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ON THE PERFORMANCE OF ELECTRONIC MUSIC – INTERVIEW WITH COMPOSER ADRIAN BORZA

MIRELA MERCEAN-ȚÂRC[1]

SUMMARY. An overview of Adrian Borza's activity comprises interesting preoccupations as well as figures, as the composer knows and uses over 50 utility software and operating systems and programming languages and environments, which have generated the authoring of 12 software programmes that he holds author's rights for. His 60 music works, composed mainly in the electro acoustic genre, are the outcome of such pursuits in the field of computer programming. His most recent works reflect composer Adrian Borza's pursuits regarding the possibilities of real-time interaction of computers and performers as well as the indeterminacy coefficient of the computer's actions in relation to the sonorities spontaneously created in the improvisational process. I thus initiated a discussion on the paradigm changes in music performance seen as a phenomenon that integrates the "computer" into electronic music, replacing or not the performer in the traditional creator - art work – performer - public equation**.**

Keywords: interview with composer Adrian Borza, the performance of electronic music, interactive computer, interactive music software, acousmatic music, live electronics

Adrian Borza (1967–) has been recognized as a versatile musician, dedicated to writing vocal, instrumental and electro-acoustic music, to music software development, to audio post-production, to artistic research, and to music teaching. His recent research and compositions have been focused on the interaction between performer and computer. His music has been

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performed in festivals, concerts and broadcasted across Europe, Asia, North America, Australia, South America, and New Zealand, such as the Ai-maako Festival – Santiago de Chile (2007), Zeppelin Festival – Barcelona (2008), La Nuit Bleue Festival – Besançon (2008), JSEM/MSL Electroacoustic Festival – Nagoya (2009), Musica Viva Festival – Lisbon (2009), ISCM World New Music Days – Sydney (2010), International Computer Music Conference – New York City (2010), SIMN International New Music Week – Bucharest (2014), Art & Science Days – Bourges (2015), CAMP Festival – Stuttgart (2015), and more. He has received commissions from renowned soloists, ensembles and institutions, including Swedish Concert Institute and Magnus Andersson – Chaconne for guitar solo, Jörgen Pettersson – akSax for saxophone quartet and Daniel Kientzy & Reina Portuondo – Fragile for saxophones, viola, and electronics. He organized Elektro Arts 2013, an international call for electro-acoustic works, for the "Cluj Musical Autumn International Festival". He joined the teaching staff at the Gheorghe Dima Academy of Music in Cluj-Napoca (1992), where he has taught Musical Analysis, Electronic Music, and Musical Stylistics. He initiated the introduction of the Interactive Music Systems course into the Theoretical Faculty's curriculum (2008), a premiere in Romania. His music has been recorded on CD by Hungaroton Classic Hungary and Nova Musica France. His books and studies have been published by Editura Muzicală Bucharest, Babeş-Bolyai Studia Universitatis, Lucian Badian Editions Ottawa, the Music Faculty in Braşov, and MediaMusica in Cluj-Napoca. He was awarded a PhD in Music (2004), the George Enescu Prize of the Romanian Academy (2013), and the Prize of the Romanian Association of Composers and Musicologist (2012) – If for Oboe and Interactive Computer.[2]

An overview of Adrian Borza's activity comprises interesting preoccupations as well as figures, as the composer knows and uses over 50 utility software and operating systems and programming languages and environments, which have generated the authoring of 12 software programmes that he holds author's rights for. His 60 music works, composed mainly in the electro-acoustic genre, are the outcome of such pursuits in the field of computer programming. Some of these software programmes are: *Interactive Algorithmic Composition* (IAC) created in 2004 for algorithm-based composition, *Video Tracking/Real-time Audio Processing* (VT/RAP) created in 2006 in order to transform video data into audio processing and sound synthesis data and thus optimise live syncretic events of theatre, dance or theatre-dance, installations, *Score Follower* produced in 2010 in order to use the computer as a musical instrument, *Interactive Freezer Player Processor Harmonizer* (iFPH) created

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[2] www.smorfe.com

in 2011 for interactive performance, Vee-Jay Music Visualizer (2013), Hot HandRocket (2014), Hot Hand Player (2015), these last programmes being created especially for performance in multimedia events. His most recent works reflect composer Adrian Borza's pursuits regarding the possibilities of real-time interaction of computers and performers as well as the indeterminacy coefficient of the computer's actions in relation to the sonorities spontaneously created in the improvisational process. I thus initiated a discussion on the paradigm changes in music performance seen as a phenomenon that integrates the "computer" into electronic music, replacing or not the performer in the traditional **creator - art work – performer - public** equation**.**

M.M-Ț. – *What is the performer's role in electro-acoustic music, in your opinion? Is the performer different from the composer, technician, programmer in respect of his tasks in an electronic music event?*

A.B. – To start with, I would like to enumerate several of the electro-acoustic music sub-genres in which the performer's role is less usual. Acousmatic music, recorded entirely on magnetic tape, on CD or more recently on computer is broadcasted in concerts by means of electronic means. The particularity consists in that the technician at the mixing desk is performer at the same time, in the sense that, in a personal manner, he renders the music piece with the help of an *acousmonium* (loudspeaker orchestra). The second category is mixed music, as it is called in the literature. Its simple definition refers to the combination of sound sources, different by their nature, for instance an instrument or voice and an electronic environment. The performers' role is explicit, but their actions are subordinated to the electronic medium of rendition. Eventually, another subgenre is *live electronics*, a direction of creative work that I am currently anchored in. In this last case we talk about an overlapping of the composer's and performer's tasks, when the artist is on stage. Returning to the last case, maybe the most interesting personal experience I had as acousmatic music composer and performer was the *multichannel* broadcasting of my work *Fractus II* in the *Rencontre électroacoustique Birmingham-Montréal* in 2005. As unusual as it may seem, the piece was created for two loudspeakers, but I had at my disposal an *acusmonium* with 12 channels, 10 satellites and 2 LFE, spread in the concert room of *Notre-Dame-de-Grâce* so as to surround the audience. Thinking of the technical aspects of the sonorous multichannel "projection", a first conclusion was that the piece did not lose any of its original quality, as the frequency spectre of the device was very generous. However, let us assume that the piece is broadcast on a less efficient "instrument", i.e. sound system. The risk for some low and high frequencies to

be eliminated is real. The work's colour is subtly modified, the sounds are filtered, which means that the "performance" may be jeopardized. Nevertheless, the most important characteristic in performing this music is spatialization. In order to shift the sound from one satellite to another, I used the mixing console, operating on the sound amplitude by means of two types of potentiometers. After all, the perception of sound position in space is closely connected to its intensity. So that my role as performer was to create, in the show, a multi-channel version of my own piece.

M.M-Ț. – *We can understand that more often than not the composer is also performer.*

A.B. – Not necessarily. In practice, a skilled technician often engages in broadcasting and sound effects. I am referring to *La Nuit Bleue* Festival in Besançon. Then, composers are rarely invited to festivals in order to broadcast their work... Let me add a personal experience. In 2013, I organized for *Cluj Musical Autumn* an international appeal of acousmatic pieces, concretized in an audio-visual show. Next to the visual artist Claudia Robles I went on stage in order to "perform" the selected pieces. I resorted to a *surround* 5.1 sound system and, instead of the mixing desk, I used the *nanoKontrol* device.

M.M-Ț. – *Ant then, if another performer broadcasts the piece, which is the perimeter within which they can manifest their creativity? Can the performance be controlled only within the described parameters: spatiality, intensity, and colour?*

A.B. – I would say that these parameters are the important ones, as long as the structure of the piece stays the same. The intervention is therefore limited. The change of such parameters as frequency and duration, for instance, pertain rather to the making of the acousmatic piece, of the *sound design*. I refer to *pitch shifting* and *time stretching*... On the other hand, in *live electronics*, respectively in interactive music, the performer's role is determinant on the level of musical expression.

M.M-Ț. – *The educated audience is not very numerous at present. Is there a current need for specialized performers of this music?*

A.B. – In my opinion, no. Usually, a piece is broadcasted on the same number of loudspeakers that was created for. Thus, the music is faithfully rendered to the audience. This would be an ideal situation for some... Nevertheless, an *acusmonium* brings out the quality of the piece, as I was saying. As performer of

the piece *Fractus II*, I was obviously aware of its structure, knowing beforehand the moments which can be highlighted by positioning the sound in the concert space. The immersion of the audience into the sound matter was the benefit.

M.M-Ţ. – *Since there is no score, which are the structural landmarks which help the composer or performer in projecting the sound strategy?*

A.B. – Acousmatic music is at a loss... a known truth, when we talk about scores, as a landmark and inspiration in performance. As such, the technician – performer will have to employ imagination in order to find, but particularly highlight the particularities of the piece. Returning to *Fractus II*, the landmarks were the intensity, the register, the sound texture, the texture density, and colour. The performance focused on leading the sound from one point of the room to another, considering the given configuration, namely the positioning of the loudspeakers's pairs against the background, in front of and above the stage, on the sides and behind the audience. Depending on the fluctuations of the musical tension and textures, I coordinated the shifting of the sounds on the axes left-right, front-back, up-down, linearly or circularly and semi circularly, first slowly, then faster. In my opinion, the piece was spectacular. On the other hand, I think the audience will make a qualitative difference between an acousmatic piece heard in headphones and its version broadcasted by a *acusmonium*. The concert variant remains the happiest choice.

M.M-Ţ. – *Can we talk about that frequently used term of sound sculpture?*

A.B. – By sound sculpture I understand *sound design*... It is a metaphor referring to sound synthesis and I regard it as different from sound "projection", which is spatially articulated and coordinated in the show. François Bayle described the concept in the 90s by making an analogy to cinematography: an acusmonium is a device with various „sound screens", an ensemble of "sound projectors", and the musician at the desk is a veritable performer who gives life to music.

M.Ţ – T*he acousmatic music performer can thus project any recorded piece?*

A.B. – By means of an imagination exercise, the performer's intervention could be extended onto musique concrete as well, such as the pieces of Pierre Schaeffer – *Cinq études de bruits* and Bernard Parmegiani – *De natura sonorum*. After all, François Bayle's ideal was to immerse the listener into sound, facilitated by the *acusmonium*, thus enriching the audience's perception.

M.M-Ţ. – *Which is the performers' role in the case of pieces written for an acoustic instrument and a recorded, immovable, electronic environment, that is, tape?*

A.B. – This is the kind of work that I debuted with in the 90s. One of my pieces that I recall now is *Désintégration* for flute, traditional Romanian recorders, and magnetic tape. The performance of the piece, in the vision of artist Filip Ignác, fully reflected the written score. However, at that time, the technology I had enabled no interaction between the performer and the electronic environment. The duet involved adapting the performer, in terms of adjusting the *tempo*, to pre-recorded music. Years later, I managed to overcome this impediment of synchronization by programming the computer.

M.M-Ţ. – *What is the expressive or maybe structural role of using the electronic sound here?*

A.B. – The electronically and acoustically produced sounds that I recorded and used in *Désintégration* crested a contrast in terms of timbre, melody-rhythm, and character. The concept was the articulation of a piece based on the relationship continuity – discontinuity, which is in fact a characteristic of many of my compositions. The musical quotation, the fragmentation, and the contrast contributed to the piece's "disintegration", turning it into an eclectic piece. Already then, in 1994, I understood the potential brought to composition by processing the sound on stage, by transforming it electronically during the show. The performance, though, in the common meaning of the word, cannot be dissociated from *live electronics*. I employed the same genre for the score and the electronic music of *Fragile*. It is a piece for saxophone, viola and electronic environment, ordered in 2008 by the French saxophonist Daniel Kientzy. The electronic environment was provided by musician Reina Portuondo, who used *Ennéaphonie*, a system of multivocal performance and broadcast with 8 channels, as she herself defines it. The premiere took place in October the same year, at the *Oldenburgisches Staatstheater*, the trio being complemented by Cornelia Petroiu.

M.M-Ţ. – *If a recorded piece can be re-broadcasted in concert in the manner of acousmatic music, we understand that the performer can render any piece in a personal vision, whereas the creative factor intervenes in terms of spatialization, intensity, and speed of motifs' circulation...*

A.B. – If we were to make another imagination exercise, even L. van Beethoven's 5th Symphony could be projected on François Bayle's "sound screens"... To play in the same imaginary space, one condition is that the

Symphony must be rendered by a virtual orchestra: *VSL Vienna Instruments & Ensemble*. It would be interesting and at the same time it would require a huge effort to programme instruments in the smallest details. I have however reserves regarding the artistic finality of such a project of *acusmonium* performance, beside developing creativity and programming capacities.

M.M-Ț. – *Maybe as an exercise... In countries where they consider that the evolution of electronic music, as well as of the systems/programmes which make it possible represent the future, they are taking into account the education of a generation of composers and performers in schools. The children can get to know the mixing desk, make a small sound system, receive technical information and knowledge necessary in order to make an electronic composition...*

A.B. – It is unquestionable that education in schools and universities should be up to date, which means it should offer young people a type of education adequate to our times, in order to be competitive in composition or music directing, *sound design*, *foley recording*, etc. It is ideal to teach interdisciplinary theoretical and practical knowledge, knowledge of musical acoustics, music directing, music theory, morphology, and syntax of musical language, and the list can go on...

M.M-Ț. – *We have eventually arrived at the third hypostasis of the performance phenomenon, the one in which we refer to interactive music.*

A.B. – Interactive music represents a modern and provocative sub-genre, and interactive music systems, which offer its technical support, have reached maturity. The field has evolved first of all due to the improvement of programming languages and of *computers'* computing power. The perspective on music creation is different and very attractive, with a view to the artist's role: the composer, performer and programmer at the same time, "trains" the computer to react promptly to the soloist's actions. Generalizing, I would say that music is the result of the reciprocal conditioning between man and machine. If I must refer to *If* for oboe and interactive computer, a piece that I composed in 2011, performed by artist Adrian Cioban, I can say that the phenomenon of stage performance emerges under three aspects. The first is the interpretation of the score by the instrument player, then the computer's reaction to the music produced by the soloist, and the last, the composer's intervention with a miniature MIDI device, endowed with various potentiometers and buttons. The computer's software is called iFPH and I wrote it in Max.

M.M-Ț. – *The computer becomes a performer but at the same a particular instrument*?

A.B. – The *computer* becomes an autonomous music instrument. It analyses sounds captured by the microphone, it distinguishes amplitude variations, follows the global intensity envelope, notices pauses, differentiates among frequencies, and, depending on intensity and pitch indices set by the programmer, called *cues*, the computer generates its own sounds and accompanies the soloist... *Drones II* for violin and computer requires the same principles of capture and processing. The piece was composed exclusively out of violin sounds, with the contribution of performing artist Ladislau Csendes.

M.M-Ț. – *Both If and Akedia have been performed more than once. Which would be the differentiations, the resemblances related to the performance space on the concert stage or to that on the personal computer, at one's desk?*

A. B. – *If* has a few performing versions, with Adrian Cioban and with a virtual oboe, elaborately programmed on the computer, in other words with an oboe of my performance. They are versions which closely abided by the compositional concept. I will focus on performances in which the soloist was forefront and which were presented to the public in the *Conference-concert on interactive music* in 2011 and within the *remote ctrl* project in 2012. While the computer governed by iFPH produces the sound by granular synthesis, the resemblance between the electronic sound and the oboe's sound is striking. The computer takes a few millisecond granules from the acoustic sound in order to produce the accompaniment, the "drone", the chords. In this sense, the oboe becomes, together with the computer, an „augmented instrument". The versions of *Akedia* are different in terms of structure and timbre: oboe and computer, respectively voice and computer. *Akedia* is an ambient piece; it is a sonorous image of hopelessness, of soul's numbness and of sweet idleness, of the passion that the Church Fathers called "akedia". Irinel Anghel, *performing artist*, with whom I presented *Akedia* in the *Cluj Musical Autumn* in 2012, created her own sonorous discourse, maintaining the initial concept. In her performance space, Irinel Anghel is composer, performer, and actress. We created together a *live* version, where the improvisation factor, in the sense of spontaneous creation, influenced the piece as well.

