza, Igor. Antonín Dvořák, viața în imagini, (*Antonín Dvořák, Life in pictures*), Editura Muzicală a Uniunii compozitorilor din R.P.R, 1959, p.7

[13] Holzknecht, Václáv. Antonín Dvořák. Orbis-Prague, 1959, page: 61

Dvořák primarily utilizes a standard symphony orchestra, including strings, woodwinds, brass, and percussion. While the harmonium is not a central element of the orchestration, there are instances where Dvořák incorporates it subtly to enhance specific passages or create certain atmospheres.

In Act 3, the “Chor der Nixen unter dem Wasser” refers to the “Chorus of the Nymphs under the Water.” The addition of the harmonium in the orchestration suggests a mystical and ethereal atmosphere, enhancing the otherworldly quality of the scene.

E.g. 2



Chor der Nixen unter dem Wasser[14]

The harmonium, with its soft and resonant sound, blends with the voices of the chorus to create a haunting and immersive experience. This combination of voices and instrument evokes the mysterious underwater realm inhabited by the nymphs, adding depth and richness to the music.

Overall, this part with the harmonium contributes to the opera’s atmospheric and emotional impact, transporting the audience to a magical and enchanting world beneath the surface of the water.

[14] Antonín Dvořák: Rusalka, Op. 114, Act III, Publisher: Souborné vydání díla, series 1, vol.12 Prague: SNKLHU, 1959. Plate H 2140, Editor: Jarmil Burghauser, page 428, bars:511-518. https://vmirror.imslp.org/files/imglnks/usimg/4/4f/IMSLP84610-PMLP25047-Dvorak_-_Rusalka_-_Act_III.pdf (04.04.2024)

George Enescu (1881-1955)

George Enescu, one of the most renowned Romanian composer, violinist, educator, and conductor, displayed exceptional musical talent from an early age.

Beginning his violin studies at four and delving into composition by five, Enescu's journey led him to the prestigious Konservatorium der Gesellschaft der Musikfreunde in Vienna in 1888. There, under the guidance of distinguished mentors such as Sigmund Bachrich, Joseph Hellmesberger Jr., and Robert Fuchs, he honed his skills across various instruments, including the organ, cello, piano, and chamber music.[15]

Continuing his education at the Paris Conservatoire in 1895, Enescu further refined his compositional abilities under Massenet and Fauré, forming a special bond with his instructor of counterpoint and fugue, André Gédalge. Despite encountering challenges, Enescu thrived within Paris's musical community, forging enduring connections with luminaries like Ravel, Cortot, and Thibaud.

Following his graduation in 1899, Enescu maintained a presence in both France and Romania, with Paris serving as a hub for performances alongside esteemed colleagues like Cortot, Thibaud, and Casals.

The interwar period saw Enescu's unwavering dedication to completing his opera "Oedipe," which premiered triumphantly at the Paris Opéra in 1936. Despite international commitments, Enescu's dedication to composition remained steadfast, complemented by his growing influence as an educator. However, World War II and subsequent Communist rule in Romania forced Enescu into exile in 1946.

Despite personal challenges, he persisted in his devotion to music, leaving a lasting impact on those fortunate enough to know him. George Enescu's legacy endures through his compositions and the profound influence he had on the world of music, leaving an indelible imprint on future generations.

During his time in France, he also explored the harmonium, integrating it into several of his orchestral compositions, including Symphony No.2, Op.17, Symphony No.3, Op.21, and his opera "Oedipe," Op.23.

Enescu's opera "**Œdipe**, op. 23" stands as a monumental achievement in the realm of lyrical tragedy, comprising four acts and six tableaux. It is notable as his sole opera. The inception of this masterpiece dates back to as early as 1910, with its completion finally realized on April 27, 1931.

[15] https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000008793#omo-9781561592630-e-0000008793-div1-0000008793.1 (26.03.2024)

In late 1922, Enescu presented his fully realized opera to a select audience of musical peers in Bucharest. The following April, he extended this presentation to a public stage in Paris, showcasing his work at the Ecole normale de musique. This marked a pivotal moment in Enescu's life, signaling a period of intensive refinement that spanned almost nine years, during which he meticulously orchestrated his opera.[16]

On May 13, 1936, the opera premiered at the Opéra Garnier under the baton of Philippe Gaubert, featuring André Pernet in the titular role of Œdipe. The libretto, penned by Edmond Fleg, skillfully amalgamated Sophocles' plays "Œdipe-roi" and "Œdipe à Colone" into a cohesive narrative with a humanistic message.

Despite intermittent pauses in the creative process, Enescu's unwavering focus and spontaneity propelled the orchestration forward swiftly. "Œdipe" represents the zenith of Enescu's compositional and existential journey, serving as the centerpiece of his artistic legacy.

Its complexity and graphic richness make it a unique masterpiece in 20th-century music, increasingly celebrated on a global scale. The score encompasses a vast array of musical language resources and vocal expressiveness.

A Romanian version, overseen by the composer himself, premiered in Bucharest under the direction of Constantin Silvestri in 1958. Lasting approximately 2 hours and 30 minutes, the opera was published by Salabert Editions and dedicated to Princess Marie Cantacuzène, Enescu's spouse from 1937. In the landscape of 20th-century lyrical repertoire, "Œdipe" holds a significant and enduring stature.

In this production, the opera necessitates a substantial orchestra ensemble comprising triple winds, percussion, harps, piano, and harmonium, alongside segmented string sections.

The harmonium appears multiple times, but in relatively short segments, in the third tablet of the second act, in the third act and in the fourth act.

Act II: Third tablet:

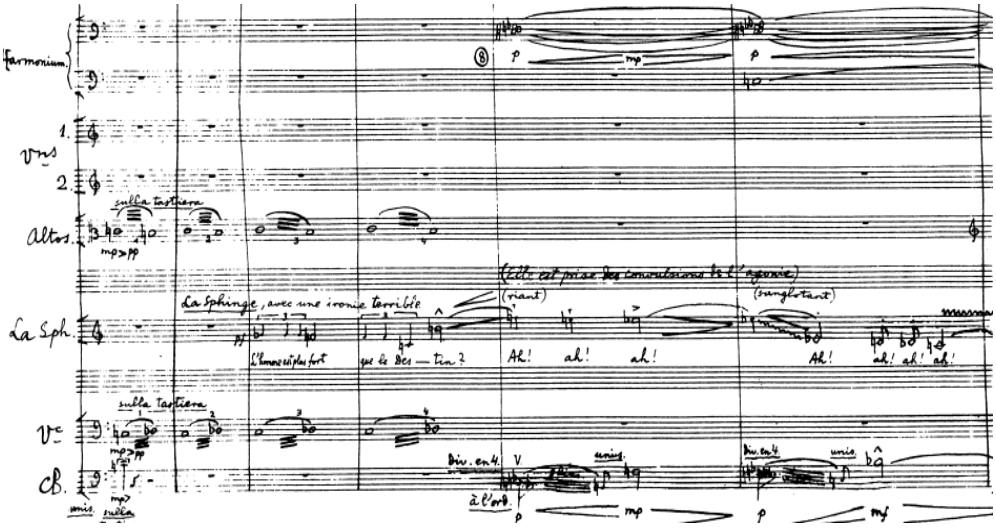
Bars: 157-160, The harmonium accompanies the dialogue between the Sphinx and Oedipus.

Bars: 170-177, The Sphinx speaks to Oedipus, emphasizing destiny's inevitability with a dramatic tone. The composer adds the haunting timbres of the harmonium for theatrical effect.

[16] Bentoiu, Pascal, Breviar enescian (Breviary of Enescu), Editura Universității Naționale de Muzică, 2005, pg. 62-63

Bars: 197-204, The Sphinx's ironic laughter begins with the introduction of a smaller ensemble: piano, brass instruments, percussion, double bass, and harmonium.

E.g. 3



The Sphinx's ironic laughter[17]

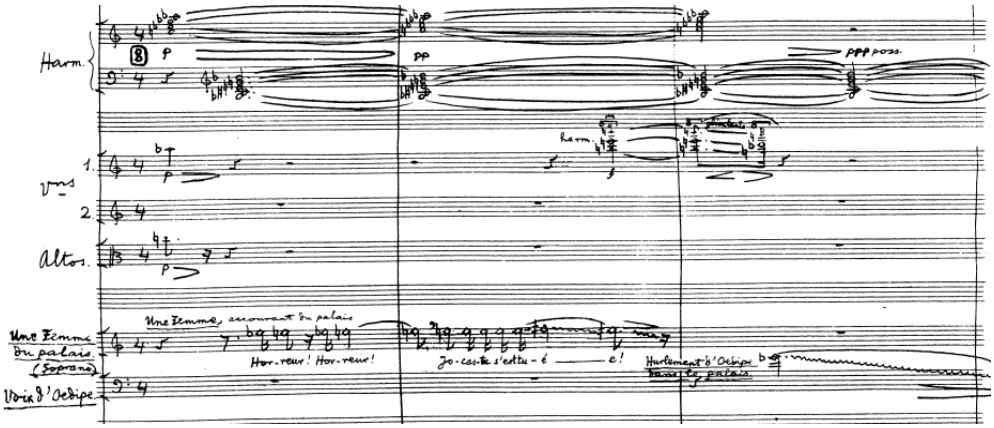
Act III:

Bars: 422-435: Phrobas recounts his dream to Oedipus, in which the God ordained that their newborn son should be brought up in the mountains. Jocasta also joins the conversation.

Bars: 573-578: A woman's horrifying screams, enriched with ominously extended chords from the harmonium.

[17] George Enescu: Œdipe, op. 23, Act II, Holograph manuscript, 1931. Reprinted in Bucharest: Editura Muzicală a Uniunii Compozitorilor din R.P.R., 1964. https://petruccimusiclibrary.ca/files/imglnks/caimg/1/11/IMSLP700067-PMLP508457-Oedipe_Act_II.pdf

E.g. 4



Horreur![18]

Act IV:

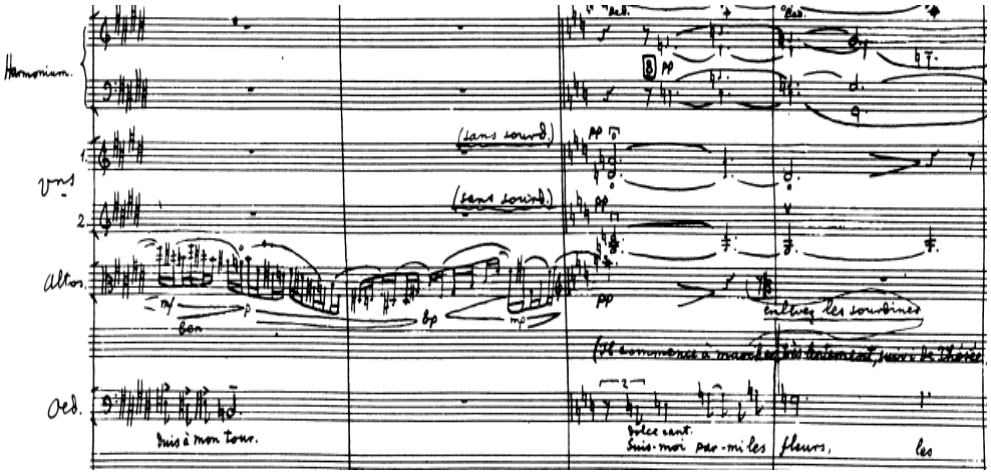
Bars: 164-168 Misérable Créon! ... In the second half of the fourth act, Oedipus speaks to Creon with deep contempt in a restrained tone, accompanied by the harmonium in the orchestra.

Bars: 326-332 Invisible choir of the Euminides

Bars: 363-382: ... Suis-moi parmi les fleurs, les mousses et les lierres... Oedip's romantic farewell solo is enriched by the harmonium.

[18] George Enescu: Œdipe, op. 23, Act III, Holograph manuscript, 1931. Reprinted in Bucharest: Editura Muzicală a Uniunii Compozitorilor din R.P.R., 1964. https://petruccimusiclibrary.ca/files/imglnks/caimg/e/ea/IMSLP700068-PMLP508457-Oedipe_Act_III.pdf (05.04.2024)

E.g. 5



Oedip's romantic solo[19]

Bars: 396-399 Elders of Athens - Au sein des gouffres éthérés, que tout soit accompli!

Bars: 441-445 The harmonium enriches the grand finale of the gigantic opera orchestra.

The examples provided above vividly demonstrate Enescu's appreciation for the unique sound of the harmonium.

Conclusion

As noted in the introduction, the incorporation of the harmonium in operatic pieces has been somewhat restricted in comparison to the abundance of other instrument types in this particular genre. Despite its peripheral presence, harmonium is utilized in specific contexts to enhance the musical depth or to fulfill artistic aims.

[19] George Enescu: Œdipe, op. 23, Act IV, Holograph manuscript, 1931. Reprinted in Bucharest: Editura Muzicală a Uniunii Compozitorilor din R.P.R., 1964Oedipe_Act_IV.pdf https://petruccimusiclibrary.ca/files/imglnks/caimg/4/45/IMSLP700069-PMLP508457-Oedipe_Act_IV.pdf (05.04.2024)

As evidenced by musical examples, esteemed composers throughout the last 150 years have acknowledged the harmonium's aptitude for specific effects and orchestral enhancements. Consequently, I find the ideas presented in this documentation to be noteworthy.

Regrettably, in modern times, the majority of operas replace harmonium with organs or electronic keyboard instruments. Nonetheless, it's fortunate that several institutions have recognized the essential role of harmonium in achieving authentic and original instrumentation.

Nevertheless, this task is challenging, as mastering the harmonium requires prior acquaintance and technical skill with the instrument. In addition, it is important to use a harmonium of suitable quality and condition.

However, notwithstanding the difficulties, I hold a strong belief that as time progresses, more institutions will reintroduce this unfairly neglected instrument.

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KULLERVO – A SYMPHONY FOR A TRAGIC HERO

FRANCISC ERCSEY-RAVASZ[1]

SUMMARY. The last decade on the 19th century saw a major crisis of identity in what is known today as Finland. Having emerged from under centuries of Swedish rule and being incorporated into the Russian Empire, the population turned to its true ethnic roots. The compilation and the publishing of the Kalevala set in motion a series of cultural and artistic events which resonated deeply with the political aspirations of the moment. Amidst this effervescence came the young Jean Sibelius to present one of his earliest monumental works, *Kullervo Op 7.* Often mislabeled as a symphonic poem, this programmatic symphony draws upon the story of the Kalevala's 6th cycle. The unfolding plot is a typical tragic hero story set in a very Finnish framework. The composer had therefore to solve the task of presenting a particular version of a universal archetype and to create a symphony that can be both a testament to the struggles of his own time and a monument within the history of universal music.

Keywords: Sibelius, Kullervo, Kalevala, tragic hero

1. Introduction

Kullervo, this early work of Jean Sibelius has a tremendous importance in the composer's oeuvre. In 1892, before its premier Sibelius was the great hope of the Finnish school of composition, but a hope that wasn't confirmed yet, he was by no means the recognized figure that he is today. *Kullervo* will change that literally overnight. The resounding success of this programatic symphony based on a cycle from the *Kalevala* transformed the composer into one of the most emblematic figures of Finnish national culture. Although this work is mainly a tonal-functional one and as such it doesn't show those innovative techniques which will characterize the composer's later works in clear form, through its conception it signals the future to come and it carries without a doubt the seeds of the great musical monuments that followed.

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2. Historical background

Towards the end of the 19th century the Finnish people was in the midst of an intense cultural and political fervor. The territory which we know today as Finland was under Swedish rule since the middle of the 13th century and through those times Sweden really consolidated its rule. But in 1809 following the Treaties of Tilsit King Gustav Adolf IV made a series of very serious mistakes, diplomatic blunders which brought the country in conflict with the Russian Empire. War followed and Sweden lost many territories to Russia, including that of Finland, which became part of the Russian Empire as a grand duchy. This triggered a serious crisis of identity among the inhabitants of these lands and it lead to the awakening of the Finnish national sentiment.

The attempts to emancipate Finnish language and culture were remarkable. Until that time Finnish was regarded as a primitive, colloquial one, a language of the peasantry, totally inadequate for culture and education. Indeed, Finnish noblemen, intellectuals and their families spoke Swedish and this was also the case in the Sibelius family, but this was about to change. The composer's parents along with many intellectuals joined the so-called Fennoman movement, the goals of which were perhaps best formulated by the author, philosopher, journalist and politician Johan Wilhelm Snellman: "We are not Swedes, we don't want to be Russians, so let's be Finns!"[2] Thus the young Johan Julius Sibelius (he adopted the French form Jean later inspired by the business card of an uncle) was enrolled in a Finnish school, even though in his home the spoken language continued to be Swedish.

Another significant event that had a major impact on the nation's cultural and political progress was the compiling and publication of the *Kalevala*. Elias Lönnroth, a physician went on eleven field trips which took up a decade and a half in total to collect Finnish and Karelian folklore. From this, after some changes and completions he created the enormous epic corpus known today as the *Kalevala*, nearly 23.000 lines, 50 songs arranged in ten cycles. *Kullervo* is the sixth cycle.

3. The main idea and the plot behind Kullervo

Partly from his own initiative and partly as a result of his family's advice the young composer had for a long time plans to write music inspired by Finnish folklore. In an undated letter – possibly from 1899 – his brother, Christian

[2] Kari Tarkiainen: *Adolf Ivar Arwidsson*, in Matti Klinge (ed.): *Suomen kansallisbiografia* 1. SKS, Helsinki 2003, ISBN 951-746-442-8 (pg. 406).

even mentions that he is sending him collected folkloric texts, adding: "it's a pity that you don't have much time, otherwise you could compose for example a choral cycle on an episode of the Kalevala or something similar...")[3].

The *Kulervo* cycle has a certain degree of autonomy within the *Kalevala* in the sense that the characters and the plot involved can be understood easily without knowledge of the other cycles. In fact, the main character of the whole of *Kalevala*, Väinämöinen doesn't even appear in it. Untamo murders every member of Kullervo's tribe with the exception of his pregnant mother, whom he kidnaps. The newborn boy has magic powers, Untamo hears him swearing vengeance when he is only three months old. Scared by the boy, Untamo tries to kill him, but he fails thrice, so he sells him as a slave to Ilmarinen, whose wife tries to destroy him by hiding sharp stones in his bread. The stones break the blade of Kullervo's knife, the only object that he had from his parents. Furious, the boy curses Ilmarinen's cows which transform into bears killing his captors.

Thus Kullervo frees himself and he finds his parents who are miraculously still alive. His sister however disappeared a long time ago and she is believed to be dead. Then one day the young man goes to collect the taxes for his tribe. On his way back he meets a beautiful young girl and after some unsuccessful attempts he manages to seduce her. But when the girl tells her story, he learns that she is none other than her long lost sister. The girl immediately kills herself, Kullervo however – mad from the terrible pain and shame – swears to avenge himself on Untamo, the source of all this evil. Indeed he obtains a magic sword from Ukko and he manages to completely eliminate Untamo's entire tribe. Arriving back to his home however he learns that his entire family perished. He goes back to the very place where he seduced his sister and asks his magic sword whether it would kill him and when the sword agrees, he too commits suicide on the same spot. Thinking of this story one cannot help but think of a distant parallel, that of Oedipe. Another tragic hero, another sexual taboo involved, a sin committed unknowingly while on the road, a victim that kills herself and a similar desire to atone and pay for the sin.