M.M-Ț. – *The computer is, therefore, a musical instrument?*

A.B. – Used as such, the computer becomes a musical instrument. We should ask ourselves: is the modern *computer* a smartphone, a military or civilian telecommunication system? What does the computer do, so that we may consider it an instrument? Max Mathews answered this question in 1963: composers write code lines for every sound they imagine, next to the score, and the software is the musical instrument. Extrapolating, an instrument is an object. The object in an informational sense is programmable and has a precisely defined use. MAX programmers assemble various objects which primarily serve the artistic act.

M.M-Ț. – *In entertainment music shows, live performances with electronic sounds and light games fill vast concert halls, entire stadiums, bringing huge financial profits both for the companies which trade this music and the DJs who are the stars of our times.*

A.B. – Electronic music artists and trance music DJs are to be admired. However, I think it is a burden to be a star... Albert Einstein said: *What is right is not always popular and what is popular is not always right*. I mean that some innovations reach the public's awareness late. The techniques of *musique concrète* employed by Pierre Schaeffer reached the public awareness when the personal computer was present in almost all studios of pop-rock, dance, etc. Experimental music does not aim at the public on a stadium. And professional electro-acoustic music communities are few in many countries.

M.M-Ț. – *Nevertheless, electro-acoustic composers and musicians are the ones who represent the elite, the spearhead of music evolution in the 21st century.*

A.B. – Probably so. After all, everything is a matter of choice.

M.M-Ț. – *Thank you*.

DER ERSTE SCHWELLKASTEN, DER NICHT DER ERSTE WAR[1]

BALÁZS MÉHES[2]

SUMMARY. The swell-box first appeared on the Iberian peninsula in the 17th century. Its origin and European influence has hardly been revealed adequately so far. Though this article mentions the history of the English and German swell-boxes, it focuses on the types of the Hispanic echo-boxes, their different kinds of moving mechanisms (estribo, zapata, rodillera). Bibliography usually says that the mechanism was used for emphasizing the opposition of nearer and further sounding, a kind of acoustic delusion could be provoked by its usage, not a long lasting *crescendo* or *decrescendo*. The article states that the great collection of Fray Martín y Coll denies this supposition. It comes clear that the early 18th century echo-boxes were able to produce accent-like sound effects and slight enhancement of certain harmonies and melodic turns, which is confirmed by a few score sheet examples. The aim of this article is to help further research with relevant questions.

Keywords: iberian organ music, swell-box, echo, using of the swell-box, performance practice, crescendo, decrescendo, Martín y Coll, Flores de Música

In der Wissenschaft sind die Erwartung und die Zielsetzung selbstverständlich, nach den Anfängen zu forschen und das Datum der ersten Erscheinung, der Einführung eines Phänomens usw. korrekt feststellen zu können. In der Musikwissenschaft möchte man das erste Auftauchen eines Septim-Akkords, des Pizzicato-Spiels, des ersten Bogen-Vibratos genau datieren. Warum sollte es bei den Schwellvorrichtungen anders sein?

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[1] Abschrift der am 11. Mai 2010, im Rahmen der **Akademie Historische Orgel in Süddeutschland** gehaltenen Vorlesung.

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Die Frage lautet so: Wann und wer hat die erste Schwell-Vorrichtung gebaut?

Die Antwort:

Das ist eine wichtige Frage, aber es gibt noch eine wichtigere, über die ich erst später sprechen möchte.

Können wir die erste Frage doch beantworten?

Vielleicht ja, aber die Antwort ist für mich nicht genügend befriedigend. Ich bin eventuell ein bisschen skeptisch. Der Titel dieses Vortrags unterstreicht meine Zuneigung zum Dilemma. Ich tröste mich damit, was mich einer meiner liebsten Lehrer gelehrt hat: Nicht die Antworten, sondern die Fragen sind in der Tat von Bedeutung. Ein ungarischer Mathematiker, János Bolyai sagte: „[…] reich sind die, die Fragen haben, aber ärmer sind als die Armen, die nur über Antworten verfügen."[3] Der Zweifel kann die Forschung vorantreiben.

Ich bitte Sie – falls wir die eine oder die andere Frage doch beantworten können –, sich mit den Antworten abzufinden, die Antworten sollen uns anregen, weitere Fragen aufzustellen. Während ich mich mit der Geschichte des Schwellwerks befasste, wurden meine Zweifel durch geschichtliche Fakten stark unterstrichen.

Was wissen wir über den ersten Schwellwerk, genauer formuliert: über den ersten englischen *swell*?

Am Anfang des 18. Jahrhunderts haben zwei Orgelbauer um den Vorrang konkurriert. Der eine war Abraham Jordan, der andere Renatus Harris. Die beiden haben behauptet, sie hätten eine mechanische Vorrichtung erfunden, die das *swelling*-Phänomen zu verwirklichen imstande war. Sie haben sich an das Publikum gewandt und haben nicht nur Zeitungsartikel und andere Aufsätze veröffentlicht, sondern Harris hat zum Beispiel Jordan dabei verhindert, seine Erfindung als ein Patent einschreiben zu lassen.[4]

Jordan hat in der Zeitschrift *Spectator* im Jahre 1712 eine Anzeige aufgegeben, in der er behauptete, dass dieser Effekt bei Orgeln bisher nicht

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[3] "[...] gazdagok azok, akiknek kérdéseik vannak, s a legszegényebbnél szegényebbek, kiknek csak válaszaik." Mandics György–M. Veress Zsuzsanna: *Bolyai János jegyzeteiből*. (Bukarest: Kriterion, 1979.) S. 57.

[4] David S. Knight, "The early history of the Swell", *Organ Yearbook* 26 (1996) S. 132.

realisert werden konnte.[5] Zu derselben Zeit äußerte sich auch Harris mit sehr ähnlichen Worten. Er schrieb, er habe bereits 1710 eine *swell*-Vorrichtung benutzt.[6]

Die Wahrheit sieht aber anders aus. Vor dem englischen *swell* wurden Echokasten bereits im 17. Jahrhundert in Hispanien gebaut, die mit Hilfen von einem Deckel zu schließen und zu öffnen waren. Der Ausklang der Vorrichtung konnte mit einem Pedal geregelt werden. Soviel ich weiss, verfügten die beiden Orgelbauer über portugiesische Beziehungen,[7] aber die Vermutung, dass die *swell*-Vorrichtung ein hispanischer Import ist, konnte bisher nicht bewiesen werden.

Also: wem entstammt die Idee des *swell*?

Vielleicht keinem von ihnen.

Was war los in Hispanien?

Es ist sicher, dass man in Hispanien bereits im 17. Jahrhundert eine Vorrichtung (*caja de ecos* oder *arca de ecos*, kurz: *eco*) gekannt hat, aber der Erfinder war lange unbekannt.

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[5] "Whereas Mr. Abra. Jordan, Sen. And Jun. Hath, with their own Hands (joynery excepted) made and erected a very large Organ in St. Magnus Church, at the Foot of London Bridge, consisting of four sets of Keys, one of which is adapted to the Art of emitting Sounds by swelling the Notes, Which never was in any organ before; This Instrument will be publicly open'd on Sunday next; the performance by Mr. John Robinson. The abovesaid Abra. Jordan gives Notice to all Masters and Performers, that he will attend every Day next week at the said church, to accommodate all those Gentlemen who shall have a Curiosity to hear it." Stephen Bicknell, *The History of the English Organ* (Cambridge University Press, 1996) S. 154.

[6] "THE inclos'd Proposal takes its Rise from the Organ I set up in Salisbury Cathedral in 1710, which […] was made capable of emitting Sounds to express Passion, by swelling any Note, as inspir'd by Human Breath […]" Andrew Freeman, "Renatus Harris's Proposed St. Paul's Organ and his Puzzling Invention". *The Organ* 10 (1930) 77., zitiert: David S. Knight (1996) S. 132.

[7] W. D. Jordan aus Australien unternahm in seinem Konferenzvortrag (Mafra, 1994), die portugiesischen Beziehungen Jordans zu rekonstruieren. Im großen und ganzen bekannte er sich zu der Annahme von Hawkins und hält es für vorstellbar, dass die Kenntnisse, Erinnerungen Jordans und die Beweise über die portugiesischen Schwellkasten vor 1712 uns nicht bekannt sind, weil diese verloren gegangen sind. Knight (1996) S. 128–129.; Gillingham, Michael/Plumley, Nicholas/Bicknell, Stephen: „Renatus Harris", *The New Grove Dictionary of Music and Musicians,* herausg. Stanley Sadie (London: Grove, 2001) Band 11, S. 49.

E.g.1

Corneta en eco von Bartolomé Sánchez (1754) in Iglesia de San Juan Bautista Callosa d´en Sarria[8]

Es war mir eine große Freude, dass die Frage im Jahre 2004 geklärt wurde. Ein zeitgenössicher Bericht von dem Orgelbauer Joseph de Hechebarría wurde veröffentlicht. Der Fall ist dem englischen Problem ähnlich: eine Diskussion kreist um die Frage, wer die Vorrichtung das erste Mal benutzte. Und wieder aus einem Selbstbekenntnis wird klar, wer der eigentliche Erfinder war. Der Orgelbauer Joseph de Hechebarría behauptet in dem erwähnten Bericht: er soll über die Frage schreiben, weil die Kollegen allmählich vergessen, dass er der erste war, der das am Hauptwerk

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[8] Foto von Andreas Fuchs.

verwendbare Echo im Jahre 1662 in Bilbao zum ersten Mal möglich machte.[9] Damals formulierte man dies etwas anders: er machte das sich Nähern und Entfernen von Tönen (*ida í venida*) möglich.[10]

Man könnte eigentlich diesem Bericht zustimmen, aber der skeptische Forscher, der von der Jordan-Harris-Debatte trainiert wurde, betrachtet solche Sätze – wie man sagt – mit scheelen Augen, wie Jordan schreibt: "*Which never was in any organ before*" (Sowas gab es vorher in keiner Orgel).

Es ist kein Wunder hinsichtlich der damaligen Informationsquellen, dass man damals nicht „up to date" war, dass etwas Ähnliches konzipiert und verwirklicht wurde. Die Geschichte belegt mehrmals, dass sich eine neue Idee auf eine bereits vorhandene, aber von der Vorlage unabhängige Erfindung stützt. Es kommt manchmal auch vor, dass ähnliche Erneuerungen an unterschiedlichen Orten voneinander unabhängig, aber gleichzeitig auftauchen. Deshalb kann der Erfinder im Hintergrund bleiben.

Für mich ist nur die folgende Feststellung mit absoluter Sicherheit akzeptabel: „In der Blütezeit der iberischen Orgelmusik erschien <u>spätestens</u> im Jahre 1662 eine mechanische Vorrichtung (*caja de ecos*)."

Bevor wir über die spanischen Echo-Vorrichtungen noch detaillierter sprechen, müssen wir eine andere Frage beantworten, die an mich die Organisatoren dieser Tagung gestellt haben:

Was wissen wir über das Erscheinen der Schwellwerke in Deutschland?

In der deutschsprachigen Fachliteratur habe ich keine Angaben dazu gefunden, dass irgendeiner Orgelbauer für den Vorrang kämpfte, dass er der erste Schweller gebaut hat. Es ist schön zu sehen, dass es solche Leute gibt, für die dieser Vorrang keine „Versuchung" ist.

In der Fachliteratur werden zwei Instrumente in diesem Kontext erwähnt, aber es ist nicht eindeutig, dass diese in der Tat über Schwellwerke verfügten.

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[9] "Tampoco sera bien el dejar en silencio la diferencia de los ecos de la Corneta (es a saber) que la primera imbentiva de este genero de ecos en el teclado principal sin que aia otro distinto fue en la paroquia principal de Santiago en la Villa de Vilvao y su ejecucion fue el año de mil seiscientos y sesenta i dos, como lo vera el curioso en dicho organo un rotulo que esta en la fachada grabado con letras de oro […]". Der Text befindet sich im geschichtlichen Archiv von Logroño (Nr. 928 Seite 34 mit der Unterschrift von Fray Joseph de Hechavarría). Zitieren: José Maria Barrero Baladrón und Gerard A. C. de Graaf, *El órgano de Santa Marinala Real de León y la familia de Echavarría, organeros del rey* (León: Univ. de León, 2004.) S. 230–231.

[10] a. a. O. S. 139.

Für einen Skeptiker ist es eine schwierige Aufgabe, das Erscheinen der ersten Schellwerk-Vorrichtung genau zu datieren. Das Problem lässt sich zweifach erklären. Einerseits haben sich die deutschen Schweller nach dem Erscheinen der Vorrichtung im 18. Jahrhundert in geringem Maße verbreitet wie z.B. in England und in Spanien, daraus folgt, dass die Komponisten den Gebrauch des Schwellers nicht voraussetzten; andererseits beschreiben die Theoretiker die Charakteristik der Vorrichtung sehr kärglich und spärlich. Der Unterschied zwischen einem Echo-Werk und einem Schweller, zwischen einem Echo-Effekt und einer Schwellung wurde z.B. überhaupt nicht geklärt. Über einen Echo-Kasten hat bereits Werckmeister berichtet[11], aber das Echo ist immer noch im 19. Jahrhundert auch als ein Schweller vorhanden (der Name weist lieber auf den spanischen Orgelbau hin und nicht auf den englischen).

Ansbach

Der erste Schwellwerk in Deutschland wurde 1738 von Wiegleb in Ansbach gebaut, so berichtet ein Orgellexikon aus dem Jahre 2007.[12] Peter Williams hat über dasselbe *Echo* im Jahre 1960 behauptet, dass es eine Oktavkoppel war.[13] Ich wurde im Jahre 2007 auf einen Internetbericht aufmerksam, dass der Schweller in Ansbach rekonstruiert wurde. Ich habe sofort dem Organisten vor Ort und dem Orgelbauer geschrieben, um von ihnen über die Rekonstruktion informiert zu werden. Was war die Grundlage, die Quelle für diese Arbeit, nach der die Vorrichtung hergestellt werden konnte, und die ich leider nicht kenne? Ich habe bis heute keine Antwort bekommen, was kein Zufall sein mag, weil keine einzige und bekannte deutsche Quelle über die technischen Details der Vorrichtung berichtet. Wir wissen nichts Konkretes.

Es ist eine – wenn ich so formulieren darf – leichte Sache über einen Schweller zu reden, wenn wir auf die Erfindungen, Ergebnisse der Geschichte neugierig sind. Aber die Tatsache ist völlig anders, wenn man eine Vorrichtung rekonstruieren will und dazu einen Entwurf laut der zu Verfügung stehenden Angaben machen muss. Die Verantwortung ist größer, früher oder später muss man endgültige und eindeutige Entscheidungen treffen.

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[11] Andreas Werckmeister, *Erweiterte und verbesserte Orgelprobe, oder Eigentliche Beschreibung, wie und welcher Gestalt man die Orgelwercke von der Orgelmachern annehmen, probieren, untersuchen und denen Kirchen liefern könne*... (Quedlinburg: T. P. Calvisius, 1698 [2.]) [FA Documenta musicologica 1/30; Kassel: Bärenreiter, 1970, D. R. Moser] S. 51.

[12] Hermann J. Busch, "Schwellwerk". In: *Lexikon der Orgel Orgelbau, Orgelspiel, Komponisten und ihre Werke, Interpreten,* herausg. Hermann J. Busch und Matthias Geuting (Laaber: Laaber-Verlag, 2007) S. 705–707.

[13] Peter F. Williams, "Bach's Fiauti d'Echo" *Music&Letter* 42/1 (1960) S. 101.

Wenn wir uns nach Ansbach begeben würden, würden wir dort eine dem Türschweller der königlichen Kapelle in Madrid ähnlich aussehende Vorrichtung vorfinden. Der Mechanismus von Jorge Bosch aus 1778 konnte kein Beispiel für das Echo Wieglebs 40 Jahre früher sein. Das ist unmöglich. Der Bau von Türschwellern war – meines Wissens – in Deutschland für das 19. Jahrhundert charakteristisch. Der Türschweller wurde in Hispanien nicht für ein einziges Cornett-Register benutzt, es wäre in einem Dachschweller ausfgestellt worden.

E.g. 2

Rekonstruiertes Echo-Cornet von Hans Reil (2007) Johann Christoph Wiegleb (1738) St. Gumbertus Stiftskirche, Ansbach[14]

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[14] Die Aufnahme von Jim Albright wird mit der Genehmigung von *Schott-Music GmbH & Co. KG* veröffentlicht.

E.g. 3
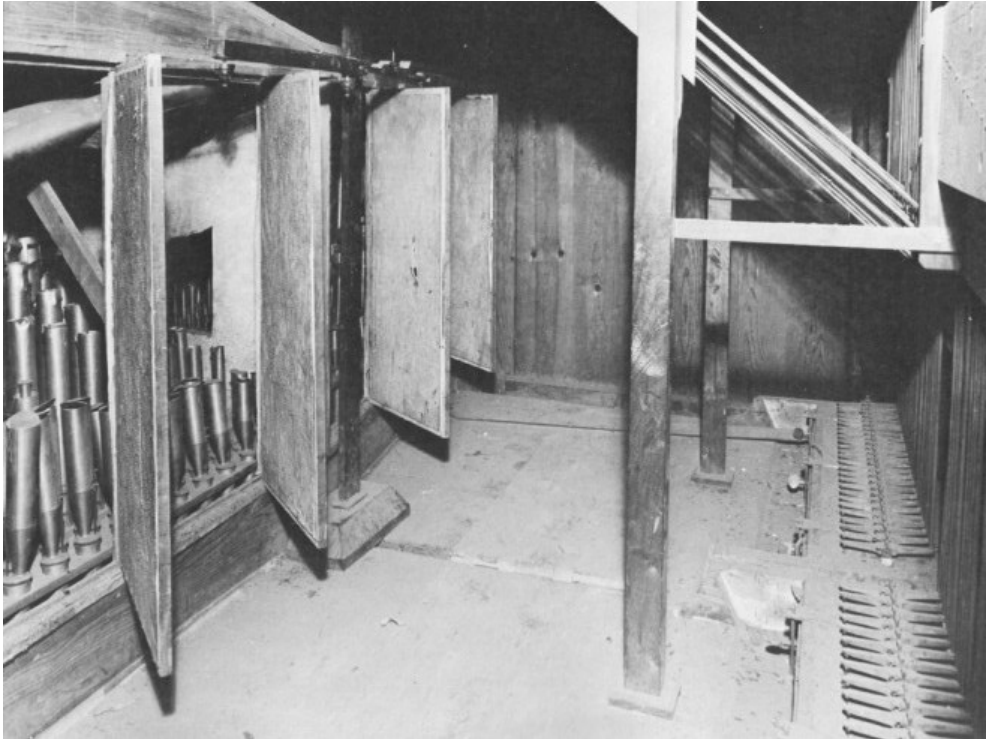
Türschweller, Jordi Bosch (1778) Capilla Real de Madrid[15]

Dazu kommt noch, dass der Sachverständige der Orgel in zwei Aufsätzen die Hypothese vertritt, dass gewisse englische Beziehungen auf den Bau des Schwellers Wieglebs auswirkten.[16]

Also warum finden wir doch nicht einen englischen sog. Pferde-Kopf Schweller in Ansbach? In diesem Fall haben wir das Problem: das Cornett-Register in Ansbach – anders als in England – völlig ausgebaut wurde. Aber die Grösse eines Nag's-head Swell ist gegrenzt.

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[15] Foto von Heinz Vössing. Rudolf Reuter, *Orgeln in Spanien* (Kassel: Bärenreiter, 1986) Bild 68.

[16] Christoph Reinhold Morath, "Ein frühes Schwellwerk der Bachzeit in Franken. Zur Ästhetik und Klangtypologie von Johann Christoph Wieglebs Barockorgel in Ansbach/Mittelfranken", *Organ* 10/2 (2007) S. 18–19. und Reinhold Morath und Hans Reil, "Die Wiegleb-Orgel - Konzept und Rekonstruktion." In: *Festschrift zur Einweihung der rekonstruierten Orgel von Johann Christoph Wiegleb (1738) in der ehemalige Hof- und Stiftskirche St. Gumbertus zu Ansbach am 17. Juni 2007.* (Ansbach: Kirchengemeinde St. Gumbertus 2007) S. 37.

Wenn der *advocatus diaboli* das Wort ergreifen darf, muss er kurz das letzte Problem auch ansprechen: War das Echo in Ansbach eigentlich und tatsächlich ein Schweller?

Berlin

Der andere zweifelhafte Echokasten wurde etwas früher, im Jahre 1726 gebaut. Es ist eine sehr interessante Beschreibung über das Register Vox humana der Garnison-Kirche in Berlin erhalten worden. Über Joachim Wagners Orgel schrieb der damalige Organist, Johann Friedrich Walther:

> Vox humana, oder die Menschen-Stimme 8 fuss, ist ein Rohrwerck […]. Es stehet dieselbe auch auf der Lade, die am Höchsten in der Orgel liegt, mit einem dünnen Kasten umgeben, so, daß man dieselbe, durch Vorsetzung oder Wegnehmung eines Bretgens, entweder stiller oder auch schärffer und penetranter machen kan.[17]

Nach der Meinung von Peter Williams war es ein kleiner Schweller[18], aber seine Auffassung wird von den Dokumenten aus dem 18. Jahrhundert nicht bestätigt.

-   Die Übersetzung des Zitats von Walther ist in dem Buch von Williams nicht korrekt. In dem deutschen Text geht es nicht um die Rolle des Spielers.[19]
-   Charles Burney (1726-1814) traf während seines Besuchs in Berlin keinen einzigen Musiker, der gewusst hätte, was die swell-Vorrichtung sei, wonach er sich erkundigt.[20]
-   Die detaillierte Beschreibung Walthers erwähnt nicht, dass einer der 64 Registerzüge – abgesehen vom Tremolo – eventuell das Register *Vox humana* betätigte.[21]

Es ist vorstellbar, dass die Lage des beweglichen Teils des Kastens ausschließlich im Orgelgehäuse verändert werden konnte. Der Kasten musste irgendwie geöffnet werden, um die Pfeifen stimmen zu können, wie z.B. in der Silbermann-Orgel in Freiberg ein zu Stimmungszwecken entfernbares

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[17] Johann Friedrich Walther, *Die in der Königl. Garnison-Kirche zu Berlin befindliche neue Orgel* […] (Berlin: Möller, 1727) zitiert Heinz Herbert Steves, "Der Orgelbauer Joachim Wagner (1690–1749) Schluß", *Archiv für Musikforschung* 5/1 (1940) S. 25.

[18] Peter F. Williams, *The European Organ 1450–1850* (London: B. T. Batsford, 1966) S. 164.

[19] Siehe "so made that it can be played softer or louder" Williams (1966) S. 163.

[20] *Carl Burney's der Musik Doctors Tagebuch einer Musikalischen Reise. [Bd. III]: Durch Böhmen, Sachsen, Brandenburg, Hamburg und Holland, Hamburg 1773.* Nachdruck: Charles Burney: Tagebuch einer musikalischen Reise. [Kassel: Bärenreiter Verlag, 2003] S. 68–70.

[21] Siehe Anmerkung 15.

Frontbrett vorhanden war.[22] Wenn es nicht zurückgelegt wurde, konnte man dadurch eventuell erreichen, dass der Klang lauter und penetranter wurde. Der primäre Nutzen des Kastens bestand dann nicht in dem Erreichen einer fortdauernden Schattierung des Klanges und nicht in der Verwirklichung eines Echo-Effektes, sondern in der Verminderung des penetranten Klanges der Kleinzungen. Dadurch wurde die Nachahmung der Menschenstimme aus der Ferne möglich.

Ich respektiere die vorherige Vermutungen, aber Williams selbst könnte mit Recht fragen: wenn das Register *Vox humana* wegen seines rohen Klanges in einem geschlossenem Kasten aufgestellt wurde: Aus welchem musikalischen Grund hat man seinen Klang mit Hilfe eines entfernbaren Brettes wieder prenetrant gemacht oder machen wollen?

Nach diesen zwei Angaben können wir Christoph Julius Bünting als einen sicheren Punkt erwähnen, der 1741 in Lübeck seinen ersten Schweller laut englischer Muster baute.[23]

Jetzt kehren wir zu der Geschichte des spanischen Echo zurück!

Am Ende unserer Ausführungen haben wir nach dem Bericht von Hechebarría festgestellt, dass der erste Echokastens spätestens im Jahre 1662 verfertigt wurde. Dieser Orgelbauer gilt als einer der wichtigsten spanischen Orgelbaumeister der Epoche, man verdankt ihm sowohl die Schweller-Vorrichtung als auch die erste Anwendung der sog. spanischen (waagerechten) Trompeten in 1670.[24]

Die Quelle erwähnt auch weitere Fälle des *Eco*, z. B. die Kathedrale der Stadt Calahorra (1673) und die Kirche von Alcalá de Henares, wo 3 Register in eigenständigen Echo-Kasten aufgestellt waren. Zwei Register waren in der ganzen Tastatur (58 Tönen; *Flautado* – also Prinzipal; *Corneta*) spielbar, eines (*Clarín* – Trompete) war für die rechte Hand gedacht.[25]

Die Erscheinungsformen der Vorrichtung

Die Entstehung des Echo-Kastens hängt mit dem Anspruch auf einen Echo-Effekt eng zusammen. Zwei Möglichkeiten des Echos ergeben sich: a)

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[22] Ch. R. Morath: "Ein frühes Schwellwerk..." *Organ* 10/2 (2007) S. 16. und 18.
[23] Walter Haacke und Reinhard Jeahn, "Paul Schmidt und Mecklenburgs Orgelbau im 18. Jahrhundert", *Acta Organologica* 18 (1985) S. 248.
[24] Louis Jambou, "Spanien" In: *MGGPrisma*, herausg. Alfred Reichling (Kassel: Bärenreiter, 2001) S. 152.
[25] Baladrón-de Graaf (2004) S. 139.

durch dynamisch schwächere Wiederholung, b) durch Wiederholung in anderer Lage (z.B einer Oktav höher).[26] Im Falle von Instrumenten mit einem Manual war nur die letztere Möglichkeit zu realisieren. Seit der Mitte des 17. Jahrhunderts kam dazu das *Eco*.

In den hohen und schmalen Orgelgehäusen wurden neuere Windladen aufeinander gebaut, der Wind wurde vom Pfeifenstock mit Hilfe von Kondukten zu den Pfeifen geführt. Dadurch wurde im Hauptwerk Platz eingespart, weil nicht das ganze oder halbe Register auf dem Pfeifenstock stand.[27]

Jambou erwähnt zwei Typen von Echo-Kasten. Wie gesagt: ein *corneta* oder *clarín* Register wurde in einem kleinen Kasten aufgestellt, der andere Typ des *eco* wurde aus dem inneren Positivwerk (*cadereta interior*) entwickelt, was als Unterwerk im allgemeinen unter der Tastatur gebaut wurde.[28] Der Ausklang der Pfefein war leiser als der des Hauptwerks (*órgano mayor*). Dem Unterwerk wurde eine Öffnungseinrichtung zugeordnet, dadurch wurde das dynamisch schattierbare Gegenteil des Hauptwerks geschaffen.

Keiner der Echo-Kasten aus dem 17. Jahrhundert wurde erhalten, die frühesten Vorrichtungen stammen aus dem 18. Jahrhundert, einige davon möchte ich jetzt vorstellen.

Die Gestaltung der Kasten

Der Öffnungsmechanismus dieser Kasten ist – wie wir früher gezeigt hatten – dem heutigen Jalousieschweller nicht gleichzusetzen. Die häufigste Lösung ist, dass der Deckel an einem Punkt des Kastens gefestigt wird; der Deckel kann man mit Hilfe von einem Seil und einem Pedaltritt öffnen. Dieser Typ wird in der deutschen Terminologie Dach-Schweller genannt.

Ein ähnliches System weist der kleinere Kasten der im Jahre 1778 fertiggestellten Orgel von Jordi (Jorge) Bosch (1737–1800) in der Capilla Real Madrid, der übereine unregelmäßige Form verfügt. Der Mechanismus, der für ein einziges Register *voz humana* gebaut wurde, befindet sich im obersten Teil der Orgel. Die Diskant- und Basspfeifen wurden in eigenständigen, separaten Kasten aufgestellt. Der Deckel des Kastens ist *larynx*-förmig (Kehlkopf). Der Kasten ist in seiner Grundposition geschlossen, weil sich der Deckel – wie im Falle der Orgel von Sanches – dank seinem Gewicht automatisch schließt.[29]

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[26] Hans Engel, "Echo" *MGG* (1989) Band 3. S. 1080.
[27] Baladrón-de Graaf (2004) S. 139.
[28] Jambou (2001) S. 152.
[29] Für den Hinweis (24. März 2009) bedanke ich mich bei Herrn Andrés Cea Galán.

E.g. 4

Voz humana in zwei Kasten Jorge Bosch (1778) Capilla Real, Madrid[30]

　　　Die zweite Echo-Vorrichtung der Bosch-Orgel in der Capilla Real ist eine Türschweller, die zu dem *cadereta interior* gebaut wurde und durch die das ganze Unterwerk schattierbar ist. Der Kasten kann durch die parallel beweglichen Türen geschlossen werden. In dem Kasten sind 6 völlig ausgebaute und 4 halbe Register aufgestellt.

　　　Man musste Türen einsetzen, weil die größere Anzahl der Register die Größe des Kastens beeinflusste. Im Falle eines größeren Kastens hätte man einen so großen Deckel bauen müssen, wessen Lenkung sehr mühsam, bzw. unmöglich gewesen wäre. Domingo de Aguirre (1679–1725) betont im Jahre 1721, dass der Türschweller der Orgel in Sevilla sehr leicht zu öffnen ist und diese Orgel als solche die erste (beste) in Spanien ist.[31] In der dreimanualigen Orgel Aguirres befand sich ein Schwellwerk mit 9 Registern, deren Türschweller eine der frühesten Vorrichtungen ist. Aguirre betonte, dass die Größe des Kastens seiner Erfindung nach Belieben erweitert werden kann.[32] Er teilte in Bezug auf den Aufbau, bzw. Ausgestaltung seines Schwellers weitere Angaben nicht mit.

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[30] URL: http://www.grenzing.com/images/organ_big/REA_Eco6.jpg. Den Effekt des Kehlkopfschwellers zu hören, siehe CD Lindoro, MPC0717, Track 7. Andrés Cea Galán spielt die *Sonata si menor* von Domenico Scarlatti K. 87, L. 33 an der Bosch-Orgel in der Capilla Real Madrid.

[31] Die Datierung des Türschwellers zu Sevilla ist problematisch. Siehe Albert Merklin, "Beiträge zur Geschichte und Entwicklung des Schwellwerkes der Orgeln", *Zeitschrift für Instrumentenbau* 45/3 (1925) S. 132–133., Rudolf Reuter (1986) S. 119., Baladrón-de Graaf (2004) S. 139., 249.

[32] Baladrón-de Graaf (2004) 249.

Die Pfeifen des zweiten Manuals der im Jahre 1744 in Salamanca gebauten Orgel befanden sich in einem schließbaren, mit Türen versehenen Kasten, der später umgebaut wurde. Bei der letzten Restaurierung der Orgel (2006) standen keine ursprünglichen Dokumente, bzw. Entwürfe zur Verfügung. Der Orgelbauer Joaquín Lois hat den Mechanismus so ausgebaut, dass die erhaltenen und ursprünglichen Teile des Kastens fast unangetastet haben bleiben können. Er hat eine bewegliche Tür an der Seitenwand des Kastens gebaut, deren oberer Teil sich nach aussen, deren unterer Teil nach innen öffnet. Die Achsen der zu öffenden Türe sind in der Mitte angebracht.[33] Um die Vorrichtung zu betätigen, muss man wenig Kraft einsetzen, diese Vorrichtung kann man von der Größe des Kastens unabhängig einbauen und anwenden wie beim *Eco* von Aguirre.

E.g. 5

Rekonstruierter Türschweller (Joaquin Lois OB) Pedro Echevarría, 1774. Neue Katedrale, Salamanca[34]

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[33] Mitteilung von Joaquín Lois am 23. Dezember 2009.
[34] Foto von Joaquín Lois.