4. The music of Kullervo

The majority of the work is purely instrumental, the only parts where Sibelius used a soprano, a baritone and a male choir are the scene of the seduction and that of Kullervo's death. Of course, while talking about Kullervo,

[3] From the correspondence between Christian and Jean, box nr. 28, apud: Sibelius, Jean: *Kullervo* Op. 7, Breitkopf& Hartel, Wiesbaden, 2005. Foreword by Glenda Dawn Goss, pg. 12.

one cannot avoid the question of the genre. Many editions of the score and also many recordings present it as either a symphonic poem or a suite. Neither of these is correct. First of all, a symphonic poem is by definition a work in only one movement. As for the suite, this work is by no means a series of stylized dances, Kullervo is without a shade of doubt a programmatic symphony in five movements. There are several arguments for this. Firstly, the composer himself referred to it as a symphony every single time he mentioned it in his correspondence with Aino Järnefelt, the conductor Robert Kajanus or his former teacher, Martin Wegelius. he used the Swedish word *symfoni*. Next, in 1917-1918 when he transcribed it for piano and voice, he gave it the title "*Kullervon valitus*[4]", and the subtitle: *Ote-Kullervo sinfoniasta* – which is Finnish for "After the Kullervo symphony". Then in 1945 the city of Lovisa decided to mark with a commemorative plaque the house where he finished the "*Kullervo suite"* and they sent him the initial text for approval, to which Sibelius replied immediately stating that *"Kullervo* is a symphony, not a suite|".

Finally we have the very form and structure of the piece to confirm that *Kullervo* is in fact Sibelius' first – unnumbered – symphony. The five part structure emerged during the composition process. The composer's letters from these times reflect the different successive stages of evolution. The idea of the strict symphonic form was present from the very beginning, but at first he thought of three, maybe four movements. We also know that Sibelius considered for a while the use of a narrato, but later he discarded that idea, choosing instead to use a choir to tell the story. The choir itself was supposed to be a mixed one initially, but then the composer took his former teacher, Wegelius' advice who argued that some of the more explicitly sexual themes might be too embarrassing for women to sing, so he decided to use a male choir.

In the first movement we have *Allegro moderato*, E minor and a strict sonata form. The movement is purely orchestral and it has an introductory character without any specific narrative elements. The second part – *Kullervo's Youth* is also devoid of action. Sicelius wrote to Aino: "... I don't want to go too much into details, I only have the image of Kullervo as a child, as a shepherd in the service of Ilmarinen in my mind..."[5]. In the same letter he also wrote that he intends to frame the entire movement as a lullaby (B minor, *Grave*) which gradually grows into a march[6].

The dramatic third movement describes the events, the tragedy caused unknowingly by Kullervo: the sleigh ride, the seduction, the terrible truth and the mental anguish. here for the first time the soloists and the choir

[4] Kullervo's Desire.
[5] Letter to Aino, December 1891.
[6] "I finalen i början dyningar af (sic!) marcia" (*the beginning of the finale shall swell into a march*).

appear, the latter merely tells the story and provides no commentary whatsoever, while the former gives us the dialogue between Kullervo and the girl. The music (F major, *Allegro vivace*) is very descriptive, every moment is emphasized, the melodies, rhythms and harmonies are very plastic and expressive.

The fourth movement *"Kullervo goes to war"* (*Alla marcia*, C major) starts in Myxolidian mode on G but then journeys through remote keys. It's a forced march, often broken and interrupted by narrative elements and the intense psychologic sketch of a hero who is on the edge of utter madness. Although purely orchestral, it has a motto given by the composer, a stanza from the relevant part of the *Kalevala*:

"Kullervo, Kalervon pojka/ Sinisukka äijön lapsi/ Läksi soitellen sotahan/ Ilotellen tappelohon/ Soitti suolla, soitti maalla/ Kajahutti kankahalla/ Rojahutti ruohokossa/ Kulahutteli kulossa".

In English: "Kullervo, Kalervo's son / Son of an old man in beautiful blue garments/ Wento to war whistling/ Gladly he went to battle/ Singing and whistling among lakes and moors/ Calling out loudly among the weeds/ Trampling through grass and meadows/ Singing by stump and by swamp."

The choir reappears as the narrator in the fifth and last movement. It is a slow finale, *Andante* – E minor, very grave and depressing, concluding the work with the inevitable outcome, the death of the hero.

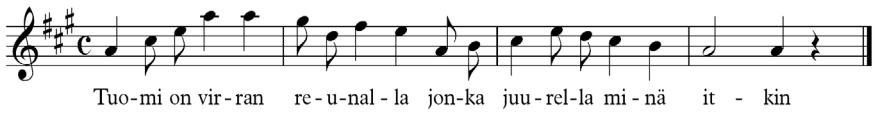
5. Musical language

Since the theme of this work is rooted in Finnish folklore, one might expect an abundance of Finnish melodies and motives, but that's not really the case. Although elements of Finnish and karelian folklore are present, there are no direct quotes, even where the composer decided to use a melody from folklore, he heavily altered it. Nor can we find arrangements or motivic developments that are typical for Finnish folklore. Instead this work shows a very refined fusion between the Romantic symphonic tradition and the composer's very personal approach. Yet we are still quite far from that intense motivic germination leading to a grandiose finale that will become Sibelius' trademark approach to form in his more mature work, especially in his last three symphonies and his later symphonic poems – *Tapiola* for instance. It is nevertheless obvious that even in those early years Sibelius was struggling with some of the usual techniques of development. "Durchführung zum Teufel!"[7] – he wrote in German on one of the pages of an early draft of the first movement.

[7] "To the devil with the development!" - Sibelius, Jean: *Kullervo* Op. 7, Breitkopf & Hartel, Wiesbaden, 2005. Foreword by Glenda Dawn Goss, pg. 13.

Let's take a look therefore at some of the Finnish melodies that appear at key moments. The very first movement starts off with a modified version of a song "*Tuomen juurella*"[8]. We can be sure that Sibelius knew and liked this melody because he already used it before in a brass septet written in 1889 for a competition.

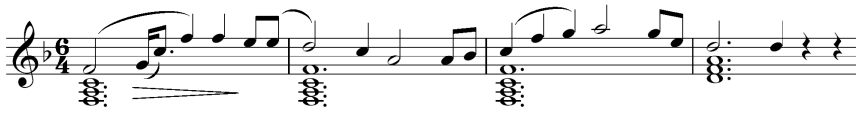
E.g. 1



First line of the Finnish folk song "Tuomen juurella"

With some melodic and rhythmoc changes this tune found its way into the main motif of the first movement. Most significantly, Sibelius changed the second note to be the second degree of the key, instead of the third as it is in the original tune. This resulted in a very special character and the composer was really satisfied with it. In a letter to his fiancée Aino Järnefelt he called it "a wonderful motif"[9]:

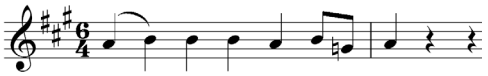
E.g. 2



Sketch of the main theme of the first movement, as it appears in a letter to Aino, on April 18, 1891

Another moment inspired obviously by folklore can be found in the second movement, starting with bar nr. 157. The motif has a reduced ambitus, it's typically Karelian and it appears first on the English horn being then repeated almost hypnotically by the other woodwind instruments and later by the French horn and the violins too:

E.g. 3



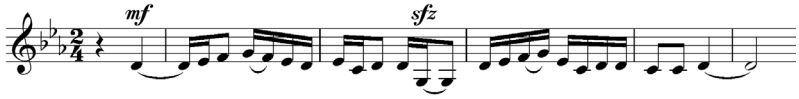
Jean Sibelius: Kullervo Op.7, part 2, measure 157, English horn

[8] Under the cherry tree.

[9] Letter to Aino from December 1891, apud: Sibelius, Jean*: Kullervo* Op. 7, Breitkopf & Hartel, Wiesbaden, 2005. Foreword by Glenda Dawn Goss, pg. 13.

In the fourth movement there's a melody that might sound familiar to everyone who knows Stravinsky's Petrushka:

E.g. 4



Jean Sibelius: Kullervo Op. 7, part 4, measure 142-147, violin 1

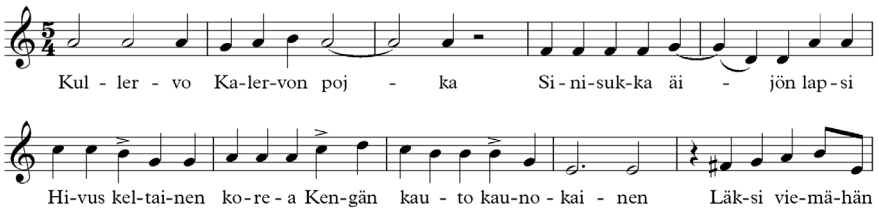
Finnish conductor Jussi Jalas who happens to be the composer's son-in-law believes that Sibelius and Stravinsky probably heard the same Karelian melody[10].

Apart from these melodies though there is a series of elements that have roots in the way Finnish folk songs in general and stanzas of the Kalevala in particular were traditionally sung. Throughout the symphony we encounter time signatures of 5/4, a clear connection with the so-called Kalevalic meter, a version of the trochaic tetrameter[11]:

Vē – lĭ kūl-tă vēik-kŏ-sē-nĭ[12]

This is the dominant meter in the third movement *"Kullervo and his sister"*, the one which deals with the drama itself:

E.g. 5



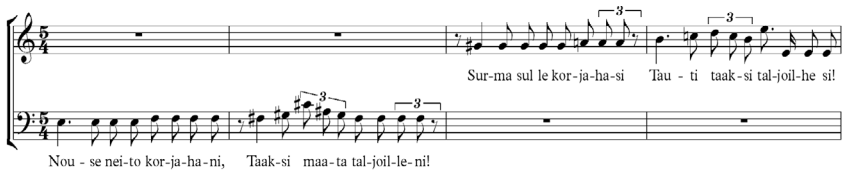
Jean Sibelius: Kullervo op. 7, part 3, measures 44-53, choir

[10] Jalas, Jussi: *Kirjoituksia Sibeliuksen sinfonioista: Sinfonian eettinen pakko*. Ed. Frazer, Helsinki, 1988.
[11] Common in the folklore of the entire Baltic area.
[12] Brother, dear younger brother – the first line of the *Kalevala.*

Skimming over these lines[13] the alliterations are striking even to someone who doesn't know any Finnish. Indeed, this is one of the characteristics of the *Kalevala*. In the Finnish language the consonants K, V, S and H stand at the beginning of a huge number of words, combined with the fact that the stress is always on the first syllable this gives a special sound to the language itself. Sibelius consciously exploits this special feature: he never writes a pause between two words that begin with the same consonant, not even when there is a line break between them in the poem, as it is indeed the case in the above example: "Hivus **k**eltainen **k**orea/**K**engän **k**auto **k**aunokainen...".

Traditionally the lines of the *Kalevala* (as well as the greater part of the Finnish, Estonian, Karelian, Ingrian folklore) are recited by two people, facing each other, holding hands and rocking back and forth to the rhythm of the recitation. The two say the lines alternatively. This is reflected in the third movement, in the dialogue between Kullervo and the girl[14] (soprano and baritone solo):

E.g. 6



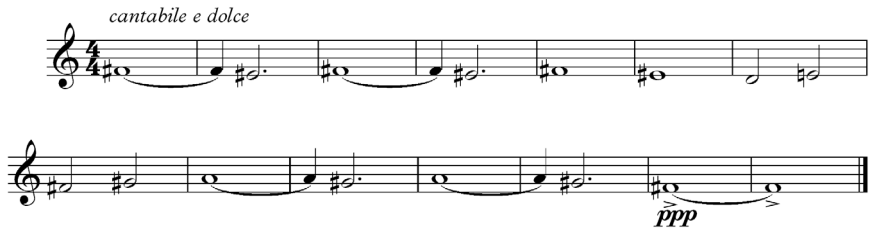
Jean Sibelius: Kullervo Op. 7, part 3, measures 102-105, baritone and soprano

Traditionally, the last syllable of each verse was prolonged and stressed twice, as a means to signal to the other person that it's his turn. Finnish folklorists know this very well, and the fact that this procedure is absent from the dialogue gave way to speculations that Sibelius was unfamiliar with it. Yet he must have been, because he applied a similar procedure in the instrumental parts, for example in the French horn part of the first movement, bars 70-84:

[13] Kullervo, son of Kalervo/ in his blue clothes/ and his blond hair/ went to pay taxes/...

[14] "Come, climb on my sled/Sit between my furs! – May death climb on your sled/Sickness may sit between your furs!..."

E.g. 7



Jean Sibelius: Kullervo Op. 7, part 1, measures 70-84, French horn

There is also another reason to safely dismiss the idea that Sibelius was unfamiliar with the traditional recitation. While he was working at *Kullervo*, he paid a visit to Larin Parske, an illiterate Ingrian farmer with a remarkable memory. He had thousands of poems memorized and his interpretation was certainly authentic.

The combination of these melodic and rhythmic elements is spiced with modal, often oligochordic moments, reminiscent of a recitative. It is remarkable therefore that Sibelius managed to incorporate these into a coherent musical language that doesn't fracture the unity of the work, nor does it obscure its folkloric roots.

6. Dramaturgical approach

Kullervo is first and foremost a tragic hero, a very Finnish version of a very universal archetype. Every culture has some version of a tragic hero story and as such, its essence can easily transcend language. In a letter to Aino Sibelius wrote:

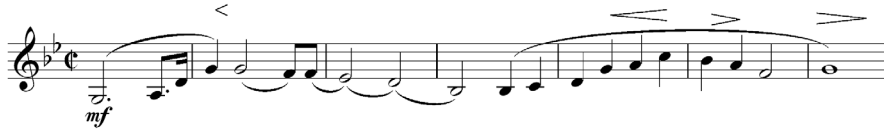
"...the more I delve into Kullervo's destiny the smaller I feel as a being and reckless for even taking on this theme..."[15]

It is quite clear that he intended for his Kullervo to be as human and relatable as possible. Some have even criticized him[16] for not focusing enough on Kullervo's heroism, his greatness as a warrior. The symphonic form itself – when taken seriously – imposes some guardrails that can preclude excesses

[15] Letter to Aino, 21st of December 1891.
[16] A few months after the first glowing reactions some more critical reviews also appeared.

and the hero's deeply flawed humanity is ever present in the musical language. There is a slight tone of melancholy and simplicity especially in the first two movements, reflecting the tumultuous life of an orphan boy. Even that "wonderful motif" is quite melancholic especially with its modal subtonic – tonic ending:

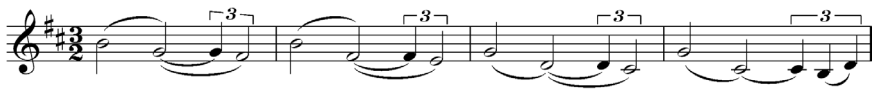
E.g. 8



Jean Sibelius: Kullervo Op 7, part 1, measures 5-11, clarinet

This melancholy becomes more pronounced in the second movement with that lullaby on the strings starting with bar nr. 9:

E.g. 9



Jean Sibelius: Kullervo Op. 7, part 2, measures 9-12, violin 1, 2

Compared to this, the third movement starts off in a rather serene mood, there are no worries or premonitions, nothing foretells the tragic events that are about to occur. The male choir sings the narration as it was written in the *Kalevala*:

"Kullervo, Kalervon pojka /Sinisukka ääijön lapsi /Hirvus keltainen korea /Kengän kauto kaunokainen /Läksi viemähän vetoja /Maajyvie maksamahan /Rekehensä reutoaikse /Kohennaikse korjahansa /Alkoi kulkea kotihin /Malkata omille maille..."

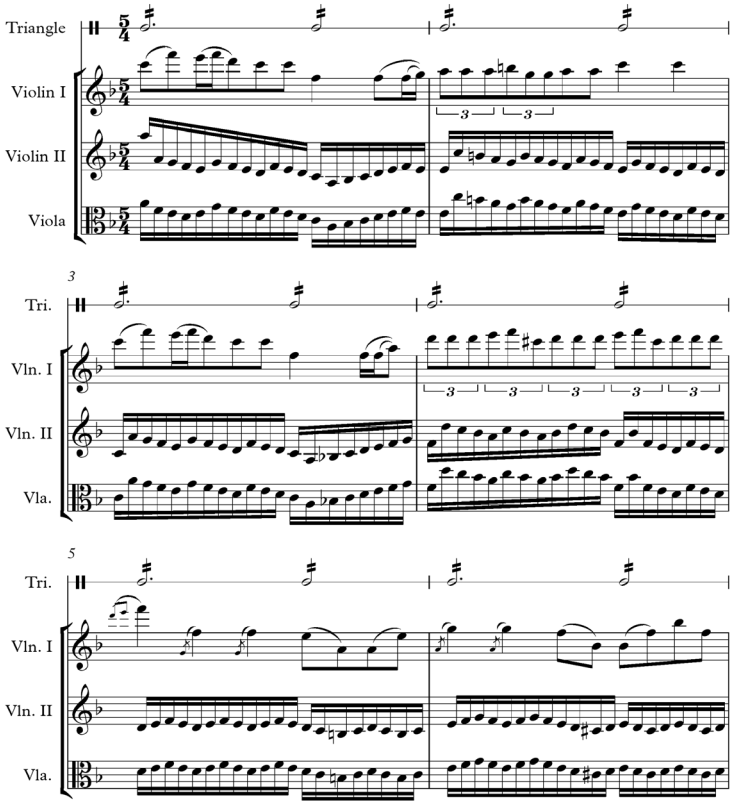
In English:

"Kullervo, son of Kalervo/ in beautiful blue clothes/ with his blond hair/ and leather boots/ went to pay the taxes/ to pay his debt./ After doing that/ having paid his taxes/ on his way back on his sled/ gliding fast on his sled/ always towards home/ across the fields/..."

The melody here is one of rustic simplicity in 5/4, with few melismas and lacking any ornaments. It's simply a picture of an ideal winter landscape and a journey that is for the moment completely ordinary. The arrangement

is quite simple too, a triangle imitates the sound of the sleighbells, the harmonies are devoid of any clashing elements or unexpected changes. There is a rolling figure between the second violin and the viola that seems to depict the landscape as it's flying by:

E.g. 10



Jean Sibelius: Kullervo Op. 7, part 3, measures 24-29

But the serene journey doesn't last. The scene of the seduction itself is the only one where the composer decided to slightly change the original text. The original of the *Kalevala* states here: *Raha muutti morsiamen* – meaning: the money seduced the girl. Sibelius wrote instead: *Halu muutti morsiamen* – desire seduced the girl. The change is not as dramatic as it seems at first glance, because the Finnish word *halu* comes from the verb *haluta* which refers to material desires. Sibelius simply chose a somewhat gentler word for the same

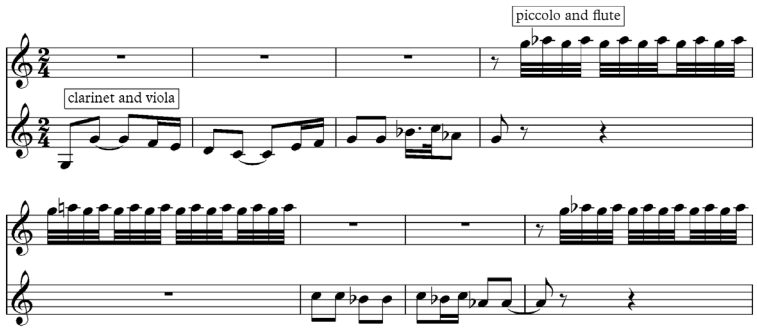
thing, probably because he was deeply in love at that time. That also explains the sheer erotic intensity of the moment when the girl gives in to Kullervo's advances.

The power and sensuality of this peak only makes the moment of truth more shocking. The girl tells her story in the same simple, almost recitative-like manner and it takes a very long time until she says the fatal words: Kalervo's daughter. What follows is a stroke of genius. A bar and a half of silence and then a sharp, ear-piercing C sharp minor chord, like the stroke of a blinding light brings us the immediate and total breakdown, the unspeakable revolt felt by the hero.

Finally, Kullervo finds his words and the scene is quite brutal: "Eikä surma suonim tehnyt /Tauti oike`in osannut / Kun ei tappanu minua / Kaottannut kaksiöisnä". In English: "Death wronged me, sickness injured me when it didn't attack me, it didn't take me when I was only two days old".