Das Steuerungssystem

Die Türen und Deckel der Echo-Kasten wurden mit den Füßen gelenkt, dazu hat man förmlich unterschiedliche Fußtritte im Orgelbau der Iberischen Halbinsel angewendet. Am häufigsten kommt der Steigbügel (*estribo*), der Schuh (*zapata*) oder der U-förmige Kniehebel (*rodillera*) vor. Der Spieler konnte diese mit seinem Fuß links oder rechts bewegen, dadurch öffnete und schloß er den Kasten. Manchmal kommt auch eine einfache hölzerne Stange vor, wenn man sie abdrückt, hebt sich der Deckel und dann sich automatisch schließt. Es gab aber auch andere, weitere unterschiedliche Lösungen.

E.g. 6

Estribo zum Expressào Ecos. Manoel de S. Bento Gomes de Herrera (1741) Monasterio de Arouca (Portugal)[35]

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[35] Foto von Andreas Fuchs.

E.g. 7

**Rodillera (Kniehebel) zu den spanischen Trompeten, contras (für 8 Töne),
Tritt zum Schweller (Holzstange), zapata (rekonstruiert) wechselt corneta
real und corneta de eco. Die Orgel wurde 1790 gebaut. Erbauer nicht
gekannt. Iglesia San Andrés de Baeza (Jaén)[36]**

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[36] Foto von Gyula Szilágyi.

Das beide Pedal der Orgel der Capilla Real kann man – ungewöhnlich – mit der Ferse lenken. Wenn man das linke Pedal abdrückt, öffnet sich der Kasten des zweiten Manuals (*voz humana*). Wenn man das andere Pedal nach links zieht, schließen sich die Türen des *cadereta interior*, aber im Gegensatz zu den anderen Vorrichtungen kann man die Türen irgendwo anhalten. Die beiden Typen sind wirkungsvoll, man kann die Effekte und die dynamischen Akzente der späteren Schweller hier ohne große Schwierigkeiten ausführen.[37]

E.g. 8

Tambor (Trommel), contras (12 Pedaltasten) und timbal (Timpani), Eiserner Tritt zum Register Voz humana, Schiebe-Pedal aus Holz zum Türschweller des Unterwerks. Capilla Real de Madrid[38]

Am Anfang dieses Referats habe ich erwähnt, dass es eine wichtigere Frage als die Frage der Datierung des ersten Schwellers gibt. Diese Frage ist der Zweck der Anwendung des Schwellwerks.[39] Im letzten Teil meines Vortrags geht es um die Echo- und Schwellungswirkung in der spanischen Orgelmusik.

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[37] Mitteilung von Andrés Cea Galán am 24. März 2009.

[38] COPYRIGHT © National Heritage (mit großzügiger Genehmigung von Patrimonio Nacional, Madrid).

[39] In der deutschen Orgelbaugeschichte verliert das Problem der Datierung an Bedeutung, weil die Vorrichtung ihren festen Platz in der deutschen Orgelliteratur bis zum Mitte der 19. Jahrhunderts nicht gefunden hat. Der kontrapunktische Charakter der deutschen Orgelmusik (*orgelmäßiges Spiel*) und das aktive Pedalspiel die häufige Anwendung des Schwellers nicht notwendig machten und nicht ermöglichten. Das Pedalspiel in Hispanien beschränkt sich fast ausschließlich auf die lange Basstöne, die manchmal bei den Kadenzen improvisiert wurden, in England verfügen die Instrumente über kein Pedal bis zur Mitte des 18. Jahrhunderts. In diesen Ländern hatten die Füßen einen freien „Spielraum" für Schwelltritte.

Die Möglichkeiten der Ausführung des Echo-Effektes

Es standen den früheren Organisten mehrere Möglichkeiten, bzw. Mittel zur Verfügung, den Echo-Effekt eines musikalischen Motivs hinsichtlich des gegebenen und jeweiligen Instruments auszuführen. Man hat andere Lösungen z.B. im Falle eines Plenumwerks (*Batalla*) und im Falle einer Komposition für Solo-Register.

Im Falle von „Schlachtmusiken" (*Batalla*), die einen breiteren dynamischen Anspruch haben, hat man die auf dem Pfeifenstock senkrecht stehende Trompete (*clarín real*) den waagerechten Zungenregister gegenübergestellt. Im Falle von Orgeln, die einen zweifachen Prospekt hatten, bedeutete der in gegensätzliche Richtungen schallende Ausklang einen Kontrast (**33–34. Bild**). Die waagerechten (horizontalen) Zungen dieser Orgeln sollen eine unnachahmliche und beispiellose Wirkung ausgeübt haben. Z.B. man konnte teoretsch ein vielfaches Echo mit Trompeten auch ausführen, um das Motiv mehrfach aber unterschiedlich wiederholen zu können: zuerst benutzte man die senkrechten (vertikalen) Trompeten, dann die horizontalen, endlich die Echotrompeten mit geöffnetem Deckel, zum letzten Mal mit geschlossenem Deckel.

E.g. 9
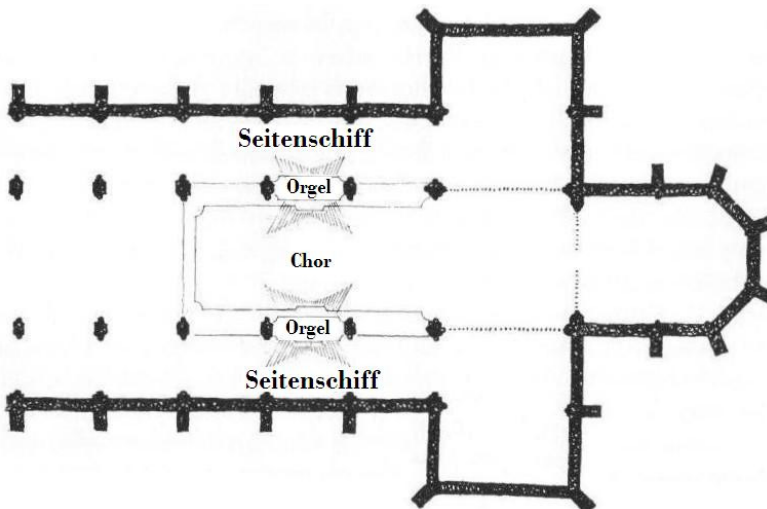
Zwischen den Säulen stehen zwei Orgeln einander gegenüber, die eine auf der Evangelienseite, die andere auf der Lektionsseite. Beide Instrumente haben zwei Prospekte, also insgesamt vier Fassaden, je mit einem Spanisch-Trompeten-Chor.[40]

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[40] Reuter (1986) S. 13.

In den Kompositionen, in denen man den Gebrauch eines *Cornetta*-Registers vorgesehen hat oder an den Gebrauch eines Solo-Registers gedacht hat, konnte man mehrere Wahlen treffen, um den Echo-Effekt zu verwirklichen. Im Falle von größeren Orgeln konnte man einen Manualwechsel durchführen, im Falle von einer Orgel mit einem Manual konnte man das Kornett auswechseln und statt dessen das Echo-Kornett einsetzen. Oder: man konnte eventuell den Echo-Kasten gebrauchen. Es standen Pedaltritte dem Spieler zur Verfügung.

Die Rolle des Echo-Kastens in der Orgelmusik Hispaniens im 18. Jahrhundert

In der Fachliteratur wird im allgemeinen bemerkt, dass man durch die Anwendung von Echokasten eine akustische Täuschung erreichen wollte: man wollte den Unterschied zwischen einem näheren und einem ferneren Klang, und nicht ein fortdauerndes Crescendo und Decrescendo spüren lassen.[41] Davon leitet sich der Name der Vorrichtung ab: *eco* oder Echo-Kasten. Die Sammlung, Flores de Musica (1706–1709) von Antonio Martín y Coll (ca. 1660 – ca. 1734) lehnt diese Auffassung ab.[42] Im dritten Kapitel der Sammlung können wir auf drei unterschiedliche Typen der Anwendung des Schwellkastens aufmerksam werden. Die drei Typen sind:

1. der Echo-Effekt der Solo-Register,
2. kleinere dynamische Schattierungen
3. akzentartige Effekte.

1. Der Echo-Kasten wurde in Hispanien seit der Mitte des 17. Jahrhunderts im allgemeinen gebaut und gebraucht, um einen Echo-Effekt

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[41] Albert Merklin, *Aus Spaniens altem Orgelbau. Mit Beiträgen von Dr. Gonzalo Silva y Ramón, Georges Arthur Hill und ans der "Organologia" von Merklin* (Mainz: Rheingold, 1939) S. 25.

[42] Ich habe das Thema detaillierter ausgeführt, siehe: Méhes Balázs, "Jövet-menet, avagy echó-effektus és redőnyhatás Hispánia orgonazenéjében" [*Ida í venida*, oder Echo-Effekt und Wirkung des Schwellers in der Orgelmusik Hispaniens] *Studia Caroliensia* 10/2–3 (2009) 137–152.; "A redőnyszerkezet története a német orgonakultúrában a XIX. század végéig; előzményei, fogadtatása, elterjedésének akadályai, valamint használatának helye az előadói gyakorlatban" [Die Geschichte des Schwellwerks in der deutschen Orgelkultur bis Ende des 19. Jahrhunderts: Vorgeschichte, Annahme, Hindernisse der Verbreitung, Möglichkeiten der Anwendung in der Aufführungspraxis] – DLA Dissertation, Budapest, 2010. siehe URL: http://www.lisztakademia.hu/netfolder/public/PublicNet/Doktori%20dolgozatok/mehes_balazs/disszertacio.pdf, zur deutschen Zusammenfassung siehe URL: http://www.lisztakademia.hu/netfolder/public/PublicNet/Doktori%20dolgozatok/mehes_balazs/tezis_en.pdf.

auszuführen. In der Sammlung von Martín y Coll finden wir zahlreiche Beispiele dafür. Ich erwähne hier nur ein Stück *Discurso de mano derecha para corneta y ecos*, das von einem unbekannten Komponisten verfasst wurde. Der Orgelwerk besteht aus 404 Takten, von dem 36. Takt an wechseln die Anweisungen: *cor*[ne]*ta* und *eco*.

E.g. 10

Discurso de mano derecha para corneta y ecos Takt 41–52. aus den "Tonos de Palacio y Canciones comunes III." in Flores de Musica[43]

2. In derselben Komposition lesen wir später die Anweisung (218–219. Takte): „von hier an soll man das *eco* mit Diskretion öffnen und schliessen" (*desde aquí el eco llevándole a discrecion y trayéndole*).

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[43] Antonio Martín y Coll, *Tonos de Palacio y Canciones Comunes* I/II/III, transcripción Julián Sagasta Galdós (Madrid: Edición Unión Musical Española, 1984/1985) S. 51.

E.g. 11

Discurso de mano derecha para corneta y ecos Takt 215–221. aus den "Tonos de Palacio y Canciones comunes III." in Flores de Musica[44]

Wie soll man dies ausführen? Es wird dadurch möglich, aus 2–4 Takten bestehenden musikalischen Einheiten mit der Schattierung der Tonstärke eindeutiger zu gliedern. Die sinkene Melodieführung (z.B. 223–226 Takte) bietet eine *diminuendo*-Möglichkeit an, der skalaartig steigende Bass und die darüber erklingende Terz-Sekvenz (von dem 228. Takt an) machen ein *Crescendo* möglich.

E.g. 12

Discurso de mano derecha para corneta y ecos Takt 226–234. aus den "Tonos de Palacio y Canciones comunes III." in Flores de Musica[45]

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[44] a. a. O. S. 63.
[45] a. a. O. S. 64.

3. Über die einzigartigste Art und Weise der Anwendung der Echo-Kasten des 18. Jahrhunderts beschreibt Martín y Coll in einer Komposition (*Temblante estilo italiano para corneta y ecos*), die von einem unbekannten Komponisten (*Anónimo*) stammt.

Das dreistimmige (Taktvorschrift C – *tiempo imperfecto*), langsame (*despacio*) Stück muss laut der Vorschrift im *Eco*-Werk vorgetragen werden (*Las tres voces en el eco*). Der tiefeste Ton des Werks ist das eingestrichene *Cis*, also kann man das ganze Stück mit einem Halbregister (z.B. Echokornett) in der Diskant-Hälfte vortragen. Im letzten Takt der Komposition – wie es heißt – „muss man den Ferneffekt beenden" (*acabar con el lejos del eco*), anders formuliert: man muss den Echo-Kasten öffnen. Daraus kann man folgern, dass die Anwendung des Schwellkastens auch in den vorherigen Takten wünschenswert ist. Die Anweisung geht weiter: „dieser Teil muss hinsichtlich beider Hände so vorgeführt werden, dass die Bewegung des Deckels auf alle töne bezogen wird, wie es unten markiert wird" (*Esto se ha de tocar todos los golpes iguales una y otra mano como demuestra*). Also: man muss den Schwellkasten von Akkord zu Akkord schrittweise schließen, dadurch wird ein *Diminuendo* Takt für Takt ausgeführt, wie es am Ende der Note graphisch dargestellt wurde.

E.g. 13

Temblante estilo italiano para corneta y ecos Takt 31–36. aus den "Tonos de Palacio y Canciones comunes III." in Flores de Musica[46]

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[46] a. a. O. S. 79.

Wie wir sehen, kommt dieses findige Zeichen noch einmal vergrößert und mit Taktstrich versehen am unteren Teil des Notenblattes. Man liest die folgende Anweisung: „diese urprünglichen Taktstriche zeigen an, wie man das *Eco* beenden muss" (*N. B. estas indicaciones originales indican como tiene que terminar el eco.*). Das Kürzerwerden der Zeichen weist auf das Abnehmen der Tonstärke, also auf das fortdauernde Schließen des Kastens hin, die nächsten, aber immer kürzer werdenden Zeichen setzen voraus, dass der Echo-Kasten am Anfang des Taktes wieder geöffnet werden soll. Wie es Martín y Coll formuliert: immer wieder „muss man den Ferneffekt beenden".

Zusammenfassung

Die Sammlung von Martín y Coll beinhaltet wichtige Informationen für unser Thema und ist von großer Bedeutung, weil man in dieser Sammlung – unseres Wissens – die frühesten Anweisungen der Musikgeschichte hinsichtlich des Gebrauchs des Schwellkastens vorfindet. Es geht in ihr nicht nur um den Echo-Effekt, sondern darüber hinaus werden wir über die differenzierte Anwendung des Schwellkastens informiert. Die analysierten Kompositionen der *Flores de Música* beweisen, dass fast die ganze Palette der Effekte des Schwellkastens spätenstens seit den ersten Jahrzehnten des 18. Jahrhunderts in der Orgelmusik Hispaniens bekannt war.

Fragen und Antworten erzählten uns über die frühesten Schwellvorrichtungen; Fragen und Antworten zeigten uns, wie man damals diese benutzt hat; Fragen und Antworten helfen uns nach weiteren Details zu forschen.

Übersetzt von Ferenc Pap

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ORGANS OF KALOTASZEG

JÁNOS MOLNÁR[1]

SUMMARY. This study is about the singing and the actions connected to the singing both of the Old Testament and The New Testament. This study presents the musical, artistic and theological significations of some biblical concepts and also, their semantic entourage. An interesting part would be the part that describes the biblical instruments, which are those instruments which were known and used at the religious ceremonies in Israel and to the profane actions, too. This study will deal separately with the spreading if the usage of the organ into the church environment and the measurements of certain synods that are connected to the church music that is previous to the Reformation. After this, this study presents the history of the organ in Ţara Călatei. It communicated the well-known biographic data of the maestros that built the organ, the years of the construction of the organ that belong to a congregation and also the archive information that refers to the history of the instruments that have been before the existing organs.

Keywords: psalms, musical instruments, singing, worship, organ, sinat

Singing and music in the congregation and during divine services, i.e. ecclesiastical singing and music is deeply rooted in the biblical tradition.

In the Old Testament there are many passages, which account that the congregation or the pilgrims sing in the temple or on the way to the temple and the singing is accompanied by instrumental music. Singing and music are a familiar phenomenon also outside the temple, in everyday life. Servants or family members were sent off on long journeys with singing and music. However most of the accounts on singing and music are related to community or congregational singing.

There are several summons urging singing and music in the Old Testament. Isaiah himself also urges the congregation: „Sing to the LORD" (Isa 12,5). While the author of Psalm 147 states: "How good it is to sing praises to our God" (Psalm 147,1).

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It is known that there were persons who sang and even composed songs already at the beginning of biblical times. For example: the thanksgiving song of Miriam (Ex 15,21), Moses (Ex 15,1-19) and Deborah (Judg 5). After the establishment of the kingdom musical life absolutely flourished. King David (1010-970 B.C.) played music, knew how to play the lyre and composed songs (1Sam 16,16-18). According to a document found in Cave no. 11 at the Dead Sea David composed a total of 4050 songs. According to the annalist he planned the program for singing and music in the temple. But the temple was not the only place where singing men, women and girls could be seen, there was also the royal court (2Sam 19,35; Eccles 12,6). The passage of 1Kings 10,12 accounts that King Solomon (970-931 B.C.) had instruments for the musicians made from ebony.

The Book of Psalms in the Old Testament is in fact a hymnbook. Many of the psalms have notes containing musical directions regarding the instrument by which the psalm should be accompanied and the melodic style according to which it should be sung. Several notes mention also the composer. In this hymnbook we find one psalm by Moses (Psalm 90), 73 psalms by David, two songs by Solomon who - according to 1Kings 4,32 - composed 1005 songs (Psalms 72 and 127), twelve songs by Asaf, the leader of one of the choirs, one by Heman who is called lead musician in 1Chron 6,33; 11 songs by the sons of Korah, three songs by Jeduthun and one song by Ethan. The latter were singers in the temple as well.

In the times of the Old Testament many instruments were used to accompany songs and also musical interlude and responsorial singing were practiced. The Bible calls several instruments by name: the lyre (KINNOR), the harp (NÉBEL), the dulcimer (MÖCILTAJIN), the hand drum (TOF), the horn (SÓFÁR), the trumpet (KHACOCÖRÁH), the flute (UGÁB), the cymbal (CELCÖLIM) and the pipe (KHÁLIL).

It is uncertain how the instrument called MÉN should be translated. In Psalm 45,9 we find it in plural: MINNIM. The old Hungarian translation translates it „music", while the modern version talks about „the lyre". But it is also possible that it is not the name of an instrument, but one of the specialized terms for playing a stringed instrument.

Another word of whose translation we are not certain is MÖNAANÖIM in 2Sam 6,5. The old Hungarian translation translates it „quill", but the translation of the Vulgata seems more correct: „sistra". The modern translation also uses the word „sistrums".

In the old Hungarian translation the violin is mentioned several times. Yet the Old Testament knows nothing about this instrument. In the old Hungarian translation the word KINNOR in 2Sam 6,5, then the word MINNIM in Psalm 150,4 and the word NÉBEL in 1Chron 13,8 are all translated as „violin".

Singing is part of community life, used for praising and adoring the Lord in the New Testament as well, even though the New Testament has no mention of the ecclesiastical singing and music in the times of Jesus. There are few mentions of singing and music at all.

However in the gospels we read that after the last supper Jesus and his disciples sang hymns and then they went to the Mount of Olives (Matt 26,30; Mark 14,26).

The apostle Paul and his coworker, Silas not only prayed, but also sang hymns at midnight in the prison of the town of Philippi. And the other prisoners heard the Christian prisoners sing (Acts 16,25). Paul not only sang, but he was also familiar with the various musical genres. He mentions three musical genres in Eph 5,19 and Col 3,16. The first is the psalm, which is a song accompanied by a stringed instrument, the second is the hymn and the third is the song from the Spirit. All three musical genres are means, occasions and opportunities for teaching and admonishing one another. But he also mentions that this should come from the heart and should be performed with thankfulness. Thus singing, the songs themselves are not only adorations for God, but also means of thanksgiving. And in the teaching of the apostle James they are the expression of joy. In James 5,13 he asks: „Is anyone happy?"… and his answer is: "Let them sing".

Singing and playing instruments, i.e. music, mainly playing the harp is not only an expression of laudation, thanksgiving and joy, but also an occasion for veneration and adoration. We read about this in Rev 5,8-9 where the 24 elders have harps and sing a new song to the Lamb. In 14,1-3 the 144000 who have the name of the Lamb and his Father written on their foreheads also play the harp on Mount Sion. In 15,2-3 they do the same thing at the sea of glass. Such eschatological playing of the harp and singing can even be considered the introductory symphony to the Kingdom of Heavens by the army of the Lamb Jesus.

Considering biblical mentions and data on singing and music from a primarily theological point of view one may look at ecclesiastical music and singing as a liturgical act having serious biblical foundation. It is founded in the Bible even though the most relevant instrument accompanying ecclesiastical music today, i.e. the organ does not have any biblical foundation.

Organs in Christian Churches

The history of the creation and development of the organ and the history of how it entered the realm of ecclesiastical music was studied by many contemporary Transylvanian researchers, historians, musicians and theologians. I will mention only a few relevant names from the Hungarian

specialized literature: István Dávid, Erich Türk, László Dávid, Éva Péter, Erzsébet Windhager Geréd, Előd Ősz and Dávid Sipos. This blueprint to the album by Tamás Szabó and Szabolcs Vincze presenting the organs of Kalotaszeg makes reference mostly to the results of their study, results that even led to PhD theses.

Today using the organ in the church and organ music are a natural phenomenon for both believers and non-believers. It makes services and other community events ceremonial, reverential, cathartic and of a true aesthetic value. However this was not the case earlier neither in the Christian Europe, nor in Transylvania.

The Mongol invasion of Europe is of utmost importance in the history of the organ as an instrument. There are no data referring to organ building in Transylvania before the Mongol invasion. Even in the rest of the Christian Europe the organ appears only after the Mongol invasion as an instrument accepted in the church. In Milan they were still debating in 1287 whether the organ should be allowed in churches or not. For example in 1290 in Ferrara the organ was banned from the church.[2]

According to research in Transylvania the organ was introduced by the Saxons who immigrated here after the Mongol invasion and spreading of the organ in Hungarian congregational singing is their merit.

The first written document mentioning the organ is the cantors' list of the Bishopric of Gyulafehérvár in 1258. The specialized literature still debates whether this document can be considered one attesting the existence of the organ, since cantors are not called also organists until 1520.[3]

Further documents attest that for example in Szeben there was an organ builder as early as 1367. Another document relates that an organ builder called Stephanus Renispringar from Szeben builds an organ in a settlement located in contemporary Slovakia.[4]

However no organ is left from this period, only representations of organs. According to István Dávid the two oldest representations of organs are the organ carved in stone from 1377 above the western entrance of the church in Péterfalva (Petersdorf, the county of Beszterce) and the representation of an angel playing a portable organ on a fresco at the Reformed Church of Nagygalambfalva from the end of the 14th century.

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[2] Dávid Sipos published the results of the studies by Jacob. Friedrich Jakob, *Die Orgel (The Organ)*. Gesamtherstellung Hallwag AG Bern 1969. 35.

[3] István Dávid, Műemlék orgonák Erdélyben (Organ Monuments in Transylvania), p.11.

[4] Franz Xaver Dressler, Orgelbaukunst in Siebenbürgen (The Culture of Organ Building in Transylvania). In Karpaten Rundschau, 1975/11. Quoted by István Dávid, *Erdély XVIII. századi orgonaépítészete és hatása a magyar református egyházban (Organ Building in Transylvania in the 18th Century and Its Influence in the Hungarian Reformed Church)*. Manuscript. DLA értekezés, Liszt Ferenc Zeneművészeti Egyetem, Egyházzenei Tanszék. Budapest 2001

Further documents attesting the spreading of the organ in Hungarian congregations from the times before the Reformation are the above-mentioned cantors' list from 1520 and a document from 1534 which mentions the organist of the Franciscan church of Kolozsvár by name.

The Reformation and the Organs

There was no unitary view on the usage of organs and congregational singing during the Reformation. The reforms themselves had various opinions on these matters. Luther was for singing and using the organ. He believed organs should be kept in churches. In 1526 he wrote the following in the Deutsche Messe: „in places where the bells and the organ facilitate familiarization with the word of God, in those places bells should be left to toll, organs to sound and every ringer to ring".[5]

On the other hand, Huldrych Zwingli who was musically educated and considered a composer himself banned music and singing completely from the divine service. At his proposal the Council of the Town of Zürich removed in 1524 all hymn books of the choir from the church and in 1527 also the organ was removed.[6] While Calvin had a view on the matter that unified both the above mentioned positions. He considered instrumental music to be detrimental to the purposes of the divine service, because it can distract attention from the word of God. But he considered singing as recommended, as singing praises the Lord and it is also a testimony.[7]

Naturally, the position and opinion of the reformers defined ecclesiastical life also in Transylvania. While in the Transylvanian Saxon congregations an increasing number of organs could be heard during divine services, in the Reformed and Unitarian churches organs were muted or never built in the first place. The Synod of Medgyes in 1545 firmly supported using the organ during the liturgy.[8] On the other hand the Synod of Debrecen-Egervölgy favouring the views of Zwingli considered the organ the dancing music of the Antichrist and stated that organs should be removed from the churches along with the icons, since both were symbols and opportunities for idolatry.[9]

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[5] Published by Dávid Sipos in his own translation. Friedrich Jakob, *Die Orgel*. Gesamtherstellung Hallwag AG Bern 1969. 39.

[6] István Dávid,2001.6 and Jakob,1969,40

[7] Jakob, 1969.40

[8] Jenő Zoványi, Magyarországi Protestáns Egyháztörténeti Lexikon (Protestant Church History Encyclopedia of Hungary), Budapest, 1977,79. István Dávid 2001.65 and Dávid Sipos also make reference to this data.

[9] Kiss 1881.574. Áron Kiss, *A XVI. században tartott magyar református zsinatok végzései (Decisions of the Hungarian Reformed Synods of the 16th Century)*. Budapest 1881. (The Library of the Protestant Theological Institute XV.) Quoted by Dávid Sipos

It is interesting though that despite of this fact no synodal decision regarding the organ was made in the Reformed Church of Transylvania. The specialized literature has only one piece of information i.e. that in 1565 in Kolozsvár the organ was removed from the Saint Michael Church similarly to the churches of Geneva and Zürich.[10] But based on this information it can be assumed that similar measures were taken also in other churches.

The specialists of this topic make reference to the Synod of Küküllővár in 1619, which banned organ usage. Still such an interpretation of the synodal decision is incorrect. The research conducted by Előd Ősz and Dávid Sipos verify unequivocally that the above mentioned synod did not discuss the usage of instruments for liturgical purposes, but rather the proclamation of a national fasting and a general diminishing and controlling of wedding music and carnivals. A fact sustained also by the response letter of Gábor Bethlen sent to the Synod. Therefore it can be stated that in Transylvania there was no synodal decision banning the organ on dogmatic grounds.[11] Still the general feeling regarding the organs was hostile. In 1629 Gábor Bethlen started the building of the organ in the Church of Gyulafehérvár, but after his death his wife, Catherine of Brandenburg had the started organ removed and sent it as a gift to the Saxon Town of Szeben.[12]

Even though there was no synodal decision regarding the organs, still hostility towards organs could be sensed in the ecclesiastical life of Transylvania, especially in the teachings of Transylvanian Bishop István Geleji Katona. In 1636 he published the Old Gradual, which was in fact a hymn book containing Gregorian songs translated into Hungarian. Geleji expresses his opinion and teaching in the foreword of the Old Gradual where he condemns liturgical usage of organs supporting his position with quotes from biblical passages and passages from the writings of the fathers of the church. Congregations – he writes – can spare the roar of organs and what is more it would be even better to remove from the church also the big-bagged pipes an all the other wuthering reeds.[13]

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[10] Binder,2000.18. Hermann Binder, *Orgeln in Siebenbürgen (Organs in Transylvania)*. GMV Kludenbach 2000, Quoted by Dávid Sipos

[11] KónyaActa p.1-8, published: Illés Géza: Az 1619.évi küküllővári zsinat felterjesztése Bethlen Gábor fejedelemhez (Presenting the Decisions of the Synod of Küküllővár in 1619 to Prince Gábor Bethlen). RefSz 1934.501-505. Quoted by Dávid Sipos

[12] Kovács 1998.693 András Kovács, Bethlen Gábor fejedelem gyulafehérvári szószék- és orgonarendeléséről (On the Order for a Pulpit and an Organ for the Church of Gyulafehérvár by Prince Gábor Bethlen). In *A magyar művelődés és a kereszténység.* Nemzetközi Magyar Filológiai Társaság, Budapest-Szeged 1998.

[13] Éva Péter, 2008.28. Quoted by Dávid Sipos. See also: Gabriella H. Hubert: A régi magyar gyülekezeti ének (Old Hungarian Congregational Singing). Universitas Kiadó, Budapest 2004. (Historia Litteraria 17. 425-426. Éva Péter, *Református gyülekezeti énekek az erdélyi írott és szájhagyományos forrásokban (Congregational Singing of the Reformed in the Transylvanian Sources of Written and Oral Tradition).* Presa Universitară Clujeană, Kolozsvár 2008. 28

The influence of Geleji's teaching is obvious. In the Transylvanian Reformed congregations no organs were built in the next century and it is very likely that even the existing ones were removed. Therefore the first organs appear in Transylvania only at the middle of the 18th century and in this development a great role was played by György Maróthi's modernization of ecclesiastical music. Due to his influence instrument playing was added to the curriculum of the College of Nagyenyed between 1685 and 1704 in order to perfect the ability of singing more easily. It can be presumed that as a consequence the College of Nagyenyed probably had an organ as well by the beginning of the 18th century. And after that even the College of Marosvásárhely and that of Kolozsvár.[14] However Maróthi's influence cannot be measured in organs and there is only one researcher that affirms that the College of Nagyenyed already had an organ by that time, but as István Dávid wrote this is highly improbable, and also organs in the other colleges appeared probably only when they started to be used again in the congregation, i.e. at the middle of the 18th century.[15]

However the first data on a church organ is from 1753. The town of Sepsiszentgyörgy bought an organ from the Saxons. In 1756 Köpec, in 1757 Kézdivásárhely, sometime between 1757 and 1760 Marosvécs and 1760 Erdőfüle also acquired organs.[16]

Of course, the leadership of the church regarded with disfavour the sudden appearance and spreading of the organs. In 1761 the Synod of Bögöz even discussed the matter. Even though Bishop János Borosnyai Lukács had spoken against the organ several times in the years before the synod, all who were present at the synod sensed that the spreading of the organ could not be stopped, regulated or controlled. Therefore this is what they decided: 1. Congregations should not spend money from the patrimony of the parish to buy an organ. Should the members of the congregation want to buy an organ they should do so from donations collected specifically for such purpose. 2. Neither should the repair works of the organ be paid from parish money, these should also be paid from separate donations. 3. If a congregation has an organ built, but the schoolmaster does not know how to play the organ, he should not be dismissed, but an organist should be hired and pay and lodging should be provided for him. But the decision of the Synod could not stop the spreading of the organ. In the few decades after the Synod almost 100 new organs were built, three times more by the end of the 19th century and almost 150 organs in the first 18 years of the 20th century.[17]

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[14] István Dávid: Műemlék orgonák Erdélyben, Bpest, 1996, 19

[15] Dávid : Erdély XVIII.századi orgonaépítészete és hatása a magyar református egyházban .2001. 80.

[16] Géza Illyés: Az orgona bevezetése az erdélyi ref. Egyházban (Introducing the Organ in the Transylvanian Reformed Church), RefSz 1935.108

[17] István Dávid, Műemlék orgonák Erdélyben, Budapest, 1996,20-21.

Organs of Kalotaszeg

Kalotaszeg is a region famous for its tradition in folk culture, furniture painting, specific folk costumes, wood carving, garnished rooms, folk music and dance, which are being kept alive consciously up to this day. But Kalotaszeg is also a region where there are churches built in various eras and which has churches built in various styles from Romanticist to Neoclassical style and these styles find their harmony with painted and carved church ceilings, specific handmade pieces ornating the church interior and of course, with the organ or organs.