Kullervo's total brokenness, his deranged mental state is obvious in the fourth part, which is essentially a forced march broken here and there by the same annoying thrill. Sibelius must have seen this trill as being very important because instead of using the regular symbol for thrills, he chose to write it out every single time note by note:

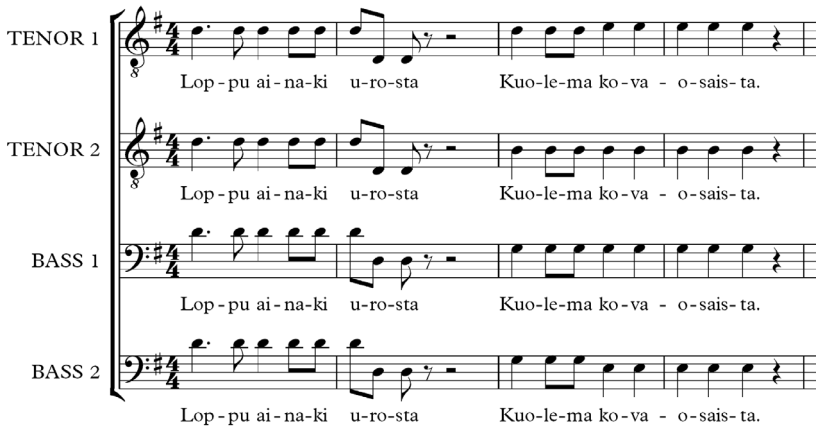
E.g. 11



Jean Sibelius: Kullervo Op. 7, part 4, measures 5-12

In the end there's no other outcome: coming back from the war Kullervo finds his family dead, his farm destroyed. The only thing left for him to do is to re-establish the natural balance of deeds by his own death. Here, from G major in the last bars the music moves into a peaceful, serene E minor, the choir goes from unison to a complete chord:

E.g. 12



Jean Sibelius: Kullervo Op.7, part 5, measures 218-221, choir

It's almost liked the biblical "it is accomplished". In that sense Sibelius didn't feel the need to add anything, there's no lesson to be learned, no conclusion to be drawn, no ideas to emphasize. A complete work of art speaks for itself.

The Larousse encyclopedia has this to say about Sibelius: "...in the Scandinavian countries, in Britain and the United States he is generally acclaimed as a major symphonist. In Germany, on the other hand, he tends to be treated with a certain reserve, while in France he is dismissed altogether."[17]

In any case, this work was a watershed moment for Sibelius, marking his first recognition as one of the great composers, but it also came as a first bloom of an emerging Finnish musical culture. After the glorious premier of the 28th of April 1892 the conductor, Robert Kajanus handed a crown of laurel leaves bound with a ribbon in the blue-white of Finland's national flag. And on that ribbon, they wrote the words that reflected the feelings of every Finn in those days, a quote from the 50th song of the *Kalevala*:

"Sittäpä nyt tie menevi, Ura uursi urkenevi"[18].

[17] *The Larousse Encyclopedia of Music*, The Hamlyn Publishing Group Ltd. Paris 1977.
[18] Thus from now on we will lead our own destiny on a newly prepared road.

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THE INNOVATIVE ELEMENT IN THE GENRE OF OPERA OR THE MODERNITY OF ARTISTIC EXPRESSION IN THE CONTEMPORARY LYRIC THEATER

TRAIAN ICHIM[1]

SUMMARY. This paper examines the evolutionary process of moving from traditional styles to pioneering directions in the opera genre. This phenomenon expressed itself in a mixture of styles and forms of language, in the integration of different types of artistic means of expression. Another issue would be related to the nature of the lyrical tradition, its need for preservation and continuity, and the extent to which innovation is tolerated in opera to ensure that artistic works do not cross genre boundaries. It is a new phenomenon for contemporary actors and audiences, the one present in the theater today. By examining the evolution of the art of opera, it was possible to identify the general pattern of development of innovative opera and to argue that artistic integration is the source of diversity on stage and the basis of innovation in opera production. For this purpose, a cultural-historical and historical-artistic approach was used. The academic novelty of the study consists, first of all, in the complex analysis of the sources related to the translation of meta-language in lyrical art, and secondly, the incorporation of these sources in the academic circulation as important and significant for the recognition of the reform of the opera genre.

Keywords: opera performance, opera direction, traditions, innovations, synthesis of arts, meanings.

The opera genre was created in an aristocratic environment and was always surrounded by an aura of wealth, an atmosphere of elegance, an aura of refinement. Contemporary culture emphasizes not only the conventionality of this genre, but also stereotypical beliefs about its old-fashioned, conservative

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nature and flattering bourgeois tastes, which translates into the view that the artistic importance of this art form is relatively low[2].

The convention of opera performance, developed in earlier centuries, survived in most theaters until the end of the 20th century and still largely applies in our times. It can be said that the directors who follow this trend rarely propose anything other than an elegant staging of the opera, and their inventiveness is limited by the desire to faithfully present on stage what they find in stage directions.

Despite the elegance and meticulousness of staging, classical opera productions must be described as aesthetic tautologies, because the directorial frames in them are only the implementation of the supposed idea of the creators of the opera - the librettist and the composer. Individual creation, transformation of meanings, and attempts to illuminate less obvious meanings or contexts are lacking in such performances.

In the trend of tautological stagings, the director's creative strategy consists in the faithful reproduction of the original form of the presented work without considering the variability of the cultural and social historical contexts, which in modern times are no longer important or even legible for the recipient[3].

This aspect is of particular importance today, because the opera theater of the 20th and 21st centuries functions differently from the previous three centuries, when new, contemporary and fashionable works appeared on the stage. They remained for some time in the repertoire of various scenes, after which they were consigned to the history books and, in general, did not have any reception. In the 20th and 21st centuries, most contemporary opera performances are in a similar situation, with individual stage performances reaching very small audiences. The repertoire of opera houses is dominated by the canon of operas primarily from the 19th century (but also the oldest - from the baroque and classical periods). The public knows them perfectly, because they had the opportunity to see them many times in various stage productions. Directors, aware of the difference in audience attitudes towards new and canonical opera titles, approach contemporary and classic operas differently[4].

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[2] Ichim, Traian. „Geneza și metamorfoza genului de operă" *(The genesis and metamorphosis of the opera genre).* In: Proceedings of the Art and Science. National Musicology Symposium, edited within the Transilvania University of Brașov, year 2011, pp.69–79.

[3] Pencak, William. "Cherubini Stages a Revolution." In: The Opera Quarterly 8, nr. 1 (1991): pp. 8–27.

[4] Ichim, Traian. „Arta spectacolului de operă în secolul XX, între tradiție şi inovaţie" *(The art of the opera performance in the 20th century, between tradition and innovation).* In: Art and Science, Symposium held as part of the artistic and scientific events dedicated to the 20th anniversary of the Faculty of Music in Brașov, Transilvania University Publishing House, Brașov 2010, pp. 88–96.

The 20th century appears as a century of paradoxes in the sphere of creation, which included both text and artistic language, as well as artistic thought processes. The art of opera was at the epicenter of the reconstruction. The changes were reflected most significantly in the directorial process, which gave birth to innovative forms in an opera performance.

At the beginning of the 20th century, there was a revolutionary aesthetic change in the understanding of the meaning and message of theatrical art, under the influence of artists such as Adolf Appiah, Edward Gordon Craig, Vshevolod Meyerhold and Konstantin Stanislavsky. These great theater reformers emphasized the originality and timeliness of the director's interpretation and the audience's involvement in the performance[5]. However, this change eluded the opera, which remained a conventional show, detached from life's problems and whose main purpose was to express feelings through the beautiful singing of great artists.

The real revolution in the sphere of impact of the opera house took place only in the second half of the 20th century, when, especially in Berlin, experiments were undertaken that involved a complete departure from the conventional character of the performance and the universal extraction and qualities current. The directorial tradition of German theater, in which the director freely uses the contexts of the staged work to present it in a new perspective, was also implemented in the opera genre[6]. This can be considered the beginning of the "great opera reform", where a work in musical theater became a pretext or starting point for telling vivid stories, more suited to the sensibilities of contemporary audiences. This type of staging has become the basis of discussions about the director's opera theater (*Opern-Regietheater*), in which the opera is perceived as a place of dialogue with social, political and religious reality, and this is achieved through new aesthetic solutions[7]. One of the founding fathers of this trend should be Walter Felsenstein (1901–1975), who, as head of the Komische Opera in Berlin in the years 1947–1975, created his own version of the opera house. For Felsenstein, the topicality of the issues of the staged work was important, which is why he often introduced far-reaching changes not only in the place and time of the action, but especially in the ways of influencing the audience[8].

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[5] Braun, Kazimierz and Braun, Justyna. "The Great Theater Reform in Europe: A Historical Study, 1887–1939". Lewiston: Edwin Mellen Press, 2019.

[6] Stadelmaier, Gerhard. „Regisseurstheater: Auf den Bühnen des Zeitgeists" (*Director's Theater: On the stages of the zeitgeist*). Springe: Klampen Verlag, 2016.

[7] Schläder, Jürgen. „OperMachtTheaterBilder: Neue Wirklichkeiten des Regietheaters" (*Opera Makes Theater Images: New Realities of Directed Theater*). Leipzig: Henschel, 2006.

[8] Koban, Ilsé and Felsenstein, Walter. „Theater – Gespräche, Briefe, Dokumente" (*Theater – conversations, letters, documents*). Berlin: Hentrich, 1991.

The ideas that Felsenstein implemented on the stage of the *KomischeOper*, although innovative and original, had a rather limited sphere of influence and were not reflected in the staging styles of the productions presented in the most prestigious opera centers, such as *La Scala* from Milan or the *Paris Opera*. However, over time, the traditional approach to staging opera began to change even in the most prestigious institutions. Maria Callas brought a breath of fresh air to opera from the early 1950s to the 1960s, emphasizing deeply personal interpretations. This ensured both emotional truth and highlighted the importance of the artist's individuality in constructing the expression of the opera performance[9]. Thanks to the new concept, opera became popular from the 1970s onwards, including among people who until then were only interested in the entertainment provided by other genres.

Therefore, it can be said that two contradictory trends coexist in contemporary lyrical theatre. One is tautological staging, the tendency to perpetuate the previous idea of the opera as a high art form, a form that remains acceptable and desirable to certain audiences, allowing social distinction and ostentation of status, while perpetuating conservative ideas about the function of art. The other is an innovative staging proposal, a kind of escape from the tautology of operatic conventions in the context of pop culture. The purpose of this type of artistic activity is to translate the problems and signs of the work into recognizable codes for an audience that is not necessarily familiar with the lyrical tradition. It is this second tendency that is the subject of these papers, and the examples that document the thesis of the disappearance of tautology are mainly works from the 21st century, especially in German-language theaters, where directorial work is already widely accepted. The dominant role of the Berlin opera scene in promoting the idea of modern musical theater is the result of Felsenstein's work[10]. The basic ideological assumptions of the director's opera theater can be expressed by two postulates: actualization and universalization.

This is due to the increasing internationalization of lyric art and the clear trend of globalization. This led to the belief that the circumstances and regional details of the plots depicted in individual productions should not necessarily be treated in accordance with the text of the libretto, but as a pretext to highlight more general and current issues. Thus, the original conflict, the tension axis of the drama, is replaced by new problems embedded in today's social relations. Directors strive to awaken the sensibilities and imaginations of pop culture audiences and demonstrate the importance of the issues addressed

[9] Wink, Paul. "Prima Donna: The Psychology of Maria Callas". New York: Oxford University Press, 2021.

[10] Brug, Manuel. „Opernregisseure heute: Mit ausführlichem Lexikonteil" (*Opera directors today: With a detailed encyclopedia section*). Leipzig: Henschel, 2006.

thematically in their lyrical productions despite cultural changes. However, updated readings often cause anger among some viewers, who find it inappropriate to change some of the meanings of the original work[11].

The universalization of the message is achieved by introducing symbolic, ambiguous and non-obvious theatrical solutions. The design of a stage space with abstract shapes, a suggestive selection of props and scenery, the use of varied colors and lighting - all this allows directors to go beyond the specific historical and geographical setting outlined in the libretto to stimulate the audience's imagination. When trying to build a universal message, filmmakers often have to abandon the solutions contained in the original work. This turned out to be easiest in the case of Baroque or Classicist works, whose plots are often based on myths. More difficult is the interpretation in this spirit of the works of Bellini, Donizetti, Verdi and the great bel canto opera authors of the 19th century. Romantic ideology and the flourishing of art intended for a bourgeois audience contributed to significant changes in the thinking of opera, and a new generation of composers created the aesthetic of realistic opera. The effort for a faithful and close to life presentation of the characters' problems, inherent in this aesthetic, is a challenge for contemporary directors.

One of the most outstanding Romanian representatives of this trend is the creator Andrei Șerban. In his work as a director, he creates thoughtful readings of old opera titles, creatively extracting their timeless meaning while respecting the expressive scope of the score. "Theatre must touch the human soul, calm it down, not brainwash it", says the Romanian director[12]. And in this capacity, he will absorb the most successful techniques and traditions that the field of global culture can offer him.

Theater is a remedy! And in this capacity, he will absorb the most successful techniques and traditions that the field of global culture can offer him. Multiculturalism, according to the modern Italian critic Carlo Maria Cela, is a phenomenon that promises to combine in a performance the musical, visual and dramatic stylistic achievements of different peoples and schools, without unifying them.

In 1971, Alfred Schnittke already foresaw the impending trends of polystylistics[13]. At the beginning of the century, the visual component and polystylistics firmly entered operatic reality. Creating such a harmonious unity in an opera performance required laborious directorial thinking.

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[11] Levin, David J. "Unsettling Opera: Staging Mozart, Verdi, Wagner, and Zemlinsky". Chicago: University of Chicago Press, 2007.

[12] https://culturaladuba.ro/andrei-serban-teatrul-trebuie-sa-atinga-sufletul-omului-sa-il-linisteasca-nu-sa-il-spele-pe-creier/) (Access date:09.15.2023).

[13] Schnittke, Alfred. "Polystylistic tendencies in modern music // Musical cultures of peoples. Tradition and modernity". Moscow: Soviet composer, 1973, pp. 230-238.

At the end of the 20th century, V. D. Konen, Doctor of Art History, speaking about the opera, said that, "music essentially has only two spheres of expressiveness - intonational and formative, which do not come into contact with the objective side of reality, and do not gravitate towards illustrative"[14].

Today, using the example of the experience of successful dramatic directors (P. Brook, D. A. Bertman, or that of the Romanians A. Șerban, I. Caramitru, S. Purcărete etc.) it has been proven that soon it will rarely be possible to see a successful performance without using diverse visual possibilities, the ability to surprise, and the manifestation of the ability to combine music with "objectivity", without interactivity, that is, the inclusion of the viewer in the act of creation.

T. Adorno, arguing with F. Nietzsche from the position that the main element in music is the phenomenological component, and not the connection with poetry[15], said: "Dramatic music will become possible only when the art of sounds conquers the vast sphere of symbolic means with the help of song, opera and several complex attempts at sound painting... after, in a long development, both types of art became interconnected, and in the end, the musical form turned out to be well-stitched with threads of concepts and feelings"[16]. What is this if not a justification for innovative work at the expense of traditionalism?

Directing the dramatic theater has its own tradition, which determined the development of theatrical and cinematographic approaches in opera. The interpenetration of the branches of art has been the source of a variety of production solutions and a source of innovation in opera direction. This diversity allowed the directing process to invade the closed system of musical theater in the last third of the 20th century. The potential of dramatic direction lies in the achievements that were formalized by the developments of the schools of K. S. Stanislavsky (Russia), Bertolt Brecht (Germany) or through the political theater of Erwin Piscator (Germany). Such actor training laboratories have opened up new possibilities to dramatically improve the embodiment of the stage image, an individual approach suited to each performer and focused on a holistic picture of the interpretation of the material by the director.

Many time directors who have established themselves on the stages of dramatic theaters are given the chance to contribute, through the visions of their lordships, to opera projects. The general director of the Metropolitan Opera Theater explains this policy as follows: "... I think that someone who

[14] Konen, Valentina. "Theatre and Symphony". Moscow: Music, 1974, pp.101-105.

[15] Adorno, Theodor W. „Philosophie der neuen Musik" (*Philosophy of new music*). Berlin: Suhrkamp, 2003, pp. 227-228.

[16] Schlechta, Karl. „Friedrich Nietzsche Werke in drei Bänden" (*Friedrich Nietzsche's works in three volumes*). B. II. Hanser, 1977, pp.891-892.

has staged operas all his life would have forgotten what kind of impression an opera should leave"[17].

Entering the musical genre, directors from the field of dramatic theater had to abandon some of its techniques for objective reasons, mainly due to the characteristics of the genre or the performers. Sometimes this is a rejection of the director's most important tool, namely the dramatic element, which seems not to go unnoticed by critics. "I have attended several opera performances, writes opera director David Freeman, most of the productions are unimaginably outdated! Moreover, in an opera performance, the habit of not touching one another is so strong that even at the moment of the crime, the performer who plays the role of the criminal can float in the air about two meters from the hero, and he, screaming "pain," he dies in convulsions, though no one has touched him!"[18].

What phenomenon do we call "modern opera" and what do we call reform, modernization? The process of modernization depends on the changes taking place in society, how the landscape of life changes, how the moral values of the society change and the inner spiritual life that guides human beings. The specific feelings of a person do not depend on the historical era, the sensual view of the world prevails over rational thinking precisely in the text of the opera. But is modern opera just a work about modern people, written by a contemporary composer, or is the concept of "opera modernization" just a feature of modern stage versions of classical operas? Let us compare the range of opinions and understandings of the meaning of the concepts of "modernization" and "reform" of modern opera.

No one doubts the importance of the latest technologies in the stage versions of the shows[19]. The question of "how to surprise" remains important for creators of live shows.

A novelty in theatrical art is the possibility of finding unusual solutions for the stage space. Multimedia technology creates a sense of realism. The aesthetic perception of works of art on a media screen cannot be identical to direct sensory contact; and although modern digital technologies cannot convey the energy of the live performance, their reality provides ample opportunities for the viewer to familiarize himself with the varieties of art in media spaces with the best examples of operatic creativity.

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[17] http://www.classicalmusicnews.ru/interview/intervju-s-piterom-gelbom (Access date: 19.12.2023).

[18] Meilakh, Mikhail. "Euterpe, is that you? Art notes. Conversations with Russian artists in exile and the metropolis". In: Volume II. Music. Opera. Theater and the Tenth Muse. Art. Moscow: New literary review, 2011, T. II. p. 319.

[19] The modern viewer is already accustomed to visual effects on the computer, with 3D, with Full HD in TV shows with HDTV resolution or in movies recorded on Blu-Ray Discs and HD - DVD.

Perhaps the reformism or modernization of opera productions is achieved only through obligatory associations and allusions to political and social issues in a particular society? The modernity of the opera production is given by the philosophical flavor of the director's concept. In recent decades, opera performances by directors have evoked more and more associations with human tragedies, exploring such moral and philosophical issues as the evil in the human soul, the violence of power, the cruelty of crime, the problems of surviving cataclysms and wars.

We believe that the "modernization of the opera" is, first of all, the search for a modern musical and theatrical language to conduct a dialogue with the opera audience and to clarify the differences or similarities of one's own life experience with the opera characters, even from the most distant times. The composer can take as a basis a plot from the past, refracting it in accordance with his own experience, with current events, since true art is always connected to the emotions of life. This is the democracy of the lyrical genre, accessible to all viewers regardless of their training.

In conclusion, opera, as a musical and philosophical form that reflects the archetypes of human emotions, has existed for more than four centuries and has been frequently "updated" to adapt to changing ideas about the world around us and, most importantly, to the characteristic's memorable aspects of our worldview.

We can say that the main achievement of today's innovative opera is the opening of the genre to the broad masses of the public and its connection to information processes in society, establishing an active exchange of information between opera houses and a wide audience. The formation of a favorable media environment for opera productions is an opportunity to convey to the masses the principles and norms of building harmonious forms of operatic art for the sake of spiritual enrichment and the development of a culture-oriented social environment. Musical theaters of the beginning of the XX-XXI centuries are looking for new ways of development, experimenting, reviving masterpieces of the past repertoire, reviving traditions, trying to get rid of "operatic realism", connecting archetypal moral conflicts with modern realities. That is, they try to find their own methods of communication with the viewer, their own forms of synthetic visual language in the stage embodiment of the works.

The presented examples of directorial strategies that illustrate different ways of approaching classical works are related to abandoning the exact reproduction of the circumstances suggested in the libretto and stage directions, breaking with stage tradition and using pop culture codes as elements to influence the viewer. The multitude of these proposals and their diverse nature

demonstrate that the possibilities for combining realistic 19th-century works of opera with a contemporary aesthetic rooted in pop culture are relatively wide, and public approval sanctions such activities.

Other directorial options and proposals that can be distinguished in the opera house include deepening the symbolism by highlighting contemporary contexts and elements of recent history, introducing a meta-theatrical perspective through the "theatre within the theater" or focusing on details and props as carriers of effect theatrical. All these methods are alternative solutions to the tautological propositions of the traditional opera house. They are also a testimony to the vitality of classical works and the possibility of their impact on modern audiences.

In the current conditions of advanced development of virtual theater technologies, multimedia scenographic effects, electronic versions of productions, penetration of "comprehensive show business", this great synthetic art, which combines elements of: music - theater - plastic arts - visual art - operatic art, does not reject the main purpose of its impact on the listener/spectator, namely, the achievement of an "emotional boom", an emotional empathy for the existence of a human personality. It is impossible not to admit that the modernization of the opera exceeds our desire and that, to one degree or another, much needs to be modernized: starting with the theater buildings and the acting skills of the opera artists, and ending with the most important, the need to replenish the repertoire opera houses with works of modern music and modern librettos.

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STYLISTIC CORRELATIONS BETWEEN SERBIAN AND EUROPEAN MUSIC IN THE 20TH CENTURY

VIRĐINIA TOTAN[1], PETRUȚA-MARIA COROIU[2]

SUMMARY. The Serbian musical culture was put late into connection with the European one. The fact that the first piano was introduced in Serbia in 1824 indicates that cultivating Serbian music was not possible under the Turkish domination. The spread of Serbian music in Europe made it possible to publish compositions by foreign authors and Serbian composers, which drew attention to the themes of Serbian music. The compositions were printed and published in Leipzig, Vienna, Prague, Paris, Budapest, London. The tours abroad performed by Serbian choirs and soloists popularized Serbian songs all over Europe. In the first half of the 20th century, almost 80 European composers wrote works with Serbian influences. Most of the foreign composers, especially those who lived and created among Serbians, embraced the mentality and cultural and musical needs of a people whose melodic essence they tapped into, using Serbian musical themes in their compositions.

Keywords: Serbian, composition, modernity, relations, influences.

Introduction

Serbian music was, due to the geographical and cultural situation, at the border of the influences that have always crossed the Balkans: "the history of art music in the region began after the arrival and Christianization of Serbs and other Slav tribes in the 9th century. Under Byzantine influence, they developed church music in their own language, and from the 12th century onwards they had an independent state. During the Turkish occupation, which

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lasted until the 19th century, Serbian church music had to continue largely in secret. At the end of the 17th century, contact was re-established with central European culture. Gradually, during the 18th century, cultural influence from the Austro-Hungarian monarchy spread among the Serbian population (…). From then onwards urban populations became increasingly open to influence from western Europe"[3].

Serbian music in XXth century

The spread of Serbian music in Europe made it possible to publish compositions by foreign authors and Serbian composers, which drew attention to the themes of Serbian music. The compositions were printed and published in Leipzig, Vienna, Prague, Paris, Budapest, London. The tours abroad performed by Serbian choirs and soloists popularized Serbian songs all over Europe. In the first half of the 20th century, almost 80 European composers wrote works with Serbian influences. Most of the foreign composers, especially those who lived and created among Serbians, embraced the mentality and cultural and musical needs of a people whose melodic essence they tapped into, using Serbian musical themes in their compositions.

The Serbian musical culture was put late into connection with the European one. The fact that the first piano was introduced in Serbia in 1824 indicates that cultivating Serbian music was not possible under the Turkish domination. Many foreign musicians, when visiting Serbia, felt the need to sing, to take over compositions based on Serbian themes. Serbian composers also studied in schools abroad. Without any doubt, their teachers influenced their training as well, but we cannot rule out the possibility that they might have influenced the musicians of that time.

Here are some of the composers from before WWI who studied abroad: Kornelije Stanković (1831-1865), in Budapest and Vienna; Aksentije Maksimović (1844-1873), in Prague; Jovan Paču (1847-1902) in Prague (under the supervision of B. Smetana); Mita Topalović (1849-1912), in Prague; Josif Marinković (1851-1931), in Prague and Vienna; Stevan Stojanović Mokranjac (1856-1914), in Munich, Rome and Leipzig; Jovan Ivanišević (1861-1889), in Prague; Petar Z. Ilić (1868-1957), in Vienna, Prague and Munich; Božidar Joksimović (1968-1955), in Prague; Vladimir R. Đorđević (1869-1938), in Vienna and Prague; Cvetko Manojlović (1869-1939), in Leipzig; Stanislav Binički (1872-1942), in Munich; Petar Stojanović (1877-1957), in Vienna; Petar Krstić (1877-1957), in Vienna; Isidor Bajić (1878-1915), in Budapest; Petar Konjović (1883-1970), in Prague; Miloje Milojević (1884-1946), in Munich; Stevan

[3] Devic, Dragoslav. *Grove's Dictionary for Music*, Yugoslavia, Federal Republic of, electronic edition.

Hristić (1885-1958), in Leipzig; Milenko Paunović (1889-1924), in Prague and Leipzig; Kosta Manojlović (1890-1949), in Moscow and Munich; Ljubomir Bošnjaković (1891-1987), in Vienna, Berlin and Naples; Miloje Crvčanin (1892-1978), in Prague.

Unlike the French-Russian direction (with its main representatives Claude Debussy and Igor Stravinsky, whose innovations resulted in the search for alternatives to the dominant German Romantic tradition), the composers in the Austrian and German area (Gustav Mahler, Arnold Schönberg, Richard Strauss) ensured the continuation of the main direction in music development. Their innovations emerged in the process of looking for an escape from the tonality crisis at the end of the 19th century (which coincided with the Expressionist impulse – the second school).

The key terms associated with Modernism were progress, technique, rationality, control – which shows that Modernism is a fundamentally positive, utopic vision of the world. The obsessive search for new expressions and techniques in Modernism implicitly indicates the faith in progress, in innovation. The artist's dissatisfaction with the individual's position and, consequently, with their own position (in the developed capitalist society, in which the individual feels threatened because of the increasing domination of the standards of the capitalist world) is imprinted in Modernism. The artist of the 20th century also witnessed the various disasters which marked this epoch, above all the most dreadful wars in history. This is also the source of the aspirations towards the autonomy of the creation, which can be linked to the emergence of artists' critical attitudes, often conflicting and challenging towards society (that followed and understood the artistic events with increasing difficulty). However, one cannot ignore the fact that some avant-garde movements within Modernism, in addition to their tendency towards autonomy, displayed the opposite tendency – towards the closest relationship between life and art, which is one of the many contradictions of this period.

The avant-garde is indissolubly linked to Modernism, which is interpreted differently. Among its many interpretations, the most adequate is the one which sees the avant-garde movements within Modernism as its most radical forms of manifestation, its most advanced and challenging positions in a certain period. Impressionism, as a first distinct manifestation of the new aesthetics, anti-Romantic, did not share the features of the avant-garde movement. The first musical movement which shared the features of avant-garde was Expressionism, and A. Schoenberg was the prototype avant-garde creator. Besides Expressionism, the avant-garde movements can also be considered close to Dadaism (Erik Satie, Luigi Russolo), to neo-Classicism (Igor Stravinsky, Paul Hindemith, Darius Milhaud), to Serialism (Karlheinz Stockhausen, Pierre Boulez), to electronic and concrete music, or to Aleatoricism (Pierre Boulez).

Early Modernism (up to the end of WWI) is an expression of the changing spirit of the times after the R. Wagner's death, when people expected art to answer the religious and metaphysical crisis in general. Without these spiritual points of reference, the musical form lost its integrity and target orientation, features characteristic of the classical-romantic forms, like the sonata and the symphony, while the changes in the musical syntax became more and more acute. Fissures in the musical form were recorded, as evidenced by the fragmentary organization of the whole in Gustav Mahler's symphonies.

Impressionism, as previously mentioned, marked the initial stage of Modernism in France. The Russian music of the second half of the 19th century had a significant influence on the creative imagination of C. Debussy and his French contemporaries and was incorporated in the avant-garde genre dominated by I. Stravinsky.

Modernity coincides with Expressionism; thus, it includes the period from the fall of the tonal system around 1908 until the introduction of the strict dodecaphony in 1921. The emergence of Expressionism before WWI shows that artists can record the major cultural and social convulsions that are about to take place.

In the middle period of Modernism (which includes the inter-war period) the previous tendencies continued to develop, but the hopes of returning to order after the atrocities of WWI were increasingly visible. Neoclassicism is one expression of this effort, and it manifests not only through the cheerful parodies and the play on past stereotypes (Serghei Prokofiev's *Classical Symphony*, Igor Stravinsky's *Pulcinella*, Paul Hindemith's chamber music), but also through highly stylized syntheses (*Oedipus Rex* and Stravinsky's *Symphony of Psalms*).

The emergence of dodecaphony represents, on the one hand, a decisive break with tradition, and on the other, the construction of solid bridges with the past, using counterpoint techniques and the Baroque and Classical forms (Serenade op. 24, Suite op. 29 by A. Schoenberg). Certainly, the very emergence of dodecaphony was a consequence of the need to "bring order" to music after the anarchic tendencies of the free atonality period, so that the compositions based on dodecaphony can be seen in the wider context of Neoclassicism. However, most composers wrote in vast areas within the above-mentioned avant-garde tendencies, combining elements of different styles and procedures, ensuring the conditions for very convincing and personal syntheses (Leoš Janáček, Richard Strauss, Jan Sibelius, Maurice Ravel, Dmitri Shostakovich).

The Serbian composers were late in accepting Modernist tendencies, but some of them succeeded in joining the international avant-garde tendencies

(first in the 1930s, and then in the 1960s), which made it possible for the Serbian Modernism to be not just a reflection of world events, but also a spontaneous reaction to the Modernist principles of several national composers.

Here are the four stages of Serbian Modernism and their main representatives:

- **stage I** (1908-1945): Petar Konjović, Stevan Hristić, Miloje Milojević, Josip Slavenski, Marko Tajčević.

- **stage II** (1929-1945) – the composers of the Prague Group: Mihovil Logar, Predrag Milošević (predecessors), Dragutin Colić, Ljubica Marić, Vojislav Vučković, Stanojlo Rajicić, Milan Ristić.

- **stage III** (1951-1970):
  a) Neoclassicism: Milan Ristić, Dušan Radić, Dejan Despić, Vladan Radovanović, Enriko Josif.
  b) Neo-Expressionism: Stanojlo Rajičić, Vasilije Mokranjac, Aleksandar Obradović.
  c) Archaized music: Ljubica Marić, Dušan Radić, Rajko Maksimović.

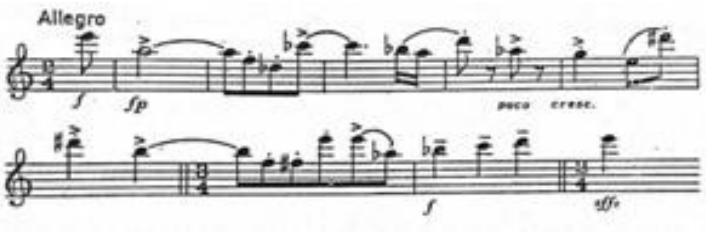
- **stage IV** (1956-1980): Vladan Radovanović, Aleksandar Obradović, Petar Ozgijan, Petar Bergamo, Srđan Hoffman, the group Opus 4[4].

The composers of the first and second stages are separated by generations, while in the following stages there is a mixture of generations. The temporal discontinuity between the second and the third stages is determined by the war period and the post-war "realignment".

The analysis of the melody, of its function in the musical phenomenon and of its influence on other musical and expression components starts from the enumeration of its basic features, perhaps most visible in the first movement of the composition. Emphasizing "the affinity with the new sound, objective and anti-Romantic, and the wise abstention from extremes"[15] (our translation), Vlastimir Peričić sees in the first movement of the work the contours of the sonata and of the bi-thematic form, starting from the relative plasticity and the conditioned integrity of the two themes which combine in the same movement and can be seen as such:

[4] Milin, Melita. *Etape modernizma u srpskoj muzici (Stages of modernism in Serbian music)*, Muzikologija, Beograd, 2006, p.103.

E.g. 1



Vlastimir Peričić, Sonata, m. 1 (1st part)

E.g. 2

Vlastimir Peričić, Sonata oboe piano, m. 13 (1st part)

The lower limit of the second stage was set in 1929, when the *Sonata quasi uno scherzo* was composed by Mihovil Logar, work which brings forth Expressionist elements, while the upper limit is the same as for the previous stage, because the end of the war marked a (temporal) break with the Modernist ideas which were adopted and applied by the composers in the "Prague Group" during the previous decade.

The years 1951 and 1970 mark the beginning and the end, respectively, of the third stage. It is the stage between M. Ristić's *Symphony no. 2* and the years in which the various types of Modernism, typical of this stage, lose their avant-garde potential. There are also Postmodernist clues. Most of the protagonists of this stage continued to create in the established stylistic framework even after 1970, often approaching one of the Postmodern tendencies. As a first work of the fourth stage, it is worth mentioning *7 Korala* (1955–56) by Vladan Radovanović, a composition based on minimalism avant la lettre, while 1980 marks the end of the main work of the group Opus 4.

Cultivating the genuine respect for Mokranjac's creation, sharing with Mussorgsky and Janaček a strong attraction to folklore as the deepest and essential creation of human musical tradition, Konjović took part in the formation of the main, dominant Modernist tendency under development: Konjović's *Koštana*, musical drama from the south of the Balkans, was developed from the specificity of the language dialect and of the music in the Vranje region, as a synthesis of the Oriental and Slavic substratum, and enriched the European

contemporary creation at the time with its grandiose games of mixed measures and vocal prosody completely unknown to the musical tradition of the Occident.

As for the style, the dominant features of the modern layer of Konjović's musical discourse are represented by: the orchestration in the spirit of Impressionist solutions, the intensity of the linear melodic-rhythmic discourse leading to Expressionist detachment and the occasional departure from the functional tonality; these are reflected at the horizontal harmonic level and in the vertical harmonic saturation. *Koštana* is in itself a turning point reflecting a high-level synthesis of musical elements of different origins.

If the logic of the Petar Konjović's creative path is the logic of continuity (towards the modernization of traditional discourse), Mihovil Logar's development path is characterized by the constant melodic oscillation and the movement of the focal points in the coordinated area of a stylistic crossroads determined by the elements of late Romanticism, Expressionism and Neoclassicism.

The year 1931 is representative of the crossroads at which, because of the parallel action of several different stylistic programmes, there was a marked tension between the old musical style and the new one. "However, the year of Josif Marinković's death constitutes only the beginning of the increased tension in the stylistic cluster which became typical for the entire fourth decade. Although J. Marinković was no longer around, the tradition of the 19th century was still alive, as throughout the third decade, in the composition of older musicians (Petar Krstić) or of the younger more conservative ones (Ljubomir Bošnjaković)"[5] (our translation).

The intersection between "old" and "new" in the Serbian music of the inter-war period was enriched by a new stylistic dimension through Milošević's Prague compositions. Formally balanced and efficient from the pianistic point of view, neoclassical and graceful, Milošević's *Sonatina* found rapidly and easily its place in the repertoire of local pianists, but also of foreign ones.

Conclusion

However, as long as the representatives of the youngest generation were living abroad, as long as their tonal research remained unknown in the national context, this continuity line determined by Expressionist elements constituted an independent stylistic current, parallel, without contact points, with the dominant current. Regardless of the years in which the student compositions of the members of the Prague Group were written, it is important to

[5] Tomašević, Katarina. *Na raskršću istoka i zapada* (At the crossroads of east and west), Muzikološki institut srpske akademije nauka i umetnosti, Beograd, 2009, p. 210.

remember that the tensions between the new and the old poetics in Serbian music truly emerged only after the compositions of the youngest generation were presented in Belgrade.

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THE EVOLUTION OF THE HARMONIUM: FROM ANCIENT CHINA TO BELOVED INSTRUMENT IN FRANCE

ÁDÁM SÁNDOR FAZAKAS[1]

SUMMARY. The harmonium's journey begins with ancient Chinese instruments like the sheng, which inspired European innovations such as the regal and later the *Orgue expressif*. These early instruments laid the groundwork for Alexandre-François Debain's invention of the harmonium in 1842. Debain's harmonium patent introduced a revolutionary instrument characterized by its blow-feed air system and distinct sound registers. This invention marked a significant advancement in musical instrument design, providing musicians with greater tonal control and expression. Harmonium's history reflects centuries of experimentation and ingenuity, driven by the evolving needs of musicians and technological innovations. From its humble origins to becoming a staple of musical expression, the harmonium embodies the spirit of creativity and innovation in music history.

Keywords: Harmonium, Scheng, Regal, Organ, Instrument

Introduction

The harmonium's journey is a tale of innovation and evolution that traverses both time and geography. Originating from ancient Chinese free reed instruments, it eventually found its place as a cherished musical instrument in France. This article delves into the captivating history of the harmonium, shedding light on its predecessors and the significant milestones that culminated in the creation of the French harmonium.

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From the perspective of an organist, my interaction with historical musical instruments is commonplace and an integral part of my life. Through this, I have come to understand the acoustic ideals of past eras and instruments that are often forgotten or rarely encountered.

Over the years, I have expanded my knowledge horizon in the field of historical instruments and have felt increasingly motivated to thoroughly study this instrument.

My first professional experience with the harmonium dates back to 2015, during a demonstrative event dedicated to this musical instrument. The presented harmonium was one of the oldest of its kind. This unique event impressed me so much that I decided to delve into this forgotten universe, interpreting musical pieces written for this instrument.

After a long search, I acquired a specimen, a true gem, built in 1859 in Paris by Alexandre-François Debain, with five rows of reeds. The latter harmonium is the perfected version from the Romantic era. Since then, it has sounded on numerous occasions at concerts and performances.

This article specifically aims to introduce keyboard instruments similar to the harmonium. With the exception of the regal, these instruments originated in the 18th and 19th centuries. While numerous types of instruments were developed during this time, only a few of them have been constructed in significant numbers, hence detailed descriptions will be provided for only a select few instruments.

I hope to provide the reader with an insight into the history of a romantic instrument, which was beloved by many composers such as Camille Saint-Saëns, Georges Bizet, and even Franz Liszt.

Predecessors of the harmonium

The most important characteristic of harmonium is the use of metal reeds as a sound source. Reeds were used long before the appearance of the harmonium.

An important ancestor of the harmonium can be considered the Chinese instrument *sheng* (2852 BC or 2500 BC), an instrument with reed pipes made of bamboo. The first written mention dates back to 1100 BC.

E.g. 1

Sheng[2]

Gellerman's monograph considers a representation of the sheng found in a museum in Philadelphia as the oldest, with the image dating back to 551 AD. This instrument was probably also used at the funeral of Confucius (479 BC). Later, Jesuit missionaries brought and spread the sheng in Europe. This later inspired organ builders to install free-beating reeds in pipe organs, bringing a special timbre.[3]

The *sheng* continues to retain relevance in contemporary contexts notwithstanding considerable evolution over temporal epochs.

The use of free reeds was common throughout Asia but took a long time to reach Europe.