Therefore, let us review all the organs existing in the churches of Kalotaszeg, the organ-treasure of Kalotaszeg, presented by this album in its entire beauty and richness. Our journey starts at Kolozsvár and ends at Bánffyhunyad, it presents the settlements along and around the main road, and then it turns to the sub regions of Alszeg and Nádas.

-Szászfenes – the organ was built in 1870 as the 91st work of István Kolonics.

-Magyarlóna – the organ was built in 1828 as the work of an unknown master from Nagyvárad.

-Magyarfenes – the first organ was built in 1833 and it was bought in 1936 by the congregation of Bábony. The new organ was built by Ferenc Szeidl in 1936.

-Tordaszentlászló – according to certain documents Ferenc Simon had the organ built in 1896, but on the console it reads the name of Gyula Csintalan [18].

-Magyarléta –no organ.

-Gyalu – the organ was built by István Kolonics in 1882.

-Magyarkapus – the old organ was rebuilt in 1864 by József Jónás. In the specialized literature there is a debate of whether he is the same person as István Jónás, the builder of the organ of Kispetri.

-Magyarkiskapus – the organ was built by István Kolonics in 1873.

-Magyargyerővásárhely – they bought in 1841 the organ of the Evangelical church of Kolozsvár, which that church had bought in 1679.

-Jegenye – the organ was built by István Kolonics in 1881.

-Magyargyerőmonostor –István Kerékgyártó built a new organ replacing the old one in 1912.

-Körösfő – the organ was built in 1841 by an unknown German organ builder.

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[18] István Dávid, idem, p.147.

    -Sárvásár –the organ was built in 1876 by Béla Korik[19].

    -Nyárszó – organ built by István Kolonics in 1881.

    -Bánffyhunyad –the organ of today was built by István Kolonics in 1874, replacing an old organ.

    -Kalotadamos – the builder of the organ is unknown. It was built in 1813, but it burned down. The new organ was built in 1836.

    -Jákótelke –no organ.

    -Kalotaszenkirály – the organ was built by Kolonics in 1876.

    -Magyarókereke – the organ was built by István Kerékgyártó in 1906.

    -Magyarvalkó – the organ was built in 1805 by an unknown builder.

    -Magyarbikal – it has an organ from the 18th century bought from the congregation of Farnas. It was renovated by Mihály Magyar in 1857.

    -Ketesd – no organ.

    -Váralmás – the organ was built by Gyula Csintalan in 1902.

    -Bábony – the organ was built in 1833 by Andreas Eitel.

    -Középlak – the organ was built in 1850 by Márton Konnert (his name is spelt also Kommert).

    -Nagypetri – the organ was built in 1858 by Mihály Magyar.

    -Kispetri – the organ is a masterpiece of Master István Jónás from 1862.

    -Sztána – the organ was built by Gyula Csintalan in 1904.

    -Farnas – the organ was built in 1848 by an unknown builder.

    -Zsobok – its first organ was bought in 1819[20], but it burned down in the fire of 1876. The organ of today was built by László Simon in 1908, after the third fire.

    -Egeres – the organ was built by István Kerékgyártó in 1911.

    -Bogártelke – it has an organ from the 18th century built by an unknown master.

    -Darócz – no organ.

    -Inaktelke – the organ was built by István Kolonics in 1891.

    -Mákófalva – the organ was built by László Simon in 1906.

    -Tűre – the organ was built by Andreas Eitel in 1836.

    -Vista – the organ was built by Andreas Eitel in 1823.

    -Méra – the organ was built by an unknown master in 1851.

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[19] According to István Dávid the builder is unknown. Műemlék orgonák Erdélyben,Bpest, 1996, p.124.

    According to Erich Türk it was built by BélaKorik, see: Laudes Organi, Magyar Egyházzene XX (2012/2013) p.184.

[20] Névkönyv (Name Book), 1872,17.

-*Szucság* – the organ was built by Márton Konnert in 1843.

-*Kisbács* – the builder of the organ of the Catholic church is unknown, nor do we know the year it was built. It was rebuilt by István Kolonics in 1879[21].

E.g. 1[22]

The Organ of Középlak

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[21] István Dávid, idem. 91 and Erzsébet Geréd Der Orgelbauer Kolonics im Kontext der zeitgenössischen Orgelbautradition in Österreich-Ungarn (Kolonics, the Organ Builder in the Context of the Contemporary Organ Building Tradition of the Austro-Hungarian Empire). Studia Musica, Kolozsvár 1/2015.

[22] Photos by Sipos Dávid.

E.g. 2

The Organ of Szucság

Analyzing the data above it can be said that the oldest organ of Kalotaszeg is that of Magyargyerővásárhely from the 17th century and those of Bogártelke and Magyarbikal from the 18th century. All the other organs have been built either in the 19th century or the first half of the 20th century.

Considering the list of the organ builders it seems that István Kolonics has the most organs to his name. He built 8 of the organs of Kalotaszeg. István Kerékgyártó built 3, Gyula Csintalan 2, Andreas Eitel 3, Márton Konnert 2, László Simon 2, Ferenc Szeidl, József Jónás, Ferenc (?) Simon and Mihály Magyar one each. Although it is possible that the builder of the organ of Tordaszentlászló was Mihály Magyar as well. And there are ten organs whose builders are unknown.

Organ builders known by name

1. ANDREAS EITEL. He was born in Nagysink in 1772. He worked around Fogaras and later in Szeklerland. He moved to Kolozsvár around 1822. He died in 1837. In Kalotaszeg the organs of Tűre, Bábony and Vista were built by him.
2. Martin Konnert. He was born at Kolozsvár in 1771 and died in the same place in 1851. It is supposed that he took over Andreas Eitel's manufacture. His partner is József, his son, whose work can be documented up to 1853[23]. In Kalotaszeg Martin Konnert built the organs of Középlak and Szucság.
3. Mihály Magyar was born in 1819 and died in 1862. The specialized literature offers few pieces of information about his work. In Kalotaszeg he built the organ of Nagypetri.
4. ISTVÁN JÓNÁS. A master from Nagyvárad, born in 1826 in Kisújszállás. He died in 1898. In Kalotaszeg he built the organ of Kispetri. In the specialized literature it is an issue still to be clarified what his relation to the builder of the organ of Magyarkapus was, since on the swell-box of the organ there is the following inscription: József Jónás 1864. Is this about two brothers or a father and a son or a simple misspelling of the name?[24]
5. István Kolonics. Was born in 1826 in Szabadka. In 1855 he settled in Kézdivásárhely. He built a total of 191 organs. He built organs in Transylvania, in Moldova, in Bucharest and around the town of Szatmár. He died in 1892 at Csíkcsatószeg during the building of an

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[23] Erich Türk, idem, p.69.
[24] Erich Türk, idem, p.95.

organ. In Kalotaszeg he built the organs of Bánffyhunyad, Gyalu, Inaktelke, Jegenye, Kalotaszentkirály, Magyarkiskapus, Nyárszó and Szászfenes, and he also rebuilt the organ of Kisbács.

6. ISTVÁN KRÉKGYÁRTÓ. He was born in 1834 and died in 1920. He was a builder from Hungary. He founded his manufacture when he was 59 years old. And he built nearly 300 organs. In Kalotaszeg he built the organs of Magyargyerőmonostor, Magyarókerek and Egeres.

7. BÉLA KORIK. There are few data about him in the specialized literature. He built the organ of Sárvásár and we know that he repaired once the organ of the Reformed church of Farkas street in the town of Kolozsvár[25].

8. Gyula Csintalan. A master from Kolozsvár, he was born in 1861 and died in 1905. He built besides organs also pianos and reed-organs. In Kalotaszeg he built the organ of Sztána and Váralmás.

9. LÁSZLÓ SIMON. A master from Kolozsvár. There are few data about him as well. In Kalotaszeg he built the organs of Zsobok and Mákó.

10. FERENC SZEIDL. A master from Kolozsvár, he was born in 1882 and died in 1949. He settled in Nagyvárad and later, in 1931 he moved to Marosvásárhely. In Kalotaszeg he built the organ of Magyarfenes.

Whoever visits the region of Kalotaszeg can see the work of these known and unknown organ builder masters and can hear the sound of the organs even today. The only exceptions are the organs of Bábony and Farnas.

And whoever hears the sound of these organs can also hear the response of the Lord as we read in Zeph. 3,17 i.e. that the Lord „will take great delight in you; in his love he will no longer rebuke you, but will rejoice over you with singing".

Translated from Hungarian by Danel Zsuzsa

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LISZT – PROGRAMATIC IDEALS:
HARMONIES POÉTIQUES ET RÉLIGIEUSES

ECATERINA BANCIU[1]

Motto:
"Le programme n'a pas d'autre but que de faire allusion préalable aux mobiles psychologiques qui ont poussé le compositeur à créer son oeuvre et qu'il a cherché à incarner en elle."[2]

Liszt

SUMMARY. After long years of glorious journeys and disillusionment, the mature virtuoso, the "wandering son" finds his homeland and his identity and he retreats in order to create. He draws again on his old muse, the verses of Lamartine, and, in the middle of turmoil, he gives birth to a delightful pianistic page. The starting point was one of his youth pieces, in one part, (1833) bearing the same title that Liszt decides to give, twenty years later, to a cycle of ten pieces. He will create his own "reminiscence", where parts evoking memories of people and events succeed among moments of prayer of a solitary soul, converting his existence into "a mute hymn for Divinity and hope" (Lamartine).

Keywords: Liszt, Lamartine, poetry, religion, piano, Chopin, Carolyne Wittgenstein.

The birth of the Poetic and religious harmonies

Liszt's memorable tour from his glory days, *Glanzzeit*, lasted for 18 months (1946-7) and included the Danube region and Ukraine. He started from Vienna, in 1846 and held concerts in Prague, Pesta, Timişoara, Arad, Sibiu, Cluj, Bucharest, and Iassy. February 1847 finds Liszt in Kiev, and

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[2] The programme has no other aim but to refer to the psychological reasons which drove the composer to create his works and which he tried to embody in it. Jean & Brigitte Massin, *Histoire de la musique occidentale (History of Western Music)*; Fayard Publishing House, 2009, p.795.

then he continues his tour in Odessa, he crosses the Black Sea and plays before the Sultan in June 1847, in Constantinople. Erard sent him the best pianos for these concerts and Liszt said they were "magnificent". On the way back he continued the series of concerts in Odessa and ended the tour in Elisavetgrad, in September.

In Kiev, in February 1847, he met Princess Carolyne von Sayn-Wittgenstein, his second great love. Carolyne was 28 at the time, 7 years his junior. It was at her estate in Woroniñce, 150 miles away from Kiev, that Liszt spent three months (until January 1848) and composed part of the *Poetic harmonies.*

Liszt and Lamartine

The 48 poems of the volume *Harmonies poétiques et réligieuses* were mostly written in Italy, when Lamartine was Embassy attaché in Florence (1826-28). For Lamartine 1829 is the year of his election as a member of the French Academy, on November 5. On November 16, his triumph was dimmed by the loss of his mother. In 1837 Lamartine obtained a seat in the Chamber of Deputies and became well appreciated due to his discourses against the death penalty (anticipated by Byron in England) and for the ban on slavery. His political influence culminated in 1848, when he was appointed Minister of Foreign Affairs. After 1851 he withdrew from public life and had to write texts and studies in order to make a living. He died in 1869 in Paris and remained forgotten for several decades.

The religious themes played an important part in Lamartine's poems, especially in *Harmonies poétiques et religieuses*, published in 1830; some of his verses were transposed on the music of Franz Liszt.

The poems, now masterpieces of Lamartine's writings, succeed one another without a connection, building a symphony to the glory of God. Although their tone is bitter, they emanate faith from a trusting soul.

These hymns on the goodness and the power of our creator are inspired by the sunny and happy days spent in Tuscany. And yet, he prefers the simplicity of his native land to bright Italy and wishes to spend his final days on earth in Milly.

Therefore, in *Hymne* the poet raises towards Heaven, at dusk, a cheerful love song, homage to God, together with the waves of the sea, the forests, the flowers and birds.

In contrast, *Novissima Verba* sees the poet in a moment of depression, where he glances at the life that passes him by, he remembers his sentimental and intellectual disillusions and thinks of the threatening death; nevertheless, his conscience allows him to see a consoling God, whose image rests his present fears and illuminates his memories of the past.

These verses were written in mourning, as Lamartine was marked by his mother's death in the fall of 1829. "This is maybe the most elaborate of Lamartine's collections"; published in four volumes, the poems present "many impressions, from nature and life, on the human soul", accompanied by the warning "Ces vers ne s'adressent qu'à un petit nombre" (These verses are only meant for few).[3]

In 1834 a short piano piece was issued, entitled *Harmonies poétiques et réligieuses*, on the verses of Lamartine[4], with the specification "these verses are not for all":

E.g. 1

Ces vers ne s'adressent qu'a un petit nombre.

Il y a des âmes méditatives, que la solitude et la contemplation, élèvent invinciblement vers les idées infinies, c'est à dire vers la religion; toutes leurs pensées se convertissent en enthousiasme et en prière, toute leur existence est un hymne muet à la Divinité et à l'espérance. Elles cherchent en elles mêmes et dans la création qui les environne des degrés pour monter à Dieu, des expressions et des images pour se révéler à elles mêmes, pour se révéler à lui: puissé-je leur en prêter quelques unes!

Il y a des coeurs brisés par la douleur, refoulés par le monde, qui se réfugient dans le monde de leurs pensées, dans la solitude de leur âme pour pleurer, pour attendre ou pour adorer; puissent-ils se laisser visiter par une Muse solitaire comme eux, trouver une sympathie dans ses accords, et dire quelque fois en l'écoutant: nous prions avec tes paroles, nous pleurons avec tes larmes, nous invoquons avec tes chants.

(LAMARTINE. Avertissement des harmonies poétiques et religieuses.) [5]

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[3] *Guide de la musique de piano et de clavecin. Sous la direction de François-René Tranchfort (Guide of Piano and Clavichord Music. Coordinate by François-René Tranchfort).* Fayard Publishing House, 1987, p. 467.

[4] Alphonse de Lamartine (1790-1869), French poet, writer and politician, one of the pioneers of French Romantic poetry. In 1829 he became a member of the French Academy.

[5] "These verses are only intended for the few. There are meditative souls raised invincibly by solitude and contemplation towards infinite ideas, that is, towards religion; all their thoughts are expressed in enthusiasm and prayer, their entire existence is a silent hymn to the Divinity and to hope. They search within, and in the creation that surrounds them, for steps to ascend to God, for expressions and images to reveal His presence within them, and to reveal themselves to Him: May I offer something to them! There are hearts broken by grief, stifled by the world, that seek refuge in the world of their thoughts, in the solitude of their soul, to weep, to wait, or to adore; may they be visited by a solitary muse such as them, may they find sympathy in her chords, and say sometimes in hearing her: we pray with your words, we weep with your tears, we appeal with your songs."

E.g. 2

Liszt between 1830-50

Liszt's piano works date back to 1834; the two pieces inspired by Lamartine, *Harmonies poétiques et religieuses*, in their original version and *Apparitions*[6], were composed the same year. *De profundis for piano and orchestra*, remained unfinished, also joins the list. Liszt was living a personal drama following the loss of his father and of a love interest. The revolution in July 1830 raises him from lethargy and he even plans on writing a *Revolutionary symphony*, dedicated to La Fayette[7]; he will give up on that project, but he will use the fragments for *Héroïde funèbre*, in 1850.

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[6] *Apparitions* comprises three pieces, it promotes the new esthetique and proves the innovative genious of the composer seven years after Beethoven's death;

[7] Marquis Gilbert du Motier de La Fayette (1757-1834) became famous during the Independence war of the United States with England and during the French Revolution.

Pensées des morts, the first version of the *Poetic and religious harmonies*, dates from 1833[8], the year he met countess Marie d'Agoult, his first passion, who will give him three children and will be his partner for ten years. She is also the one who, after the break-up, will shame him, picturing him as a failed painter, Guerman, in the pages of her novel *Nelida*, published under the pseudonym Daniel Stern. About the novel, on January 3, 1847, Liszt wrote Marie from Bucharest: "No, a hundred times no, not for a moment was I offended by the pages of this novel. I have said it and repeated it twenty times to a hundred persons, who do not agree with me about that, that I am not the least shamed by it.[9]"

Given this state of mind, it is very possible that this is the reason for him returning to the *Harmonies* only 13 years later, when he meets Carolyne and manages to distance himself from the first version, written at the beginning of his relationship with Marie.