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[2] Chinese Sheng, https://www.metmuseum.org/art/collection/search/505403 (09.04.2024)

[3] Robert F. Gellerman: The American reed organ and the harmonium: a treatise on its history, restoration and tuning, with descriptions of some outstanding collections, including a stop dictionary and a directory of reed organs. Vestal Press, New York, 1996. p. 4–5.

The next important step in Europe between the 15th and 18th centuries was the *regal*. This instrument was a small portable organ with reeds, used both in church and for home music. Behind the keyboard were the bellows, so another person was needed to operate it.

The term “regal” comes from the word “royal,” which means “royal.” Due to the high production costs, only kings and nobles could afford it. According to other sources, its name may have originated from the word “regolare,” which means “to regulate” or “to control.”

E.g. 2

Bible regal in closed and in open states[4]

In 1700, the Italian Filipo Testa built a version of the regal that worked with free reeds, called the “organino.” This could be considered the first organ with free reeds.[5]

In the 18th century, Christian Gottlieb Kratzenstein, a polymath of diverse talents, employed the concept of the free reed in several of his inventions. He is believed to have been among the first to utilize a free resonant reed as a means of producing artificial speech. Additionally, Kratzenstein pioneered the incorporation of free reeds into the construction of what came to be known as a *Vowel organ* in Saint Petersburg.[6]

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[4] Copy of an original bible regal, built by Ture Bergstrøm. https://bergstrom.dk/bible-regal/ (09.04.2024)

[5] Robert F. Gellerman: The American reed organ and the harmonium: a treatise on its history, restoration and tuning, with descriptions of some outstanding collections, including a stop dictionary and a directory of reed organs. Vestal Press, New York, 1996. p. 6.

[6] John J. Ohala: Christian Gottlieb Kratzenstein: pioneer in speech synthesis. International Congress of Phonetic Sciences 2011. p. 157.

Under Kratzenstein's influence, J. N. Maelzel from Vienna built his instrument called the *panharmonicon* in 1805. It should be noted that the monk Georg Joseph Vogler also constructed organs with free reeds. This technology not only conquered Europe but also America: Ebenezer Goodrich, an organ builder from Boston, included these specific reeds in his organs in the early 1800s.[7]

At the beginning of the 19th century, particularly in France and Germany, numerous instruments developed on this principle were introduced. Gabriel Joseph Grenié created his instrument called *Orgue expressif* or *Ophicleide*, which he presented on June 23, 1810, in Paris.

This instrument resembled an organ, but its pipes had reeds, and the air was produced by the performer's feet, making the sound much more dynamic and flexible compared to the rigid sound of the organ.[8] According to Grenié, the sound of the *Orgue expressif* could vary from soft tones to the intensity of a military orchestra.[9]

E.g. 3

Grenié-Muller, Paris ca. 1820 *Orgue expressif* Système Grenié[10]

[7] Robert F. Gellerman: The American reed organ and the harmonium: a treatise on its history, restoration and tuning, with descriptions of some outstanding collections, including a stop dictionary and a directory of reed organs. Vestal Press, New York, 1996. p. 6–7.

[8] Sepsy Károly: Understanding of the harmonium (*Harmóniumismeret*). In: Beharka Pál: Liturgical harmonium (organ) playing, second edition (*Gyülekezeti harmónium- (orgona-) játék. II. kiadás*.) Magyarországi Baptista Egyház, Budapest, 1974. p. 230.

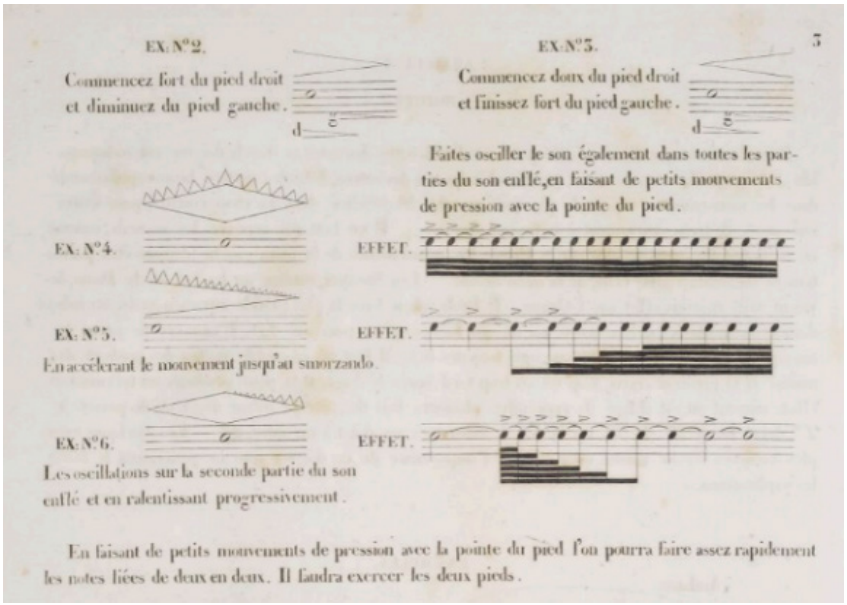
[9] Robert F. Gellerman: The American reed organ and the harmonium: a treatise on its history, restoration and tuning, with descriptions of some outstanding collections, including a stop dictionary and a directory of reed organs. Vestal Press, New York, 1996. p. 6–7.

[10] Simon Buser's private collection. Marburg, Germany http://www.buser.org/ (07.04.2024)

The instrument, due to its special features, quickly gained popularity in the French consciousness and inspired renowned composers of the time, including Alexandre-Pierre-François Boëly, who composed several works for this instrument.

It is important to mention that with the appearance of the *Orgue Expressif*, several pedagogical books were also published, providing theoretical and practical guidance to students.

E.g. 4



Mastery of pedal technique[11]

The *Poïkilorgue*, similar to the *orgue expressif*, was an instrument designed with free reeds by Aristide Cavaillé-Coll in the 1830s, who later became famous as an organ builder. Only a few dozen of these instruments were ever produced.

Despite their rarity, the significance of Cavaillé-Coll's reputation and the fact that the earliest French method for a harmonium-like instrument was written for the *poïkilorgue* indicate that delving into its history is worthwhile.

[11] Louise Geneviève de La Hye (1810-1838): *Méthode théorique et pratique pour l'orgue expressif suivie d'un choix de morceaux de différents caractères* – 1839 posthumous edition, https://vmirror.imslp.org/files/imglnks/usimg/b/bb/IMSLP772482-PMLP1224182-Me-thode_the-orique_et_pratique_pour_-...-La_Hye.pdf

During the 19th century, music publishers released numerous works intended for multiple instruments simultaneously. For instance, there were compositions for ‘‘*Orgue expressif ou Harmonium”* or “*Poïkilorgue ou Orgue expressif*”, among others.

While the *Orgue Expressif* was prevalent in Francophone territories, a new instrument emerged in German-speaking regions: the *Physharmonica*, which gradually evolved to resemble the later harmonium. In terms of size, this keyboard instrument is smaller compared to the *Orgue Expressif*.

The *Physharmonica*, invented in 1821 by Anton Haeckel, shares similarities with the harmonium. Like the harmonium, the bellows of the *Physharmonica* are operated by the feet using an alternating movement. This method also allows for the adjustment of the dynamic force of the tone. The intensity of pedaling determines the pressure of the wind supply, thereby adjusting the tone’s dynamics accordingly.

E.g. 5

***Physharmonica*, Jacob Deutschmann, Vienna, ca. 1839**[12]

[12] Claudio Brizi’s private collection. Montefranco, Italy.

The virtuoso Karl Georg Lickl (1801-1877) was the first renowned soloist to tour extensively across Europe with the *Physharmonica*. In addition to his educational works, he adapted compositions by great composers for this instrument.

His performances garnered admiration from prominent figures such as Giuseppe Verdi, who later led the commission to reform the Instituto Musical Italiano. After experiencing one of Lickl's performances, Verdi advocated for the incorporation of the *Physharmonica* into the curriculum of Italian conservatories.

The Birth of the Harmonium

In its current sense, the inventor of the harmonium is Alexandre-François Debain, who obtained the patent for the "*Harmonium*" in the year 1842. Of course, the musical instrument underwent many modifications before reaching the patented form.

Its novelty consisted in the fact that, unlike an organ, where the tubes become out of tune due to changes in air pressure, the reeds of the harmonium retain their tonality in a more nuanced and dynamic manner.

The original Debain-type harmonium can be characterized as follows:

- Sounds are produced by freely vibrating reeds, which are located inside the instrument, which is filled with compressed air.
- The player alternately operates the treadle pedals to supply compressed air, allowing complete control over the amount of air supplied and thus the intensity of the sound.
- The harmonium keyboard has five octaves, from C to c''''. The keyboard section is divided into two parts: the bass (left hand) and the treble (right hand), with the boundary between them being the notes E and F on a single line.
- The passing variations (registers) of the bass and treble complement each other.

The most important aspect of the Debain-type harmonium is that it operates on a blow-feed air system, and its disposition is as follows:

Table 1

Register markings	Bas part	Discant part	The foot measurements
	Name of the registers		
(1)	Cor Anglais	Flûte	8’
(2)	Bourdon	Clarinette	16’
(3)	Clairon	Fifre	4’
(4)	Basson	Hautbois	8’
(0)	Forte	Forte	
(E)	Expression		
(GJ)	Grand Jeu		

The disposition of Debain’s harmonium 1842

The classic harmonium with four registers, the surrounding Arabic numerals represent the order number of each register. For example, the first pair of 8-foot pipes, *Cor Anglais* - Flûte, is always marked with (1), the 16-foot pipes *Bourdon* - *Clarinette* with (2), and so on. Registers that do not produce sounds (also called assist registers) are usually marked with their initials (also surrounded by circles): (E) for *Expression*, (F) for *Forte* (fixe), but traditionally, the *Forte expressif* is marked as (O).

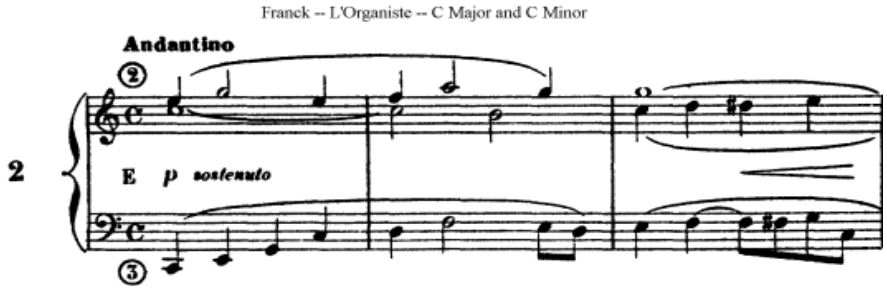
In harmoniums, “foot measurement” is interpreted similarly to how it is in pipe organs. It identifies the length of different registers and indicates the pitch. For example:

- An 8-foot pipe produces a sound at normal pitch.
- A 4-foot pipe produces a sound one octave higher than an 8-foot pipe.
- A 16-foot pipe produces a sound one octave lower than an 8-foot pipe.

The characteristics of the four sound registers can be summarized as follows:

- The basic register (1), *Cor Anglais* - *Flûte* 8-foot, has a round sound like a flute.
- The 16-foot reed register (*Bourdon* - *Clarinette*), marked as (2), has a distinct and dark sound color, suitable for accompaniment in the treble, and is appropriate for quiet solos.
- The 4-foot register (*Clairon* - *Fifre*), marked as (3), has a bright sound.
- The other 8-foot register (*Basson* - *Hautbois*), marked as (4), has a different character, sounding deep and soloistic, reminiscent of an oboe in the treble.

E.g. 6



One manual, two different timbres[13]

The names of each register - like organs - indicate what instrument sound they imitate (for example, flute, clarinet, English horn, oboe, etc.).

Among the assistant registers, the role of the *Expression* register is to close the air reservoir to equalize pressure, allowing the direct valves of the play to reach the reeds. This switch aims to make the sound more expressive by applying differences in blowing pressure.

The *Forte* registers marked with (F) function like those on the organ, opening the shutters (top or side of the reed chest) regardless of the air pressure, keeping them in a fixed position.

Forte Expressive -assistant registers marked with (O), opens the shutters (called swell shades) of the harmonium depending on the strength of the air pressure, operating pneumatically.

On certain harmoniums with four registers, there may also be register if *Sourdine* (bass side) and *Tremblant* (discant side). *Sourdine* (muffling of sound) is associated with the 8-foot *Cor Anglais* register (1); when activated, it produces the fundamental sound but with less air. On the treble side, *Tremblant* (tremolo) is associated with the 8-foot *Flûte* register, giving its sound a vibrato. The *Grand Jeu* assistant register activates all registers (as a Tutti ont the organ) (1), (2), (3), (4) - in the case of classic harmoniums with four registers.

The harmonium conceived by Debain is suitable for playing a good portion of the well-known harmonium literature, although it continued to evolve over the years. New registers emerged, and the instrument found its way into symphonic works. Eventually, the so-called *Art harmonium* was created, capable of producing the most complex tones.

[13] César Franck: L'Organiste: Sept pièces en do majeur et do mineur, no.2. Andantino https://vmirror.imslp.org/files/imglnks/usimg/2/21/IMSLP03804-Franckorganiste.pdf

E.g. 7

Harmonium, Alexandre-François Debain, 1859[14]

Conclusion

In conclusion, the history of the harmonium is a testament to the evolution of musical instruments driven by the needs and innovations of different eras. Originating from the demand for more accessible and space-efficient alternatives to home organs, the harmonium's journey reflects a series of advancements in reed technology and instrument design.

Preceded by ancient instruments like the Chinese sheng and European regal, the harmonium emerged as a culmination of centuries of experimentation and adaptation. Innovators like Christian G. Kratzenstein and Alexandre-François Debain played pivotal roles in shaping its development, introducing concepts like free reeds and blow-feed air systems.

The introduction of the *Orgue expressif* in the early 19th century marked a significant milestone, showcasing the harmonium's versatility and potential for dynamic expression.

[14] The author's private collection. Cluj-Napoca, Romania.

Alexandre-François Debain's patent for the classical four-register harmonium further refined its design, offering musicians greater control over tone and intensity.

In essence, the harmonium's journey from its humble beginnings to becoming a cornerstone of musical expression underscores the rich tapestry of innovation and creativity that defines the history of music.

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INSIGHTS INTO THE MUSICAL DRAMATURGY OF ASTOR PIAZZOLLA'S *OPERITA MARIA DE BUENOS AIRES*

GINA-MIHAELA PAVEL[1]

SUMMARY. Numerous pages have already been filled out about Astor Piazzolla's *operita Maria de Buenos Aires*. What I aim to bring anew through this work is the delineation of the musical dramaturgy within this work, with an emphasis on the orchestral ensemble, instrumental architecture, general developmental principles, organization of musical material, created effects, and how they assist in constructing each section. Additionally, I aspire to bring this Piazzollian masterpiece closer to the public. Despite premiering in May 1968, it remains relatively unknown and rarely staged. Librettist Horacio Ferrer employs a "coded," enigmatic language that is challenging to understand even for Spanish speakers. But the musicality and rhythm provided by his text contribute masterfully to the construction of the work's dramaturgy, with the operita's libretto perfectly fitting Piazzolla's language. *Maria de Buenos Aires* is an important lesson in composition and orchestration, as well as a model of musical dramaturgy construction. It is also a truly source of inspiration for instrumentalists, singers, composers, orchestrators, or musicologists, as well as for actors, directors, choreographers, and poets.

Keywords: Astor Piazzolla, *Maria de Buenos Aires,* musical dramaturgy, orchestration, *nuevo tango,* counterpoint.

Introduction

Numerous pages have already been filled out about Astor Piazzolla's *operita "Maria de Buenos Aires*". Extensive research has been conducted on the poetic and linguistic elements of librettist Horacio Ferrer as well. What I aim to bring anew through this work is the delineation of the musical dramaturgy within "*Maria de Buenos Aires*," with an emphasis on the orchestral ensemble,

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instrumental architecture, general developmental principles, organization of musical material, created effects, and how they assist in constructing each section. Additionally, I aspire to bring this Piazzollian masterpiece closer to the public. Despite premiering in May 1968, it remains relatively unknown and rarely staged.

One of the most pertinent musical inquiries into this masterpiece was undertaken by Ulrich Krämer. Therefore, I have chosen to quote a fragment that succinctly and profoundly presents the subject matter of the libretto[2]:

"Ferrer's *operita* tells the story of tango: its birth, childhood, multicultural adolescence in the port suburbs and brothels of Buenos Aires, adulthood in the glow of the city's nightclubs and cabarets, its humiliation, decay, and death as an outcast, and eventually its glory and rebirth, ensuring its immortality as *Nuevo Tango*. In the *operita*, María is the embodiment of tango. Her story is narrated by a narrator - *El Duende* - who is so in love with her that he actively engages in her own story […]. Of all the characters, most of whom seem to emerge from a dreamlike, hallucinatory world, the *Duende* is the most solid. Indeed, it is difficult not to perceive a relationship between him and Piazzolla himself, who, as the protagonist of *Nuevo Tango*, was mainly responsible for the genre's revival in the years preceding Ferrer and Piazzolla's collaboration in María."

Librettist Horacio Ferrer employs a "coded," enigmatic language that is challenging to understand even for Spanish speakers. For this reason, it can pose a trial for directors. Ferrer blends *Lunfardo*[3] and *Neolunfardo* (invented by himself) with biblical elements, surprising his audience. However, there is a pulsation in his verses, and for this reason, I believe that a staging based on a translated text[4] loses much of Ferrer's poetic essence. The musicality and rhythm provided by his text contribute masterfully to the construction of the work's dramaturgy, with the *operita*'s libretto perfectly fitting Piazzolla's musical language. As noted by Maria Susana Azzi and Simon Collier in Astor Piazzolla's famous biography[5], upon completing the text, Ferrer allegedly suggested to the composer, "*here I would like an atmosphere like Milonga del ángel, like Verano porteño*."

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[2] Original in Spanish. Krämer, Ulrich. "Armonía y forma en María de Buenos Aires de Astor Piazzolla." (Harmony and form in María de Buenos Aires by Astor Piazzolla.) *Revista del Instituto Superior De Música, Universidad Nacional Del Litoral (Argentina)* no. 9 (2002), p. 41

[3] *Lunfardo* is an argot that emerged towards the end of the 19th century among the lower classes in Buenos Aires (according to Wikipedia).

[4] Even in Romania, a production was staged at *Teatrelli* - Theater company (a commendable action indeed), in which the text was translated into Romanian, most likely to ensure that the surrealist message could reach the audience.

[5] Azzi, Maria Susana & Collier, Simon - *Le grand tango –The Life and Music of Astor Piazzolla* (Oxford University Press, p. 104)

Materials and Methods

Although I have not yet had the opportunity to attend a live performance of the *operita "Maria de Buenos Aires"*, thanks to YouTube, I have been able to watch and listen to many valuable versions over time. Among these, I must first mention the 1968 recording where the protagonists are Astor Piazzolla himself on the bandoneon and Horacio Ferrer as the reciter, alongside Amelita Baltar, Héctor De Rosas, and Piazzolla's instrumental quintet. This document-recording[6] served as the basis for my study. I must also mention the versions by *Kremerata Musica* with Gidon Kremer and Julia Zenko[7], as well as the very recent staging at the *Grand Théâtre de Genève*, Switzerland[8], featuring Marcelo Nisinman on the bandoneon. These were the main musical sources for this analysis.

Additionally, I had access to a piano reduction of the *operita* published by *Melos Ediciones Musicale* (Buenos Aires), which served as the basis for the following analyses.

In the following paragraphs, I will try to emphasize, scene by scene, the construction of the sections, the timbral combinations used by Piazzolla to create certain moods and emotions, and the musical dramaturgy that emerges from them.