In 1834 he is impressed by his meeting with friar Lamennais, excommunicated by the Pope for his philosophic and revolutionary ideas[10], and to whom he will dedicate his work *Lyon*, inspired by the movements of the weavers in the fall of 1834. Among Lamennais's ideas, comprised in his theses, many have raised the interest of great personalities such as Victor Hugo, George Sand and Pushkin[11].

The cycle *Harmonies poétiques et réligieuses*, in its 1834 version, does not contain indications of tonality or measure, the composer notes *Senza tempo*, and this part will appear as the fourth piece in the late edition (1847-52), entitled *Pensées des morts*, announcing the sombre style of the final period. Later on (1845-52), Liszt will also include other pieces in the cycle.

The pieces are lyrical, most of them remarkable in their profoundness, but not in their virtuosity and, with the exception of the seventh part, *Funérailles*, they are rarely played in concerts, as they are more meditative than brilliant.

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[8] Jean & Brigitte Massin, *Histoire de la musique occidentale (History of Western Music)*; Fayard Publishing House, 2009, p.790.
[9] *Correspondance de Liszt et de la comtesse d'Agoult (Correspondence of Liszt with the Countess d'Agoult)*, vol II, p. 370, *apud* Theodor Bălan, *Liszt*, Editura Muzicală, Bucharest, 1963, p. 110.
[10] Theodor Bălan, *Op. cit.* p. 63
[11] The laws of art mingle with those of science and life; art plays a great role in the progress of humanity; the conception on the mission of the artist, as a prophet preaching the ideals of the future;

The two versions, 1834 and 1945-52:

E.g. 3

Liszt, *Harmonies poétiques et religieuses*

1847 Cycle	1853 Cycle
[*Invocation*]	*Invocation*
Hymne de la nuit	*Ave Maria* (new)
Hymne du matin	*Bénédiction de Dieu dans la solitude*
Litanies de Marie	*Pensée des morts*
[*Miserere d'après Palestrina*]	*Pater noster*
Pater noster, d'après la psalmodie de l'eglise	*Hymne de l'enfant à son réveil*
Hymne de l'enfant à son réveil	*Funérailles* (new)
[*Pensée des morts*]	*Miserere d'après Palestrina*
La lampe du temple	*Andante lagrimoso*
[*Encore un hymne*]	*Cantique d'amour* (new)
Bénédiction de Dieu dans la solitude (?)	
[*Postlude*][27]	

Liszt wrote on May 2, 1832, in a letter to Swiss pianist Pierre Wolff:

"I have been working like possessed by demons with my spirit and my fingers - Homer, the Bible, Plato, Locke, Byron, Hugo, Lamartine, Chateaubriand, Beethoven, Bach, Hummel, Mozart, Weber, they are all around me. I study them frantically; I also study for 4-5 hours, thirds, sixths, octaves, tremolos, repeated notes, cadences etc. Oh – if I do not lose my mind – you will find an artist when you arrive! Yes, an artist as you wished for, one that is needed today!"[12]

In reality, he studied more, 10-12 hours, training the pianistic apparatus until reaching complete independence of the fingers and elasticity of the hands and wrists, without forgetting about the musical message and expression. He studied various timbres, dynamics, various modes of simultaneous attack, preoccupied by perfecting a superposition of melodic plans.

Elaborate techniques, with studies that he tried, can be found in the *Technical exercises* noted later, as it can be seen from the letter to Princess Wittgenstein (in August 1868).[13] Liszt is one of Beethoven's followers in covering the entire keyboard to obtain the orchestra effect. His contemporaries said he "orchestrated" with his fingers. He was a fast learner, but tours exhausted him, as each concert was followed by the preparation of the following one, with permanently renewed repertoire, which meant long study hours – as Liszt himself confessed in December 1839, in a letter sent from Vienna to Marie d'Agoult.

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[12] Hamburger Klára, *Liszt kalauz*, Zeneműkiadó, Budapest, 1986, p. 237.
[13] *Ibidem*.

The paraphrase period

The1830s-40s are filled with tours in Switzerland and Italy and the impressions of these journeys are included in character pieces: Liszt composes a remarkable number of fantasies, paraphrases, reminiscences from famous operas, classic-romantic art songs as well as organ pieces by Bach.

Virtuosity studies composed in this first period (1826-53)

Among the 48 *Transcendental Études* [*Études d'exécution transcendante*], or *Étude en 48 exercices dans tous les tons majeurs et mineurs*, 12 were composed in 1826; the following 12 were comprised in the second edition: *24 Grandes études*, in 1837. *Mazeppa* is sketched in 1829, but the final version only dates from 1851. The études are only published in 1852 (Breitkopf und Härtel) with a dedication for Carl Czerny, his devoted teacher.

Grandes études de Paganini is composed in 1838, with a second version dedicated to Clara Schumann (1851, Breitkopf und Härtel).

Trois études de concert (1849) follow, dedicated to Edouard Liszt (a younger uncle on his father's side) as well as two concert études: *Waldesrauschen*[14]and *Gnomenreigen[15]* 1862-63, dedicated to Dionys Pruckner, disciple from Weimar, closing the études series.

Consolations (Six pensées poétiques), composed before 1849 (published in 1850, by Breitkopf und Härtel), have no dedication, their title being inspired by Charles Augustin de Saint-Beuve's volume, published under the pseudonym Joseph Delorme.

The two ballads – the first one, *Le chant du croisé*[16](1845), appeared in Leipzig in 1849, dedicated to prince Eugen von Wittgenstein, nephew of the princess, talented sculptor and maker of Liszt and Wagner's effigies and the second one, (1853), published in 1854 – will complete this period's piano works.

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[14] Forest murmurs.
[15] Dance of the Gnomes.
[16] Chant of the crusader.

The symphonic poems (1848-57)

Liszt's fascination for orchestral sounds and his interest for the poetic world will be expressed in his symphonic works. A new meeting with Lamartine's verses will give birth to the masterpiece *Les Préludes* (1848)[17]; although the initial project was the poet Joseph Autran, the dedication remains the same as for the *Poetic harmonies*, Princess Carolyne de Wittgenstein[18] (1854). Much like Verdi, Liszt is charmed in his operas by historic themes and romantic heroes such as those created by Victor Hugo, in *Ce qu'on entand sur la montagne* (1848-49) and *Mazeppa* (1851), by Byron - in *Tasso* (1849), by Schiller - in *Les Idéaux* (1857), but also by mythological heroes, such as *Prometheus* – by Herder (1850), or *Orphée* (1854), or the eternal Shakespeare – in *Hamlet* (1858); another source of inspiration could be a painting by Kaulbach, for finding national identity, in *The Battle of the Huns* (1857).

Another characteristic of his works is the permanence of the religious feeling; in his study entitled *On religious music* Liszt had condemned the low quality of the religious service as well as the lack of vocal training of the parish singers and of the organ players: "the organ, this Holly Pope of instruments, can be now heard as a prostitute selling itself with *vaudeville arias and even galops*?... When will we finally have religious music? ...but we have no idea of what that is… the old ideas on this type of music expressed by Palestrina, Händel, Marcello, Haydn, Mozart, they barely exist in libraries. These masterpieces will never again lose the dust that covers them.[19]"

Poetic and religious harmonies – the 1847 version. Analitic aspects

The 1847 version of the *Poetic and religious harmonies* is a cycle for piano composed by Liszt in Woroniñce, in the Poland - Ukraine area, at the estate of princess Carolyne von Sayn-Wittgenstein (née Iwanowska). The composing parts are as follows:

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[17] Printed in 1856, by Breitkopf und Härtel Publishing House.

[18] In the beginning, the composer intended to write a cycle called *Les Quatre Éléments* (*Les Aquilons*[18], *Les Flots*[18], *Les Astres*, *La Terre*), four choir pieces on the verses of Joseph Autran, in 1844, on the occasion of a triumphant tour in Marseille; an ouverture was supposed to begin the cycle, but it was presented separately, with the author's orchestration and not the one of Joachim Raff[18] with a new title and program[18]; the beginning formula, pizzicato in octaves, comes from the piano reduction in *Les Flots* and the motive "c-b-e" the motto of the poem, comes from *Les Astres* and accompanies the words "Homme épars sur ce globe qui roule". Also, the writing of the string section from Andante maestoso (measure 35) from the poem is found in *Les Flots* too, proving the composer's rigour in constructing his original works.

[19] Franz Liszt, *On religious music* in *Romantic pages*, Editura Muzicală, Bucharest, 1985, p. 44, is one of the French articles published by Liszt between 1835-40 in Schlesinger's *Revue et Gazette musicale*, in Paris.

Harmonies poétiques et religieuses:

1) Invocation (Lamartine) (1847)
2) Ave Maria (1846)
3) Bénédiction de Dieu dans la solitude (1847)(Lamartine)
4) Pensée des morts (1834)(Lamartine)
5) Pater noster (1846)
6) Hymne de l'enfant à son réveil (1844)
7) Funérailles (1849)
8) Miserere d'après Palestrina (1851)
9) Andante lagrimoso (1850)
10) Cantique d'Amour (1847)

1. The first part of the *Poetic harmonies*, *Invocation*, was composed in 1847 and completed in Woroniñce; the tempo is Andante con moto, tonality E major, 3/4, the form - sonata.

Liszt quotes from Lamartine seven verses from each of stanzas 13 and 15 of the poem with the same title:

E.g. 4

Invocation

Élevez-vous, voix de mon âme,
Avec l'aurore, avec la nuit!
Élancez-vous comme la flamme,
Répandez-vous comme le bruit!
Flottez sur l'aile des nuages,
Mêlez-vous aux vents, aux orages,
Au tonnerre, au fracas des flots;
....

....
Élevez-vous dans le silence
À l'heure où dans l'ombre du soir
La lampe des nuits se balance,
Quand le prêtre éteint l'encensoir;
Élevez-vous au bord des ondes
Dans ces solitudes profondes
Où Dieu se révèle à la foi!

(*Lamartine*)

[20]

The musical discourse begins with a motto-motive "c# e f# g#" appearing in different variations and transpositions along the piece. The final version of this first part will be amplified until 203 measures (from 61).

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[20] Rise up, voice of my soul, / With the dawn, with the night! / Leap up like the flame, / Spread abroad like the noise! / Float on the wing of the clouds, / Mingle with the winds, with storms, / With thunder, and the tumult of the waves.
   Rise up in the silence / At the hour when, in the shade of evening, / The lamp of night sways, / When the priest puts out the censer; / Rise up by the waves / In these deep solitary places / Where God reveals himself to faith!

E.g. 5

The beginning sound "C", as in the *Preludes*, sends us to Princess Wittgenstein – could that be "C" from Carolyne?

The main theme has a hymn character with a pentathonic profile, while the second theme (measure 30) evokes the beginning of Beethoven's *Sonata op. 111*: the rhythmic-melodic profile, the insertion of arpegiate chords - in Beethoven's piece, in glissando - in Liszt's composition, the closing seems to contain Beethoven's dilemma "Muss es sein?" which ends Quartet no. 16 in F major op. 135 (1826);

E.g. 6

Liszt – *Invocation, T2*

Beethoven – *Piano Sonata, op. 111, p. I*

Beethoven – *String Quartet, op. 135, Final*

What surprises is the novelty of the language: a succession of unresolved seventh chords, augmented fourth leaps, eleventh chords.

2. The second part, *Ave Maria,* was written in 1846 and is a transcription of a choral piece; it begins with an introduction in Moderato, and continues with a prayer in Cantabile, in B flat major, 4/4, with the form:

Thematic introduction A B A _{varied} coda

The introductory part has in its soprano an ostinato in octaves on F – possibly "F" from Franz, the replica of the first part?

The answer comes with the theme from Cantabile, which begins with "F" as well.

The vocal writing and the inserted text are preserved.

3. The third part, *Bénédiction de Dieu dans la solitude*, sketched in 1845 and completed at Woroniñce in 1847 unfolds in Moderato, in F# major, 4/4, in a tri-strophic form:

A B C A _{varied} coda.

Liszt quotes the first stanza of Lamartine's poem with the same title:

E.g. 7

D'où me vient, ô mon Dieu! cette paix qui m'inonde?
D'où me vient cette foi dont mon cœur surabonde?
À moi qui tout à l'heure incertain, agité,
Et sur les flots du doute à tout vent ballotté,
Cherchais le bien, le vrai, dans les rêves des sages,
Et la paix dans des cœurs retentissants d'orages.
À peine sur mon front quelques jours ont glissé,
Il me semble qu'un siècle et qu'un monde ont passé;
Et que, séparé d'eux par un abîme immense,
Un nouvel homme en moi renaît et recommence.

(Lamartine) [21]

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[21] „Whence comes to me, O my God, this peace that overwhelms me? / Whence comes this faith in which my heart abounds? / To me who just now, uncertain, agitated, / And on the waves of doubt buffeted by every wind, / Sought goodness, truth, in the dreams of the wise, / And peace in hearts resounding with fury, / When barely on my brow a few days have slipped by, / It seems that a century and a world have passed; / And that, separated from them by a great abyss. A new man is born again within me and starts anew."

An anacrusic descending trichord: e# - d# -c# introduces the theme proper: c# - f# - g# - a# …, we notice the beginning on C# (Cis), the same "C" from Carolyne, from the *Invocation*.

<div align="right">**E.g. 8**</div>

It is one of the most beautiful parts of the cycle, it reflects the maturity of the style; the middle part stands out as a distinct part, the abridged reprise being prepared by a parlando. The Coda rememorates the piece's themes, on Lamartine's verses.

The tempo is Moderato, the tonality F# major (a reference to Franz), 4/4, and the form:

<div align="center">A B C A$_{varied}$ Coda</div>

Section A is Moderato, an ample part, of the form a b a$_{varied}$

The *cantando sempre* theme pertains to the tenor, the bass marks the organ part, the accompaniment emerges in the soprano, with figurations of changed notes, while the alto performs tenth arpeggios:

The a$_{varied}$ reprise maintains the indication *sempre cantando* and *poco a poco animato il tempo*, there is no obvious contrast between a and b, but we notice the sublime sounds of the "celestial concert": these are the bells and harp effects required by the inventiveness and mastery of Liszt's piano writing; after 26 measures it becomes *espressivo molto*, culminating with *rinfz. e sempre più appassionato* (measure 121) and ending in *accelerando, crescendo molto* (measure 132):

A short transition period follows in B flat major, (with an effect of descending third), which will also emerge later, see A$_{varied}$;

The initial tonality in *fff* returns, followed by a caesura; the Tempo I. reprise evinces a thematic coda with the same distribution of voices as in the beginning (the theme in the tenor...) after which A ends in *ppp* and *perdendosi.*

Section B, Andante in D major 3/4, represents a middle and recalls Schumann'a miniatures from *Album for the Young.*

Section C, Più sostenuto, quasi Preludio, in Bbmajor, 4/4 evokes Schubert's *Impromptu* in Gbmajor, with a theme in discant, the harmonic figuration in the middle voice and the organ part performed by the bass; the part ends with a transition to F# major *rinfz. e appassionato* leading us to an abridged reprise.

The thematic reprise, A_{varied} Tempo I. Allegro moderato, begins with *dolce*, then *poco a poco animato* the harmonically amplified theme and *arpegiato*, with a harp effect on a harmonically figured bass, *moto perpetuo:*

E.g. 9

A climax (measure 87) amplifies the orchestral theme in *ff rinfz. molto sempre più appassionato*, which needs to be maintained; Liszt repeats this indication after six measures;

Measure 100 represents the climax, in *fff*, followed by a stringendo; the moment is stressed melodically as well by an enharmonic modulation (F# major – B flat major). From this moment on the musical discourse goes through a lyrical episode (measure 109-140), and Andante semplice espressivo closes this "blessed" part.