Results

The chamber orchestra initially envisioned by Piazzolla for his new creation consisted of ten instrumentalists, to which the bandoneon, mastered by the composer himself, was added. In addition to the famous Piazzollian quintet (bandoneon, violin, guitar, piano, and double bass), the composer also added another violin, a viola, a cello, a flute, percussion, and vibraphone/xylophone[9]. In the following, I will not dwell on the structural form and harmonic progression as these have already been addressed by Ulrich Krämer mentioned earlier.

The construction of the *operita* is balanced, comprising two parts, each with eight "*cuadros*" and containing two instrumental sections in each act:

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[6] Îi datorăm accesul la acest "document" lui Gian Luigi Zampieri: https://www.youtube.com/watch?v=TBm2waSqTHA

[7] https://www.youtube.com/watch?v=JWscfiPSbmA&list=OLAK5uy_mpcMaYDL0n2T5deWb3o1IYuqW59h-rOx0&ab_channel=GidonKremer-Topic

[8] https://www.youtube.com/watch?v=0qtFS5Baz0A&ab_channel=ARTEConcert

[9] The lineup of the entire ensemble of instrumentalists, singers, and narrator at the premiere can be reviewed in the biography of Maria Susana Azzi and Simon Collier, page 105, or on the YouTube link provided: https://www.youtube.com/watch?v=TBm2waSqTHA

1° Parte – First part

1 *Alevare, 2 Tema de Maria* (instrumental), *3 Balada para un organito loco, 3b Yo soy Maria, 4 Milonga carrieguera por Maria la Niña, 5 Fuga y misterio* (instrumental)*, 6 Poema valseado, 7 Tocata rea, 8 Miserere canyenue de los ladrones antiguos en las alcantarillas*.

2° Parte – Second part

9 *Contramilonga a la funerala por la primera muerte de Maria, 10 Tangata del alba* (instrumental)*, 11 Carta a los árboles y a las chimeneas, 12 Aria de los analistas, 13 Romanza del Duende poeta y curda, 14 Allegro Tangabile* (instrumental), *15 Milonga de la Anunciación, 16 Tangus Dei.*

Initially resembling an overture, the first tableau - "*Alevare*"[10] - introduces us to the midnight Buenos Aires, where later, *El Duende* will evoke the voice of Maria de Buenos Aires ("*Medianoche porteña. El duende evoca la imagen y conjura la voz de María de Buenos Aires*"). In a mystical atmosphere, *Lento y Mistico*, in the key of A minor – "*en Ay minor*"[11] - and with a delicate nuance (*p*), the orchestral ensemble leads us through the city streets. The bass line follows a descending tetrachord (A-G-F-E), the same one that cyclically concludes the work, also present in the last measures of "*Tangus Dei*". Specific instrumental techniques of Piazzolla's music are present from the beginning: *arrastre*[12]*, chicharra/lija* effects ("sandpaper"), *látigo-glissando, tambor* ("drum"), and *golpe de caja* ("hit on the box")[13], as well as clusters on the piano, etc. Gradually accumulating tension, the musical development reaches a climax in measure 25 (*ff*) where the flute takes over the melodic line, percussion - including the xylophone - providing further support to the discourse's tension. Subsequently, after the dialogue between the flute and the bandoneon that calms the atmosphere, in measure 49, we are exposed for the first time to the theme of the well-known aria of Maria de Buenos Aires (from tableau 3b), in the delicate sound of the violin. The cello, with its warm timbre, brings a wonderful countermelody, creating an extremely suggestive and melancholic dialogue. The interpretative technique of the melodies is *fraseo*, a specific *rubato* of tango music that I will mention further in the following lines.

[10] *Alevare - The beginning of a tango*

[11] From the fifth stanza of *El Duende*'s text in *Alevare*.

[12] Arrastre is that effect (mostly rhythmic) which anticipates the first beat with varied chromaticism - two, four, or five semiquavers, chords, *glissando*s or *cluster*.

[13] In the article dated August 15, 2016, in *The Strad*, violinist Caroline Pearsall discusses various violinistic techniques for reproducing the effects in tango music. Additionally, Fernando Suarez Paz, the violinist from Piazzolla's second quintet, mentions these in the film "*Astor Piazzolla in Portrait*", directed by Mike Dibb. (See References).

Thus, the intervention of the reciter - *El Duende*[14] - is prepared, calling Maria: "...*yo habré de conjurar tu voz…Ahora que es la hora.*"[15] In the violin discourse, the *chicharra* and *tambor* effects appear for the first time. Until the second return of Maria's aria theme (between measures 63-131), the discourse follows a pattern of 8 measures in which the reciter is accompanied by the orchestra, followed by another 4 purely instrumental measures. The dialogue between the reciter and the small orchestra has a sinuous contour, with ups and downs following the meaning of the text. In general, the reciter's interventions have an elegiac, melancholic tone, yet vibrant, while the instrumental replies are more vigorous. Towards the end of the first tableau, the theme of Maria's aria is reprised first in the flute discourse followed by the cello, and then the motif is taken over by the bandoneon, which will be complemented by the violin's countermelody. The discourse fades - *morendo*, *rallentando, ppp* - to make way for the central character: "*Ahora que es tu hora: Maria de Buenos Aires*"[16].

In the second tableau - "Tema de Maria"[17] - the main character makes her appearance at the call of *El Duende*. The fragment is instrumental, even though Maria intervenes with small wordless musical motifs accompanied by the guitar, everything having an improvisational aspect - *Trist y lento, rubato* (measures 1- 42). In the middle section, a very energetic tango representing Maria herself is brought forth - *Tempo di tango*. The fragment is masterfully adorned with counterpoint, consisting of 4 variations. The soloists are first the guitar, then the flute, the bandoneon, and, in a final firm exposition, in unison by the flute, violin, and bandoneon. Suddenly, the atmosphere calms down, Maria resumes her melancholic slow melody, but the end of the second scene brings a premonitory feeling through dissonances and descending chromatic progression (ultimately ending with a Picardian cadence - A major).

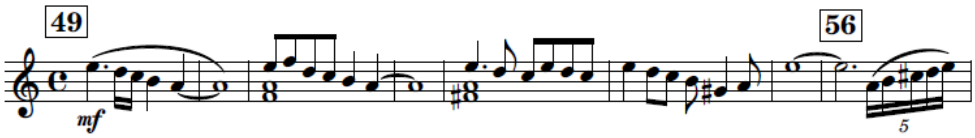
"Balada para un organito loco"[18], the third tableau, is a wonderful pendulum between slow waltz and habanera. It is also a dialogue between the voice of *El Duende* - intervening to describe Maria's memory over the unfolding of the waltz, and the voice of a *Payador*[19] followed by *Voces de los hombres que volvieron del misterio*[20] - singing to the rhythm of the habanera. The accompaniment of the habanera is also that of the next aria of Maria

[14] In Spanish folklore, "*El Duende*" is a spirit with a humanoid figure, resembling a dwarf or gnome.
[15] *I shall call up your voice…now that the time has come.*
[16] *Now that your time has come: Maria de Buenos Aires.*
[17] *Theme of Maria.*
[18] *Ballad for a crazy barrel organ.*
[19] Gaucho itinerant singer.
[20] *Voices of men who returned from mystery*.

(*Yo soy Maria*), later noted as tableau 3b[21]. With each return of the waltz or habanera, the orchestration is changed. For example, I note the timbral variations of the waltz where the melodies are attributed in turn to the flute, the bandoneon bringing numerous improvisations, the vibraphone, and again, the flute. In the end, *El Duende* and the voice of the Payador overlap on the waltz rhythm, the verse "*de olvido eres entre todas mujeres*"[22], allusion to the Virgin Mary, repeated insistently, announcing Maria's aria, the central moment of the operita.

Maria's passionate aria - *Yo soy Maria*, yet another Piazzollian masterpiece, represents the tangos, the city in which it was born as Ferrer underlines (*Yo soy María de Buenos Aires! De Buenos Aires María, yo soy mi ciudad! María tango, María del arrabal! María noche, María pasión fatal! María del amor! De Buenos Aires soy yo!* [23]).

E.g. 1



Astor Piazzolla, *Maria de Buenos Aires, Alevare,* ms. 49-56

The ascending modulations from semitone to semitone (A minor, B-flat minor, and B minor) and the increasingly complex orchestration gradually build up the musical dramaturgy of the aria, accumulating energy and reaching a climax towards the end of Maria's song.

Tableau 4 – "*Milonga carrieguera por Maria la Niña*"[24] - evokes the story of Maria's life through the voice of a "*Porteño gorrión con sueño*"[25], the text reminiscent of the Argentine poet Evaristo Carriega. This "*Porteño gorrión*" predicts that Maria will leave for the center of the great city of Buenos Aires. The musical unfolding is slow (*milonga lenta*), in a peaceful atmosphere and again in a minor key (E minor), with continuous guitar accompaniment and melodic insertions of the violin.

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[21] The famous aria of Maria - "*Yo soy Maria*" (*I am Maria*) - was not originally present at this point in the narrative. However, it appears at the end (Tableau 15) titled "*Milonga de la Anunciacion*", but with different lyrics.

[22] *Forgotten art thou amongs all women*.

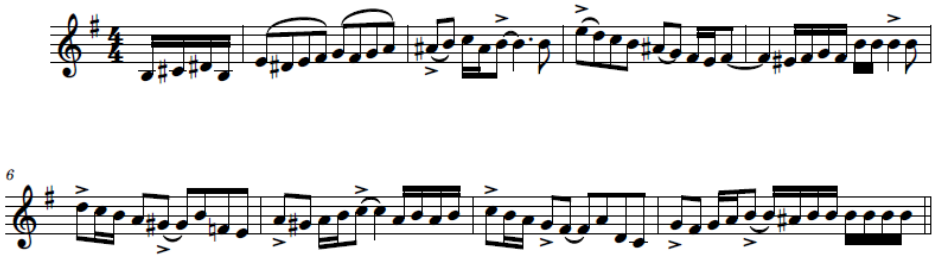
[23] *I am María of Buenos Aires! Of Buenos Aires María, I am my city! María tango, slum María, María night, María fatal passion, María of love! Of Buenos Aires, that's me!*

[24] *Milonga for the child Maria (in the style of Evaristo Carriega).*

[25] *Sleepy Buenos Aires sparrow*. In *lunfardo* "the sparrow" embodies unfavorable characteristics or intentions.

In the following tableau – "*Fuga y misterio*"[26] – the prediction materializes, Maria leaving the places where she grew up, being drawn to the great city she traverses as if hypnotized, at night, in silence (the section is instrumental). I will not dwell on the remarkable construction of the fugue as this has been addressed in other research (see Ulrich Krämer's extremely pertinent analysis). However, I will once again emphasize Piazzolla's compositional and orchestrational talent, as well as his imagination as the creator of the *Nuevo Tango* movement. Each of the 4 interventions of the theme within the Exposition gradually introduces ingeniously blended countersubjects into the polyphonic discourse.

E.g. 2



Astor Piazzolla, *Maria de Buenos Aires*, *Fuga y Misterio,* ms. 1-8

Each new appearance of the theme can be a new character encountered by Maria on the streets of Buenos Aires, everything merging and culminating with a small development - in measure 49 - when percussion intervenes for an enhanced effect. It's all frenzy, uncontrollable passion, the tumult of the city. In measure 65, the theme is brought forth for the last time in unison, after which everything suddenly calms down, giving way to mystery (*Fuga y misterio - Lento*) and the next tableau – the sixth: "*Poema valseado*"[27].

Corrupted by a bandoneon, Maria unfolds her sorrows in a slow waltz where she recites and sings a melody with a simple contour, with small "steps" - from semitone to semitone, bringing a sense of resignation. The instrumental interventions are delicate, with the flute and violins dialoguing with Maria and sharing in her pains.

El Duende, the narrator uninvolved in the unfolding action up to this point, intervenes in the intrigue in the next tableau, the seventh – "*Tocata rea*"[28]. After an improvisational introduction by the bandoneon, the narrator begins

[26] Fuga and mystery.
[27] Waltzed Poem.
[28] Lowlife toccata.

his accusatory discourse, accumulating more and more fury and despair, especially starting from measure 17 where the toccata makes its presence felt. The instrumental dissonances and syncopated rhythm – reminiscent of Stravinsky - convey the growing anger and desperation of *El Duende*, reaching a climax in measures 49 – 53. For a brief moment, over a bandoneon improvisation, Piazzolla abruptly changes the tone (*Lento y dulce*) when the narrator refers to Maria, accusing "*patota de sardos bandoneones*"[29] of her murder. However, the rhythm of the toccata returns in the almost grotesque interpretation of the entire orchestra when *El Duende* seeks revenge and destroys the bandoneon ("*con un verso en punta de hacha..te voy a hacer un tajo triunfal"*[30]).

The last tableau of the first part, "*Miserere canyenue*"[31], introduces us to a dark atmosphere – *Lento y misterioso* - through tremolo effects and orchestral dissonances. The Voices of the brothel keepers (*Voces de madamas*) and The old thieves (*Voces de ladrones antigu*os) are accompanied by a constant, repetitive, almost monotonous procession of the instrumentalists. In contrast, the sung interventions of *Ladron antiguo mayor* (The Chief Old Thief) are full of melodiousness and expressiveness. His third intervention is even accompanied by a superb improvisational pianistic fragment, *ad libitum* and *fraseado*. Towards the end, Maria's theme from the second tableau is reiterated, hummed by the main character and overlaid with the recited text of the choirs. In closing the first part of the *operita*, *Ladron antiguo mayor* resumes his opening melody from the tableau, accompanied discreetly by the guitar, and condemns Maria for her shadow to haunt her other hell (*a su otro infierno*). The choir voices confirm that Maria has died.

The second part of the *operita Maria de Buenos Aires* begins with "*Contramilonga a la funerala*"[32] where *El Duende* recounts in detail how Maria's funeral unfolded. The accompaniment from the habanera of the third tableau – the same one from the aria "*Yo soy Maria*" – opens this section, which throughout carries an elegiac, melancholic atmosphere. Ulrich Krämer even identifies here – as well as in other tableaux – the famous theme from "*Adios Nonino*"[33]. A brief moment of hope - or perhaps just the memory of

[29] "Gang of rogue bandoneons".
[30] "With a verse on an axe blade...I'll slash you triumphantly".
[31] Canyengue Miserere.
[32] *A black-eyed countermilonga for the first death of Maria.*
[33] About this important Piazzollian work, I undertook another extensive research project that has not yet been published (*Astor Piazzolla's Compositional and Interpretive Styling of His Tango Adiós Nonino across Four Decades of His Career – Insights into the Emergence of Nuevo Tango*). However, even in his article, Krämer makes detailed references to the *Nonino* theme and its presence within the *operita Maria de Buenos Aires*.

the beloved being's image - is brought with the modulation to the homonymous major (A major) in measure 47, yet the tone remains melancholic. In this tableau, we also learn that Maria was pregnant when she died.

"*Tangata del Alba*"[34], again an instrumental section, highlights the orchestra through a *Nuevo tango* specific to Piazzolla. At this moment, Maria's shadow wanders lost through the hustle and bustle of the great city, described musically through energetic, even violent rhythms, multiple dissonances, chromatic descending tremolos, the presence of percussion, etc. Amidst all this urban agitation, there are only two brief moments of calm and reflection. First in the measures 26 – 52 where, through another perfectly crafted contrapuntal dressing, the violin and cello render through their expressive timbre two melodic lines that blend organically, and second in measures 105 -116.

Tableau 11 presents us with Maria's shadow's letter to the trees and chimneys in her neighborhood *("A los arboles y a las chimeneas*"[35]). Still confused, our heroine sings her pains on another slow waltz that creates a *Musical*-like sound through harmonic combinations and orchestration. As in "*Poema valseado*", Piazzolla invents musical motifs built from small steps, using many semitones ascending and then descending, inducing a state of searching, wandering, uncertainty.

In her wandering, Maria's shadow also encounters the circus of psychoanalysts – "*Aria de los analistas*"[36], a moment in which, with the help of the *Analista primero* (First Analyst), she engages in a memory recall exercise of memories she never actually had. It is a very extensive tableau within the *operita*. At its onset, Piazzolla introduces two dances: a *polka* and a *malambo*[37], which bring a burlesque tone to the discourse, seemingly ironic towards this chorus of psychoanalysts. It is also among the few brighter moments in the entire work. What is impressive later on is the reiteration of the second theme from "*Adios Nonino*"[38], which appears until the end in the duet of the *Analista primero* with Maria, but each time with varied melody and timbre.

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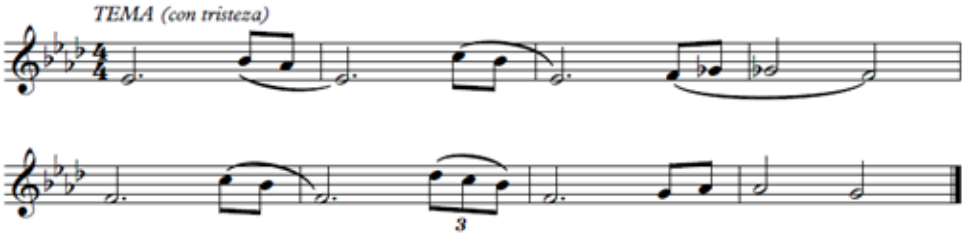
[34] *Tangata at down*.
[35] *A letter to the trees and the chimneys.*
[36] *Aria of the psychoanalysts*. This is an allusion to the fact that the country has the highest number of psychologists per capita in the world.
[37] Argentine folk dance associated with *gauchos*.
[38] See note 33.

E.g. 3



Astor Piazzolla, Adios Nonino, ms. 21-28

The next tableau – "*Romanza del Duende*"[39] – presents the narrator, now fully involved in the events. Together with *Tres marionetas borrachas de cosas* (Three marionettes drunk on things), they decide to help in Maria's rebirth. The section is almost entirely dedicated to the piano, to which the composer attributes an extremely sensitive, improvisatory discourse with jazz influences and *fraseo/rubato* phrasing. Once again, the second theme from "*Adios Nonino*" is mentioned – measure 111. As mentioned earlier, Ulrich Krämer finds a similarity between *El Duende* and the composer himself: "Could it be that with his famous theme, Piazzolla recalled his own affliction for his lost identity as a tango composer before becoming a student of Nadia Boulanger?"[40] The last measures of the tableau bring another Piazzollian musical quote, namely the ending from "*Invierno Porteño*" from *Cuatro Estaciones Porteñas*, *El Duende*'s discourse concluding on an optimistic note.

In the final instrumental section, tableau 14 "*Allegro tangabile*", the three marionettes flee desperately through the streets of Buenos Aires "*looking for the seed of a child for the Shadow of Maria*". It is another lesson in contrapuntal writing in the *Nuevo tango* style, with effects of *golpe de caja*/*hit on the box*" (on the bandoneon and piano) and incorporated percussion enlivening the discourse. Built on an ostinato rhythmic-melodic formula, it is also a moment of instrumental virtuosity, overflowing with energy.

"*Milonga de la Anunciacion*"[41] is a musical reiteration of the aria "*Yo soy Maria*", described earlier[42]. However, the text is different, representing the moment when Maria accepts the miracle of fertility, the verses making clear

[39] *Romance of the drunken poet Duende.*
[40] Krämer, Ulrich, p. 51.
[41] Milonga of the Annunciation.
[42] See Note 21.

allusions to the Virgin Mary: "*de una sola ternura a Dios puedo parir/with only one bit of tenderness I can give birth to God*". I have discussed the musical dramaturgy of the aria above, in the presentation of tableau 3b.

The last tableau, the largest in the entire work – "*Tangus Dei*", is an obvious allusion to the *Agnus Dei* prayer in Christian liturgies and to the meaning of the Latin words: *The Lamb of God*. At this point in the action, the dialogue is complex, taking place between several characters: *El Duende*, *Una voz de Ese Domingo/A voice of that Sunday*, *Voces de las amasadoras de talarines/Voices of the spaghetti kneaders*, and *Voces de tres albaňiles magos/Voices of the three magi-masons*. We learn that Maria gives birth to a child, but the choirs announce that it is not the child Jesus as suggested earlier, but another Maria. The unanswered question remains: is it the reborn Maria or another Maria?

The tableau opens in a mystical atmosphere – "*Mistico y lento*", with a piano motif in the low register that seems to mimic someone's steps. Gradually, the bandoneon, *una voz de Ese Domingo*, and then *El Duende* intervene, delivering their spoken lines in succession. The orchestration is very economical: only the steady, repetitive accompaniment in the low register, over which is superimposed a simple, almost static melody with large note values, played by the bandoneon, then joined in a duet by the flute and later by the cello. The atmosphere is mysterious and premonitory. From measure 57, the rhythm becomes animated, the tension rises following the characters' narratives, the musical dramaturgy being built from five sections ascending tonally by semitone (E minor, F minor, F# minor, G minor, G# minor, and A minor). Each subsection brings timbral variations (*pizzicato, chicharra/lija* - 'sandpaper', *látigo-glissando*), rhythmic variations (syncopations), agogic variations (*mf, f, ff, sf*). In the conclusion of the *operita*, Piazzolla introduces a tango in which he inserts *Tema de Maria* (from the end of the second tableau). The discourse dissolves, the musical writing simplifies, and Maria's voice intervenes humming, overlapping with the narratives of the other characters. The story concludes with the double bass in the low register playing that descending tetrachord from the beginning of the work (A-G-F-E) to which gong and bell sounds are added.

Conclusion

Therefore, after this research endeavor into Piazzolla's score, it is evident that *Maria de Buenos Aires* is an important lesson in composition and orchestration, as well as a model of musical dramaturgy construction, which I would even call a masterpiece due to its complexity and originality.

As I have observed, in addition to the diversity of dances used in the architecture of its tableaux - tangos, habanera, milonga, as well as waltzes, polka, or a malambo, Piazzolla also added a fugue, a toccata, and, in general, much counterpoint. Moreover, alongside the typical tango instrumental ensemble - bandoneon, piano, violin, acoustic guitar, or flute, the composer added the electric guitar, percussion, vibraphone, or xylophone to bring a dynamic, agogic, affective contribution to the musical dramaturgy. All these elements related to the musical architecture of the performance merge with the poetic text of Ferrer and give rise to a complex show that invites reflection. Although Piazzolla initially aimed to create a syncretic work (like *West Side Story* perhaps), what resulted is difficult to fit into a single genre. It has specific elements of both oratorio and cantata, as well as musical theater or opera. Piazzolla mentioned it like a little work – *obrita* – *operita.* However, there is no need to pigeonhole it into a certain pattern, if the artistic message reaches the audience and conveys emotions.

Astor Piazzolla's collaboration with Horacio Ferrer was very inspired, long-lasting, and highly productive. Besides dozens of songs created together, I must mention "*Balada para un loco/Ballad for a madman*" or "*Chiquilín de Bachin/Bachin Lad*," true hits of those years. And even though the production of the *operita* nearly bankrupted the composer, as he himself recounted, he preferred "*to be broke with Maria de Buenos Aires than to have done some garbage*."[43]

"*María de Buenos Aires*" "assumes a special position within the work of the *Tango Nuevo* creator; it becomes not only his most ambitious composition but also, by virtue of its autobiographical significance, his most personal work."[44]

Personally, I discovered Astor Piazzolla many years ago interpreting his compositions in a quintet. Since then, with each new listening or performance, I have discovered the complexity of his music. In the hope that I have aroused interest in this work and that I have managed to lift the veil of mystery that may surround it, I leave the path open for further research. Maria de Buenos Aires is truly a source of inspiration for instrumentalists, singers, composers, orchestrators, or musicologists, as well as for actors, directors, choreographers, and poets.

[43] See Azzi&Colier, p. 108.
[44] Krämer, Ulrich, p. 51.

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(RECOMMENDED CITATION)
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OUR HERITAGE: HUNGARIAN PROTESTANT ANTIPHONS[1]

ANETTE PAPP[2]

SUMMARY. During the Middle Ages, the seemingly diverse liturgical practices across Europe were actually rooted in stable centers with long-standing traditions, with the Hungarian archbishopric center, Esztergom, notably contributing its own variant known as the Esztergom rite. This regional custom became the basis of liturgical practice in all of Hungary until it was replaced by the official Roman liturgy in 1630. The Esztergom rite, characterized by a blend of European and Hungarian traditions, influenced Hungarian Protestantism, leading to the development of vernacular plainchant, particularly flourishing from the mid-16th century onward. This resulted in a unique repertoire of Protestant vernacular chant, primarily found in gradual books. Research confirms that the majority of Hungarian Protestant graduals were not influenced by foreign models, but can be traced back to local medieval traditions, especially those of Esztergom.

Keywords: antiphon, Hungarian Protestant Gradual-books, medieval Hungarian tradition, Esztergom/Strigonium rite.

The apparently vivid and colorful liturgical map of the Middle-Ages is in fact based on stable centers with long, continuous traditions. The liturgical material of these centers is typically very stable, almost uniform in the case of the Mass. The local traditions that define the 'particular image' are mainly present in the Office. The Hungarian archbishopric center, Esztergom (Strigonium) has a liturgical variant which is itself part of the Roman secular course, but is a specific, regional version of that[3]. This custom, the Esztergom rite, became

[1] This article is a revised version of the paper published in Hungarian: Papp, Anette. "Örökségünk: Magyar protestáns antifónák" (Our heritage: Hungarian Protestant antiphons). *Confessio* 2023/4, pp. 16-23.

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[3] For more information see Dobszay, László. *Corpus Antiphonarum. Európai örökség és hazai alakítás (Corpus Antiphonarum. European heritage and Its Hungarian Formulation)*. Budapest, Balassi Kiadó, 2003. pp. 47–76, 335–412.

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the basis of the "pan-Hungarian" custom of all dioceses within the borders of the medieval Kingdom of Hungary[4]. This liturgy was cultivated and enriched by the medieval church until 1630, when, following the decision of the national synod, the local liturgy variant was given up in favor of the official Roman liturgical books. The *Ritus Strigoniensis* is an exceptional product of the Hungarian intellectual elite, which created an exceptional unity of Europeanism and Hungarian tradition. This spiritual heritage – or at least a part of it – was carried on by Hungarian Protestantism when it incorporated some of the characteristic elements of the Esztergom rite into its own liturgy, transposing them into the Hungarian language.

While the local version of the plainchant in Hungary was weakened and later disappeared due to the Turkish occupation, the collapse of the medieval Hungarian school and institutional system, the rise of the Reformation and the rise of the Tridentine rite under the leadership of Péter Pázmány, the vernacular plainchant began to flourish in the Hungarian Protestant churches from the mid-16th century. In Hungary, hundreds of chants were translated to Hungarian, considering the medieval tradition, thus creating a unique repertoire of Protestant vernacular chant for liturgical use, which was sang by our forefathers throughout the 17th and 18th centuries, and in some cases up until the 19th and 20th centuries. The books in which this new, vernacular Protestant plainchant material was written are called gradual books. The most important and most numerous chants of these books, also musically the most colorful and varied liturgical genre, is the antiphon, the framing verse of psalmody.

Today's research confirms that although the demand for the book-genre of Hungarian gradual did not arise independently of foreign models, the repertoire of Hungarian Protestant graduals can be traced back to local medieval models: most of the items are thus based on Hungarian models, and predominantly on the models of the central rite area of the Hungarian Middle Ages, Esztergom. It is possible that the preface to Imre Szilvás Újfalvi's hymnal published in 1602[5] refers to the intellectual connection with the Esztergom rite when, at the end of *Praefatio*, he begins his bibliography of the hymnal publications of the Reformation era with a printed Esztergom liturgical book, a Psalterium[6]. In reverse: if our predecessors based their ceremonial singing

[4] On the history of the Esztergom rite, see Dobszay, László. *The Esztergom rite*. Budapest, Új Ember, without year.

[5] Újfalvi, Imre. *Keresztyéni énekek, Debrecen, 1602 (Christian hymns. Debrecen, 1602)*. The text of the facsimile is published by Péter Kőszeghy, Bibliotheca Hungarica Antiqua 38 (Ed.: Kőszeghy Péter), Budapest, Balassi Kiadó, 2004.

[6] Azoknak Nevek Kik Enekes ko'nyveknek ki bocsatasaban munkalkottanak, (Ex Catalogo scriptorum Ungaricorum, ab E. A. Sz. U. Collecto adhuc manu scripto) az ido'nek rendi szerint. (Ex Catalogo scriptorum Ungaricorum, ab E. A. Sz. U. Collecto adhuc manu scripto in chronological order, those who worked in hymnbook publishing) Psalterium Strigoniense,

primarily on the Esztergom repertoire, which was regarded by contemporaries as almost equal to the country's tradition, then the Protestant sources retroactively confirm Esztergom's acceptance and embeddedness. In order to explore this intellectual connection, we will take a look at those Hungarian Protestant antiphons which are modelled on the medieval "mos patriae": the elements of Hungarian custom which give the Esztergom rite its specific character, i.e. which cannot be documented from foreign sources (other medieval rites), or cannot be documented in a significant way[7].

1. A diebus antiquis nos audivimus

All medieval antiphonals in Hungary begin the Advent with a specific antiphon cycle. In the first Vespers of the first Sunday, the series of five antiphons A diebus antiquis - Dominum Salvatorem -Gabriel Angelus - Maria dixit - Respondit Angelus is sung to the five psalms. This is already the case in the first surviving completely notated codex, the Codex Albensis, which contains the chants of the Office. The codex was written in the first half of the 12th century, and although it still was written with neume notation, the repertoire, the composition and, as far as can be traced, the melodic variants show that the main features of the 'Hungarian Gregorian' can already be traced in this codex. Although the emblematic opening antiphon of A diebus antiquis appears in some Italian sources and in the Krakow (and Plock) tradition, as well as in late Salzburg and Passau sources, the Codex Albensis' record is earlier than all of these, and in other European sources A diebus is far from being an emblematic, prominent, dominant chant. This antiphon, however, is the emblematic piece of the Hungarian rite, and it defines the Hungarian medieval tradition to such an extent that the local medieval antiphonals begin with this item[8]. The popularity, prevalence and importance of the medieval Hungarian antiphon is also proven by the fact that almost all Hungarian Protestant gradual volumes have included it in their repertoire with a Hungarian translation, and in most

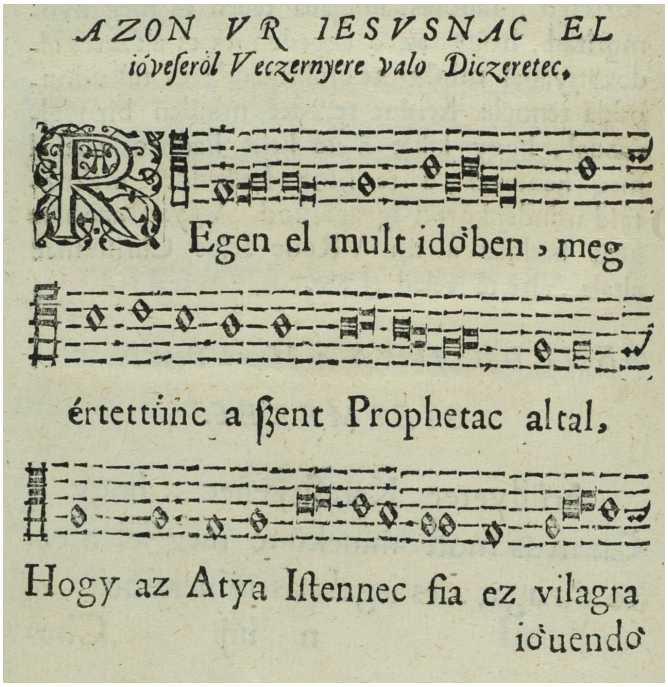
seu Psalterium secundum ritum almae Ecclesiae Strigoniensis cum Antiphonario, (et) Hymnario, incerti authoris (et) temporis, nisi quod Iacobi Schaller librarii Budensis ab initio in eo fiat mentio. p 2r.

[7] For all items see Dobszay, László. *Corpus Antiphonarum. Európai örökség és hazai alakítás (Corpus Antiphonarum. European heritage and Its Hungarian Formulation).* Budapest, Balassi Kiadó, 2003, pp. 51–54, 394–397., and CAO-ECE: Corpus Antiphonalium Officii – Ecclesiarum Centralis Europae: A Preliminary Report. Ed. László Dobszay and Gábor Prószéky, Budapest 1988.

[8] This also means that if an antiphonal begins with this phrase, there is a good chance that it will be declared to have Hungarian provenance! For more information, see Dobszay, László. "A Breviarium Strigoniense jellegzetes pontjai" (The characteristic points of the Breviarium Strigoniense), *Ars Hungarica*, XVII/1, 1989, pp. 37-40.

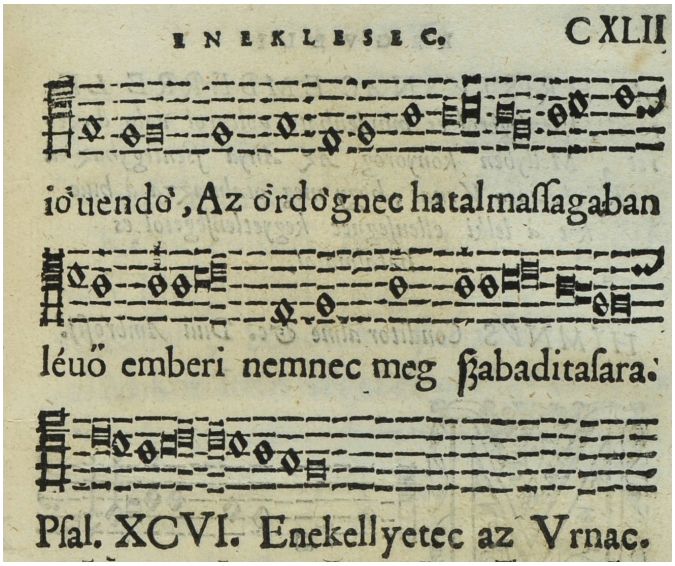
sources, it is the first item of the Advent antiphon series maintaining the medieval use. The first vernacular record of A diebus is found in the Komjáti gradual of Gál Huszár[9], and among our gradual sources, the Tornai, Ráday, Óvári, Batthyány, Spáczay, Patay, Apostagi, Kálmáncsai, Ajaki, Eperjesi, Öreg, Kecskeméti, Béllyei and Nagydobszai graduals pass on the chant with various textual adaptations[10], but following the original medieval subject rather exactly.

Picture 1


AZON VR IESVSNAC EL
iöveſeröl Veczernyere valo Diczeretec,
Egen el mult idöben, meg
értettünc a ſzent Prophetac altal,
Hogy az Atya Iſtennec fia ez vilagra
iöuendö

[9] Huszár, Gál. *A keresztyéni gyülekezetben való isteni dicséretek és imádságok, Komjáti 1574 (Divine praises and prayers for the Christian congregation, Komjáti 1574)*. RMK I. 332, RMNy 353.

[10] Régi időktől fogván hallottuk a prófátáknak szájából; Régi időktől fogván hallottuk mi a prófétáknak jövendő mondásukból; Régen/régi elmúlt időben/időkben megértettük a szent próféták által; Régi elmúlt időktől fogván megértettük a szent prófétákból. For more details on the items see Ferenczi, Ilona. *A bölcsesség kezdete az Úr félelme: Magyar nyelvű antifónák 16-17. századi kéziratokban és nyomtatványokban, énekeskönyvekben és graduálokban* (*The fear of the Lord is the beginning of wisdom: Antiphons in Hungarian in manuscripts and printed works, hymnbooks and graduals of the 16th and 17th centuries)*. Musicology Institute, Eötvös Loránd Research Network, Budapest 2021, nr. 1049, 1050, 1051, 1052.



The antiphon in Hungarian from Gál Huszár's Komjáti Gradual-book f. 141v

Today we know of almost thirty handwritten graduals that were used by Hungarian Unitarians, and these books testify that the Hungarian Unitarians in Transylvania, like the Hungarian Protestant churches, tried to preserve and incorporate some of the Gregorian material inherited from the Middle Ages and translated into Hungarian into their liturgy. This repertoire is much more modest in quantity than that of other Protestant sources: the Unitarian manuscripts contain a total of twenty-five antiphons, and among them there is no Hungarian version of *A diebus*.

The item is missing from the Hungarian Unitarian repertoire, but the first of the seventeen antiphons of the German gradual manuscript produced in 1622 for the Saxon Unitarians of Cluj/Kolozsvár/Klausenburg[11] is a vernacular (German) translation of the *A diebus antiquis*: *Von langen zeiten her haben wir gehört aus dem munde der Propheten*.

[11] Graduale oder Geistliche geseng vnd Psalm sampt ihren Antiphonen und hymnen… (Gradual, i.e. congregational hymns and psalms with antiphons and hymns…) Library of the Cluj branch of the Romanian Academy Ms U. 1042.

Picture 2

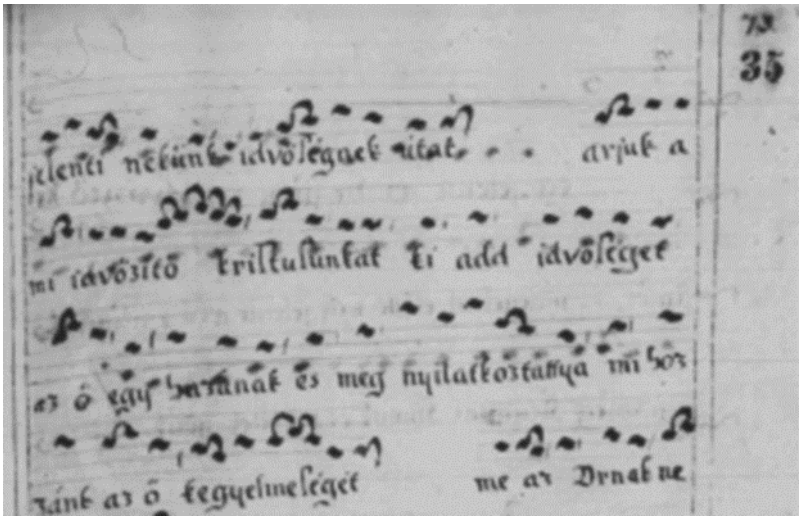
The antiphon in the book of the Saxon Unitarians of Cluj/Kolozsvár f1

2. Dominum Salvatorem nostrum expectamus

The medieval antiphonals in Hungary thus begin the Advent with a fixed cycle of antiphons, repeated from Saturday to Saturday. In the first Vespers, the antiphon *A diebus antiquis* is followed by *Dominum Salvatorem*[12]. Similarly to *A diebus antiquis*, which opens the series, the antiphon *Dominum Salvatorem* can also be found in some Italian sources, but in a function different from the medieval Hungarian use. Out of the Protestant sources in Hungary, the Eperjesi, Öreg and Béllyei graduals contain the vernacular counterpart of the medieval antiphon in an almost identical form, with the incipit *Várjuk a mi üdvözítő Krisztusunkat*.

[12] The only exception is the Codex Albensis! Codes written after the 12th century follow this system without exception.

Picture 3



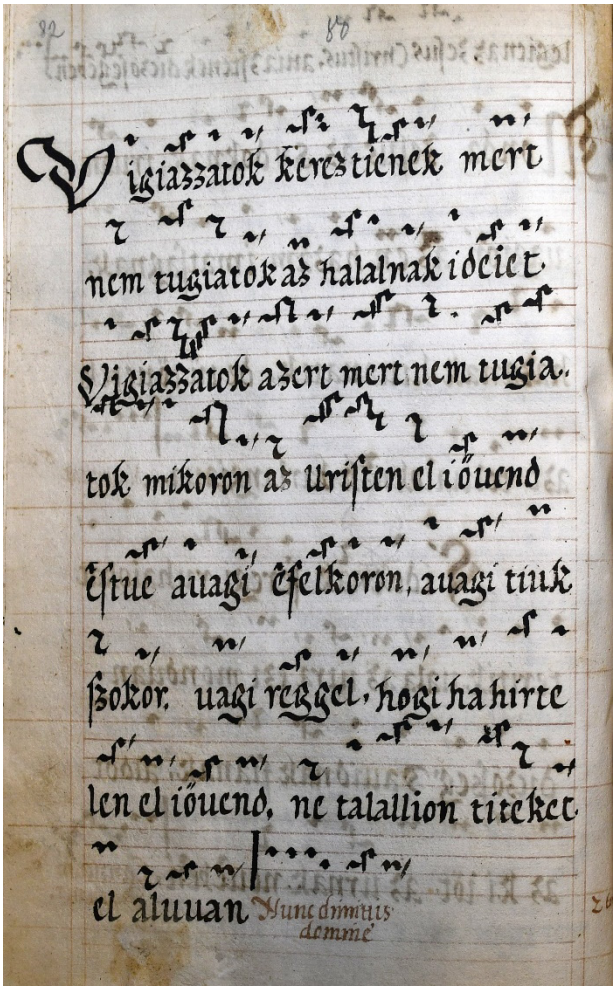
Eperjesi graduál f. 35

3. Vigilate ergo nescitis

Every medieval Hungarian source gives the *Vigilate ergo nescitis* as the canticle antiphon of the Compline in the first two weeks of Lent. Although this antiphon is also mentioned in other foreign sources[13], the text and melody variants of the Hungarian sources are unique, and contrary to the Hungarian custom, the foreign sources assign it to various Complines of the ecclesiastical year except for Lent. The unique, highly expressive domestic 2nd mode melody has been included in the most important gradual sources, and retaining its original Hungarian liturgical function, it is one of our most ornate vernacular chant pieces. The Hungarian Protestant application of Vigilate ergo nescitis: *Vigyázzatok keresztyének* can be found in the Tornai, Ráday, Óvári, Batthyány, Spáczay, Patay, Kálmáncsai, Eperjesi, Öreg, Kecskemét, Béllyei and Nagydobszai graduals.

[13] See: *A Database for Latin Ecclesiastical Chant. Indices of chants in selected manuscripts and early printed sources of the liturgical Office*, http: //publish.uwo. ca/~cantus/

Picture 4



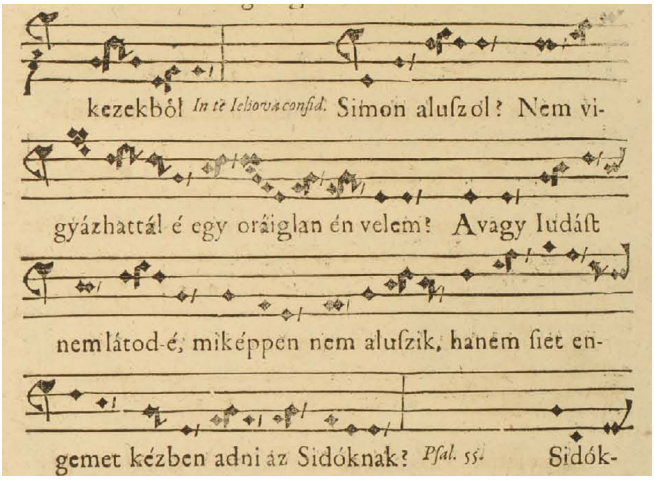
Spáczay graduál f. 80

4. Simon, dormis?

The 8th mode antiphon *Simon, dormis?* intended for Holy Week, usually as a canticle antiphon for the Lauds of Good Friday or the Vespers of Holy Thursday, is a popular and abundantly documented item throughout Europe. The medieval Hungarian practice gives the piece as the Magnificat antiphon

of the Vespers of Holy Thursday, and the melody carrying the longer text passage is a 5th mode formation which is possibly a local composition. Its vernacular counterpart (*Simon, aluszol?*) is found only in the Öreg gradual.

Picture 5

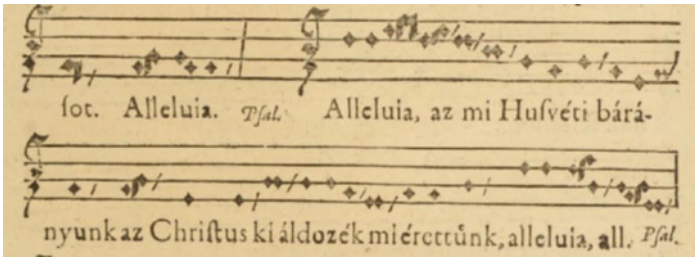


Öreg graduál p. 463

5. Alleluia, Pascha nostrum Christus est

According to the foregoing research, the *Alleluia, Pascha nostrum Christus est* Easter antiphon can only be found in medieval Hungarian sources. Similarly to the previous item, this antiphon can only be found with the Hungarian text in the Öreg gradual.

Picture 6

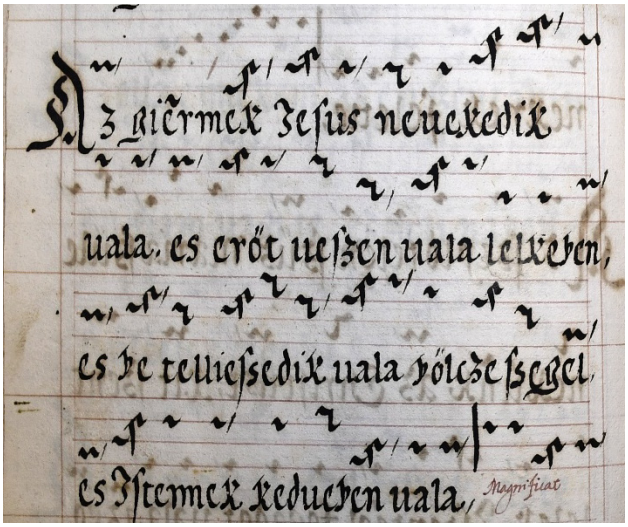


Öreg graduál p. 466

6. Puer Jesus proficiebat

The *Puer Jesus proficiebat* antiphon is not uniform even amongst medieval Hungarian sources: the Pauline books contain a melody in the 1st mode, several of our diocesean sources (in line with the version which is abundantly documented throughout Europe) contain a melody in the 6th mode, and finally, in a singular source we find a 2nd mode melody[14], which has not been documented in any other codex so far. Like our medieval Hungarian sources, the Protestant graduals do not have a uniform melody variant of the item either. We get the 6th mode antiphon in the Eperjesi gradual (f. 47v). However, the Eperjesi gradual also gives a 4th mode type antiphon (f. 44r) to the Hungarian text of the *Puer Jesus proficiebat*, a solution that has not been documented so far in any other medieval source or in any domestic gradual. Finally, the translation of the 2nd mode chant, which is specific to a Hungarian medieval source, can be found in the Spáczay gradual.

Picture 7



Spáczay graduál f. 297

[14] Str-1: Antiphonal (so-called “Budai”) from the second half of the 15th century, from Esztergom. Pozsony/Bratislava, Archív Mesta EC Lad. 6.

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Veronica-Laura DEMENESCU, born in Timișoara, 1972, pursued piano studies at the "Ion Vidu" Music Highschool, Timisoara, graduating in 1991, followed by a degree in Musical Pedagogy at the West University of Timișoara, Romania, in 1997. She further specialized in Contemporary Music Education at the National University of Music in Bucharest in 1998 and completed her Ph.D. under Prof. Dr. Dan Buciu in 2007, achieving PhD Habil status in 2018. She has served as a piano teacher at "Ion Vidu" Music Highschool, Timisoara (1991-1998), at the West University of Timișoara (1998-2019), and currently she is Professor at "Aurel Vlaicu" University, Arad, Romania (since 2019), and at University of Oradea Doctoral School (since 2023). She is the President of the International Society of Musical Studies (since 2011) and Editor-in-chief of Revart (since 2004), RoAct (since 2021), the Romanian Journal of Music and Medicine (since 2009), and the Romanian Musicology Congress (since 2014).

Ayşegül DİNÇ, who was born in Erzurum in 1986, received her high school education at Erzurum Anatolian Fine Arts High School Music Department and her undergraduate education at Atatürk University Faculty of Education Music Teaching Department. Then, she completed her master's degree at Atatürk University in 2010 with the thesis titled "Evaluation of Kâzım Karabekir's Children's Songs in Terms of Educational Music". In 2021, she received her doctorate with her thesis titled "Music in Haldun Taner's Epic Theater" at Mimar Sinan Fine Arts University, Social Sciences Institute, Department of Musicology. Dinç, who works as a doctoral faculty member at Erzincan Binali Yıldırım University Faculty of Education Department of Music Teaching, carries out her studies in the fields of music of dramatic genres, especially theater music, music written for performing arts, music dramaturgy and intertextuality in music, and records the musical culture of the region she lives in. It conducts field research in Erzincan and its surroundings to investigate the situation.

Francisc ERCSEY-RAVASZ, born on February the 22nd 1974 in Cluj-Napoca, Romania, obtained his PhD in September 2018 at the Gheorghe Dima Music Academy with the distinction *summa cum laude*. He was the director of the Hungarian Student's choir „Visszhang" between 2000 and 2018. Between 2013 and 2017 he taught music, church music at the János Zsigmond Unitarian High School where he also conducted the choir of the school. Presently he is an invited lecturer at the Babes-Bolyai University, Faculty of Political Sciences, Administration and Communications, where he teaches Musical Illustration. He also works as a freelance composer for documentaries and audiobooks.

Ádám Sándor FAZAKAS, born in 1993 in Zalău, Romania, began his musical journey privately before attending the organ program at the Kodály Zoltán High school of Music in Debrecen, Hungary, in 2008. He continued his studies at the Gheorghe Dima Music Academy in Cluj-Napoca, Romania, earning both bachelor's and master's degrees in organ performance. He has showcased his talents in numerous concerts across Romania, Hungary, France, Germany, and the Republic of Moldova. Since 2015, he has been the titular organist at the Reformed Church in Kolozsvár-Kerekdomb. In 2020, he entered the doctoral program at the Gheorghe Dima Music Academy, focusing on the rediscovery of harmonium. Additionally, he is assistant Professor Collaborator at the Babeș-Bolyai University, Faculty of Reformed Theology and Music.

Ildikó FERENCZINÉ ÁCS, DLA, dr. habil. (b. 1966) is college professor of the Institute of Music at the University of Nyíregyháza. She obtained degrees as Classroom Music Teacher, Teacher of Music Theory, Choir Conductor, and Teacher of Classical Singing. She studied Choir Conducting and received her DLA degree and made her habilitation at the Franz Liszt Academy of Music in Budapest. She graduated as a singer from the Debrecen Conservatory of Franz Liszt Academy of Music. She has been teaching at the University of Nyíregyháza since 1989. She was the conductor of Gaudemus Choir of the University from 1993 until 2010. She worked as vice-dean of the Faculty of Humanities and Arts from September 2007, and as dean between May 2008 and September 2013. She carried out the functions of the vice-rector for education at the University of Nyíregyháza between January 2017 and June 2019. Main research interests are choral voice training and music pedagogy.

Adriana FESTEU, Ph. D. is active as a performer, voice teacher and lecturer. She is a versatile performer of opera, lieder and oratorio. Her operatic roles include **Rosina** *Il Barbiere di Siviglia* and **Charlotte** *Werther* at the Romanian National Opera in Cluj, the **Komponist** in Strauss's *Ariadne auf Naxos* in London for New Palace Opera and Royal Academy Opera, as well as **Cenerentola**, **Calbo** *Maometto secondo*, **Xerxes** (Longborough Opera, cover); **Endimione** *La Calisto*, (Royal Academy Opera); **Candida** *Emilia di Liverpool* (European Opera Centre). She is represented by Connaught Artists. As a voice teacher, she is Principal Lecturer at Leeds Conservatoire since 2015. At the Royal Academy of Music, she is Head of Year and Lecturer – her teaching focuses on the relationship between voice pedagogy and historical voice treatises. https://www.ram.ac.uk/people/dr-adriana-festeu

Letiția GOIA graduated from Babeș-Bolyai University in Cluj-Napoca, Romania, in 2004, where she specialized in English and Theology and earned an M.A. in Irish studies. In 2013 she accomplished a two-year M.A. at the Gheorghe Dima Music Academy in Musical Performance Arts. At present, she is a senior lecturer in English at Iuliu Hațieganu University of Medicine and Pharmacy in Cluj-Napoca. She also obtained a Ph.D. in Philology at the Babeș-Bolyai University, researching the opera libretto and the entwinement of the musical language with the text from an aesthetic perspective. She had the opportunity to look into this subject in more depth during a staff mobility in Vienna in 2013. She also participated in several international conferences in Romania and abroad (France, Poland, Cyprus, the Czech Republic, etc.). She published various articles in conference proceedings and international journals, her fields of interest being the opera libretto, Shakespeare's Othello, Verdi's Otello, the sacred in opera and the libretto.

Traian ICHIM was born in Chisinau, Republic of Moldova. Between 1994 and 1999 he attended the "Gheorghe Dima" Academy of Music in Cluj-Napoca, in the conducting class of maestro Petre Sbârcea. Since 2003 he has been a principal conductor at the Brasov Opera. Since October 2019, he has been a PhD lecturer at the Faculty of Music within the "Transylvania" University of Brașov. In the more than 20 years of activity Traian Ichim has collaborated with personalities from the world of music, such as: Leo Nucci, Leontina Văduva, Elena Moșuc, Mariana Nicolesco, Florin Croitoru, Andrei Șerban etc. Traian Ichim is the author of several articles published in newspapers and magazines.

Lajos KIRÁLY, PhD, has a BA and MA in Protestant Theology from the Protestant Theology Institute in Cluj-Napoca. He served as a minister of the Botiz Reformed Church before earning a PhD at Babeş-Bolyai University with a thesis in pastoral psychology and its connection to music. He is currently an associate professor at the University of Tokaj, Hungary, and Dean of the Satu Mare Reformed Diocese. His research interests include the connection between music and the science of the brain, the effects of music on intectual and emotional intelligence, religion and creativity. Contact: kiralylajosdrs@gmail.com

Anette PAPP was born in Komló in 1970. She graduated in 1992 from the Faculty of Arts of the Janus Pannonius University of Pécs, Faculty of Music and Choir Conducting. He graduated from the Liszt Ferenc Academy of Music in 1997 with a degree in sacred music and secondary school vocal music and choir conducting. In 2003 she obtained his doctoral degree (DLA) under the supervision of László Dobszay, Candidate Professor. She received her habilitation degree from the Liszt Ferenc Academy of Music in 2019. She started teaching hymnology and gradual (Hungarian Protestant native Gregorian) at the Department of Sacred Music of the Liszt Ferenc Academy of Music in 1998. Since 2008 she has been teaching as an associate professor at the Faculty of Theology of the Károli Gáspár Reformed University. Since September 2018, she has been the Head of the Department of Hymnology at the Faculty of Theology of the Károli Gáspár Reformed University. Research interests: protestant gradual books, native Gregorian chant, hymnology, liturgy.

Gina-Mihaela PAVEL received the bachelor's and master's degrees in piano performance from the George Enescu University of Arts in Iași, Romania, also acquiring the title of Doctor of Music in 2012 at the same Instituion. She is the recipient of the *Socrate* scholarship at the *Conservatorio di Musica Giuseppe Verdi,* Milano, Italy, also attending in 2006 and 2007 in *Crescendo Summer Institute of Arts'* courses in Sárospatak (Hungary). She has a rich activity as collaborative pianist and member in chamber music ensembles in numerous recitals, masterclasses, competitions, festivals, etc. In the summer of 2023, she participated for five weeks as a repetitor in the renowned summer program *American Institute of Musical Studies* in Graz, Austria. She also has performed as a soloist with the State Philharmonic Orchestra „Mihail Jora" Bacău, Romania, and the Philarmonic Orchestra of Vidin, Bulgaria. During 2009 and 2012 she was an accompanist at the George Enescu University of Arts in Iași. Currently she is a university lecturer, PhD (piano accompanist) at the `*Transilvania*` University of Brasov, Faculty of Music.
https://www.unitbv.ro/contact/comunitatea-unitbv/1996-pavel-gina-mihaela.html

Iulian RUSU, born in 1967, has started his musical studies on the clarinet at the age of 9. He has continued his clarinet studies at the „Octav Băncilă" Music High School in Iași and at „Transilvania" Music University in Brașov. Mr. Rusu has graduated the National University of Arts „George Enescu" in Iași with Professor Ph. D. Dumitru Goia, earning his degree of Specialist in Orchestral Conducting. He has than achieved his conducting Postgraduate Studies at the National University of Music in Bucharest with Professor Ph. D. Cristian Brâncuși. In 2011, Mr. Rusu has obtained the title of Ph. D. in Music - Specialty of Orchestra Conducting- with his thesis: Conducting Tradition in Romania, Style, Concept, Creative Spirit, at the National University of Music in Bucharest under the guidance of Professor Ph. D. Nicolae Brânduș. Dr. Iulian Rusu is currently University lecturer Ph.D., at „George Enescu" National University of Arts in Iasi teaching orchestral conducting and conducting practice. At the same time associate professor at the „Transylvania" University of Brașov teaching clarinet.

Anca SIMION, Ph.D, is a lecturer at the Educational Sciences Department in the Faculty of Psychology and Educational Sciences, Babes-Bolyai University, Cluj-Napoca. In 2020 she received her PhD in Educational Sciences with the thesis: „*The effect of music listening in the of development of social and emotional competences at primary school children*". Her didactic and research fields are social and emotional development at children, well-being in the school environment, the process of evaluation and assessment in the school setting. More of her published papers can be found here: https://scholar.google.com/citations?user=ohnP8vIAAAAJ&hl=en

Alexandru SUCIU inherited his passion for art growing up in a family of several generations of musicians. Even though his main study direction was philological, his passion for music prevailed. He began his academical journey at the Faculty of Letters of the "Babeș-Bolyai" University, studying Comparative literature and English. He continued by studying Opera Singing at the "Gheorghe Dima" National Music Academy. He also graduated the Musical Education studies, followed

by Artistic Directing at the Musical Performing Arts department. His multidisciplinary education opened the doors towards research, which is seen both through his participation in national and international conferences and symposia, such as the Salzburg Easter School PhD-forum, organized by the Salzburg Universität or the Silesian Meeting of Young Scholars, organized by the Institute of English at the University of Silesia, as well as the collaboration with Opera Charm Magazine, where he regularly contributes with interviews, reviews of opera CDs, and of live opera shows. Besides his research and his artistic activities, he currently is an assistant lecturer within the Department for Teacher Education and Training at the "Gheorghe Dima" National Music Academy.

Evelin-Cynthia SUHÁRT was born in 2000 in Satu Mare. After graduating from the special school for the arts in her native town, she completed a bachelor's degree in music (2022) at the Babeș–Bolyai University, Cluj-Napoca, in the Department of Reformed Theology and Music, earning also a certificate as a music teacher in the Department of Education. Evelin-Cynthia Suhárt is currently in the final year of the master's program "Music in Contemporary Context" offered by the same university. Evelin-Cynthia Suhárt's research focuses on educational concerts, in particular on the topic of preparing children for the concerts in music classes. She endeavours to instil in the students a love for classical music and encourage them to become curious and listeners.

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.

Levent ÜNLÜ was born in Germany in 1975. In 1995, he entered the Department of Music Teaching at Atatürk University Kazım Karabekir Faculty of Education. He graduated in 1999 and started working as a research assistant at the same faculty. In 2010, he started his master's degree in the Music Education Program of Atatürk University Institute of Educational Sciences and graduated in 2014 with his thesis titled "The effect of video-supported teaching method in piano education in performing contemporary Turkish music works". He started his PhD studies at İnönü University Institute of Educational Sciences, Department of Music Education in 2014 and graduated in 2019 with his thesis titled "Effect on visual and auditory applications musical reading in solfeggio education". His areas of interest in music education

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