4. *Pensée des morts* (1834, which a version of the previous piece, *Harmonies poétiques et religieuses* which appeared in the following year - 1835), adopts the initial monothematic form. The initial Senza tempo becomes Lento assai, in the second edition, in 5/4, A minor (it begins with a diminished sixth chord C – E flat- A, A = the chord's root = A – a possible reference to Adam Liszt, the mourned father?)

I. The first section, Lento assai, pesante begins with a descending trichord (in the same tenor register), see *Bénédiction* (up to measure 25), with a motto: Recit. lento, which appears 6 times, the last time in the thirds:

II. The second section, poco a poco più accelerando, introduces virtuosity passages, swift glissades on augmented forth and diminished fifths intervals in *rinforzando assai, agitato assai* octaves, in *ff*, reflecting Liszt's writing style; in measure 43 Chopin's motif from the revolutionary study appears tragic, the minor third is diminished, the tempo is reserved, and the tone lamentoso; a second wave of de turmoil, animato *stringendo* (measure 48), in 7/4, then 5/4, then più stringendo will culminate in an *ff*, rinforzando assai.

III. The third section inserts a new material starting with measure 58, in Eb major – a harmonic choral in *ff* on *De profundis clamavi*: *De profundis clamavi ad te Domine; Domine, exaudi vocem meam. Fiant aures tuae intendentes in vocem deprecationis meae.*[22]

IV. There follows an abridged reprise of the beginning, Tempo I (in E minor, then A minor) with a memento role.

V. Adagio dolcissimo marks a transition period to the Adagio, cantabile assai, which seems to be an evocation of Beethoven's *Moonlight Sonata* or of Schubert by the evocation of the *Impromptu* in G flat major.

We can notice a connection to *Bénédiction* by the descending trichord (a-g-f#) which emerges as a symbol-motif all through the discourse.

All starts with the "A" sound - possibly "A" from Adam (the father); this is the part that gave the piece its title, even though it preserves few elements of the original variant;

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[22] *From the depths, I have cried out to you, O Lord; / Lord, hear my voice. Let your ears be attentive to the voice of my supplication.*

Liszt is critical towards the first version in his words on the cycle's appearance in 1852: "A part of this collection appeared too soon, due to inattention. Today the author recants that much truncated and flawed edition and publishes the same fragment again, with the necessary changes, as beginning for *Harmonies* , *Pensée des morts*".[23]

After a beginning with an ad libitum declamation, everything seems subject to rigour: the tonality is specified, and the notation of measure alternation (5/4, 7/4, 3/4 and 4/4) replaces the old indication *Senza tempo* – a surprising innovation from a 23 years old young man. *Pensée des morts* evokes dead ones beloved by Liszt, thus: in Adagio cantabile assai Schubert's figure appears by the *Impromptu* in Gbmajor, as well as Beethoven's in the *Moonlight Sonata*.

The idea of death often returns in Liszt's music, as in this *Pensée des morts* part. Two days after his father's death, he composed a funeral march in his memory. To abbot Felicité de Lamennais, considered "a saint" by Liszt, he dedicated the Lyon revolutionaries' march, with the motto that became Liszt's creed: "Live working or die fighting".

5. *Pater Noster* (1846), the fifth piece of the cycle, is the transcription of a choral piece composed later for an a cappella choir.

The beginning in Andante, aeolian on *A* – the father's (Adam Liszt) invocation; in terms of meter, it alternates 3/4 (16, then 12 measures) and 4/4 (5 and 20 measures). The prayer's text appears in writing, the melodic line follows it naturally, without repetitions, in modal harmonies:

E.g. 11

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[23] Hamburger Klára, *Op. cit.*, p. 276.

The melodic line respects the tenor's medium register of the original choral variant, except for the middle part, where the accompaniment is refreshed by a figuration in eighth notes, above the text: "Panem nostrum quotidianum da nobis hodie, et dimite nobis debita nostra …" The finale suggestively stresses the relationship between F[ranz] and C[arolyne] by the succession of harmonies in *F* and *C* on the text "Sed libera nos a malo, Amen."

6. *Hymne de l'enfant à son réveil* (1844). Like the preceding one, *Pater noster*, this merely three minute part had a previous choral history, however not a cappella, like *Pater Noster*, but with a piano accompaniment[24]. The subsequent pianistic variant does not have the inscribed text, and the later choral one is ampler and contains a text full of a child's candour who prays on waking up for a shelter for the orphan, bread for the poor, liberty for prisoners, and for himself, honesty and justice in soul and words:

E.g. 12

The tempo is lively, Poco Allegretto (110 measures), the tonality serene, A flat major, in a rocking Sicilian rhythm - 6/8, with the indication *una corda*, *dolcissimo*, with no chromatic harmonies and simple rhythms; the tonal plan is more varied: section A in Ab major (31 measures), a short recitative in the homonymous tonality – A flat minor (10 measures) accomplishes the transition to B - without *sempre dolce espressivo* in E major (8 measures), the re-transition (4 measures) to an A$_{varied}$, with a *quasi*

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[24] Ben Arnold, *Liszt Companion*, Piano Music: 1835-61, Greenwood Publishing Group, London, 2002, p. 95.

arpa climax towards the sections's middle. Andantino (61 measures), the second section of *The Hymn* begins in a ludic manner in *pp dolcissimo* with a unique motif resembling Schumann's *Aufschwung.*

      7. *Funérailles* (October 1849); F minor, 4/4. On the title page we can read "Oct. 1949" and it is a possible reference to the martyrs of the Hungarian revolution, while the dotted rhythm of the slow part certifies this intention; at the same time, the threatening bass in the slow part of the octave passage invokes Chopin by quoting the *Polonaise in A flat major*, his death being a second reason for the mourning declared in the title. In his letter to princess Carolyne of Wittgenstein (1851), *Funérailles* were not part of the cycle, *Miserere* being the 7th part and *Andante lagrimoso* ("Tombez, larmes silencieuses") the 8th. It is the best known part of the cycle, a master's masterpiece[25], as Klára Hamburger rightfully claims.

      The piece starts with an Introduzione, in Adagio *f pesante* (1-23 measures), with a pedal in D flat in bass (may "des" mean "Dies irae?"), followed by the succession of diminished chords with a diminished seventh, and the melodic line contoured by these sombre harmonies shapes a sinuous "passus duriusculus", rarely interrupted by a minor third (measure 4):

E.g. 13

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[25] Hamburger Klára, *Op.cit.*, p. 280.

Section A starts after the *lunga pausa* of the *Introduzione* (measures 24-55); the theme in bass, *pesante* (C-Ab-G-F-E-Eb-Db-C – anticipates Messiaen's third mode: tone, semitone, semitone, transposition 2 – Db Eb E F G Ab A B C Db), has a descending profile, in a dotted rhythm, with a mourning character, harmonically counterpointed by the soprano *sotto voce* in a funeral march rhythm. The soprano takes over the theme amplified in the octaves, *La melodia sempre accentata* (measure 39), followed by a *crescendo molto* (52) but painfully collapses into *pp*:

E.g. 14

The middle part (B – measures 56-108) begins *lagrimoso dolce*, but in the middle becomes *più agitato ed accel.* and culminates in *fff*.

In the third section (C, measures 109-155), the tempo becomes increasingly alert (*poco a poco più moto*), Liszt suggests an assault in this part: the whirl of the triplet accompaniment from the bass recalls Chopin's *Polonaise-Fantaisie* op. 61 in Abmajor, to which Liszt himself will refer later. His intention was to adopt the bass' design, but, of course, in a different manner: tritone sequences in legato at Chopin, - trichords in staccato at Liszt; one of Liszt's disciples, Frédéric Lamond, wrote that the master had stopped him once by the octave passage of the *ostinato*, saying to him: "I am not interested in how fast you can play the octaves. What I want to hear is the hoof of the Polish cavalry, before they crush the enemy." [26]

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[26] *Ibidem*, p. 282.

E.g. 15

Liszt - *Funérailles*

Chopin - *Polonaise-Fantaisie*, Allegro maestoso op 61

The coda (measures 156-191) is a *thematic memento* (except for the introduction), which successively brings back the mourning theme (measures 156-176), fragments of *lagrimoso* (177-184) and five measures from a last desperate, repressed assault (measures 185-189).

8. *Miserere, d'après Palestrina* (1851) is a new part processed from a choral piece dating from 1845, a penitence composed after Palestrina's *Miserere*.

The Largo surprises us by the unusual minor (chromatic) mode in E, with a mourning character; the measure is not given (but can be inferred - 4/4) and ends with a 'Picardy 3rd':

E.g. 16

The sober 12 measure theme continues with two ornamental and register variations: variation I (measure 13-24), more animated, (*poco più mosso*), in *pianissimo*, with a tremolo figuration above the soprano theme, with a perdendo rit finale; variation II (measures 25 - 36), brings the theme back to the middle register and amplifies the arpeggiato figuration of the soprano and the dynamics in the *forte*; the finale, *sempre forte,* and the coda of 7 measures (37-44) will end the part in a determined, dramatic *fortissimo* - "*Miserere mei, Deus, secundum magnam misericordiam tuam. Et secundum miserationem tuam, dele iniquitatem meam.*"[27]

9. *Andante lagrimoso* (1850) in G# minor has no title, it is a meditation on Lamartine's verses, two strophes of the poem *Une larme ou consolations*[28]:

E.g. 17

Tombez, larmes silencieuses,
Sur une terre sans pitié;
Non plus entre des mains pieuses,
Ni sur le sein de l'amitié!

Tombez comme une aride pluie
Qui rejaillit sur le rocher,
Que nul rayon du ciel n'essuie,
Que nul souffle ne vient sécher.

(Lamartine) [29]

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[27] *Have mercy on me, O God, according to thy great mercy. And according to the multitude of thy tender mercies blot out my iniquity.*

[28] *Weep, silent tears.*

[29] Fall, silent tears, / Upon an earth without pity; / No more between pious hands, / Nor on the bosom of friendship!
  Fall like an arid rain, / Which splashes on the rock, / That no ray from the sky can wipe away, / That no breath can come to dry.

The part has a free, improvisational character, section I (measures 1-41) starts with a syncopated introduction (measures 1-4), and the theme (measures 5-6), modulates from G# minor - C minor - B minor; a tempo brings the theme back to the new tonality (B minor) and after the enunciation places it in the tenor, until the cadence (measure 41); section II (42-60) changes the register into an superacute *dolcissimo* in A minor, continues with a tonal instability and ends *poco accelerando* on an arpeggio which suggests an Ebmajor; section III (61-87) begins in Abmajor; the introduction (5 measures) overlaps the binary-ternary rhythm, after which it continues in the manner in *Pensée* and *Bénédiction* evoking Beethoven, Schubert, Schumann; cadences in E major; the thematic, meditative coda in Mi major ends the meditation on a six-four chord.

10*. Cantique d'Amour* (1847, completed at Woroniñce), the last part of the cycle, starts with a discrete Introduction, *una corda* in E major 3/4 (measures 1- 6 – the last measure rest has a *suspence* character); a scale begins to contour in the soprano: C-D-Eb-F#-G-B; section A - in Andante, reminds of the serenade genre with the theme in the tenor in *mezzoforte cantando*, accompanied by *quasi Arpa* in *piano* (measures 7-45):

E.g. 18

Section B – keeps the armour, however in Bbmajor, 4/4, (measures 46-59), with the theme's beginning on F - F[ranz], maintained in the same register, however with a *dolcissimo* accompaniment [*quasi Campanella*] (we might say); the discourse becomes *poco a poco agitato* and ends in *crescendo molto*;

Section A returns with four variants: A$_{varied}$: 3/4 (measures 60-107) – begins in the upper register (one major seventh higher: G-Bb-D); in a$_{v1}$ (measures 60-78) it alternates the *quasi Arpa* and the *quasi Campanella* accompaniment, and in a$_{v2}$ (79-93) it overlaps them, while the theme goes over to the initial tonality and register; in a$_{v3}$ (94-108), the theme is doubled in octaves in the soprano, with an accompaniment of bells; a$_{v4}$ (109-123) amplifies into a *fortissimo appassionato*; it maintains the soprano register, with unfolding chords, while the accompaniment borrows double harp sounds; the *poco accelerando* coda (124-140) ends this *Love hymn* and the entire cycle in an apotheosis-like *fortissimo*, possibly intending to suggest wedding bell sounds, may it be the hope for a campanilla de sposalizio?

E.g. 19

The chromatically nuanced harmonies, the required harp effects (*quasi arpa*), determined Liszt to transcribe this part for the invoked instrument. Liszt played *Cantique* d'amour in concert for a long time; it is the declaration of love addressed to princess Sayn-Wittgenstein; as a matter of fact, *Andante lagrimoso* (9) and *Cantique d'amour* (10) were composed during the relationship with Carolyne; the sentimental *Cantique* seems to be a replica of his celebrated paraphrase *Love dreams*, after *O lieb so lang du lieben kannst*, on Uhland's verses.

Conclusions

- A true prototype of the Romantic hero, Liszt finds his inspiration in history and mythology, following in the footsteps of Shakespeare, an idol for the romantics, Byron, Herder, Schiller, Victor Hugo and Lamartine; Lamartine's influences can be felt in the lyrical parts, but, as in the

symphonic poem *Les Préludes*[30] with a heroic ending, Liszt also feels the need for violent confrontations with adverse fate in the *Poetic and religious harmonies*. Therefore, in the final part of the *Funérailles*, the virtuoso passages for the left hand and the explosive successions of trichords in staccato remind us of Chopin's passages in *Polonaise-Fantaisie* op. 61 in A flat major on the terrible battle of the Polish cavalry against the tsar's army.

- Another characteristic of his work is its misyique aura, the permanence of the religious feeling, which explains the attraction he feels towards the poems of Lamartine; with the exception of 7. *Funérailles* and 10. *Cantique d'amour*, the other eight pieces are dedicated to faith: four of them are inspired by the religious spirit of Lamartine's poems (1. Invocation, 3. Bénédiction de Dieu dans la solitude, 4. Pensée des morts and 9. Andante lagrimoso) and the other three by Christian prayers (2. Ave Maria, 5. Pater noster and 8. Miserere d'après Palestrina).

- Ever since losing his father (Adam Liszt), the idea of death and the tragic feeling appear obsessively in Liszt's compositions. In *Funérailles*, the pedal on d flat from Introduzione, in tempo Adagio *f pesante* (1-23 measures), makes us think of a funeral procession, while the menacing repetition of d flat – "*Des*", seems to suggest "Dies irae". Dotted rhythm and the indication "Oct. 1949" recalls of the martyrs of the Hungarian revolution, and the quotation of the *Polish in A flat major*, with the threatening bass of the slow part from the octave passage, is a requiem for Chopin.

- The cycle *Année de Pélerinage* (1883) dates from the period 1867-1877 and contains a large number of funeral pieces: *Aux cyprès de la Villa d'Este, thrènodie I-II*, *Sunt lacrimae rerum, en mode hongrois* and *Marche funèbre*, in memory of Maximilian, killed in Mexico (1867).

- During his last years, he composed: *Csárdás macabre* (1882) and *La lugubre gondola* (1883), a sinister prevision of Wagner's death, one year later.

- One of Liszt's favourite stylistic elements is "thematic transformatism", according to which an initial theme changes into a new, metamorphosed one.[31]

- Regarding the particularities of his interpretative style, two techniques are highlighted, giving that specific colour: the harp effect, with successive glissandos, and the "campanella" effect (see Paganini), with bell sounds and interposed octaves or harmonies, all played in dazzling pace and unfurled along the entire keyboard.

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[30] The symphonic poem *Les Préludes* was inspired by *Ode* by Alphonse de Lamartine, *Nouvelles méditations poétiques* of 1823.
[31] Alain Cophignon, p. 111.

- Liszt, the visionary. In their 1934 version, the *Poetic and religious harmonies* began with a part which bore a rather unusual indication: *Senza tempo*. In the 1853 version, he will return to that part, writing: "Part of this collection appeared too soon, due to lack of attention. Today, the author revokes that much truncated and inaccurate edition and publishes again, the same fragment, with the necessary changes, as the beginning of the *Harmonies*, that is, *Pensée des morts*.[32]Beginning with a declamation: *ad libitum*, everything is followed by rigor: the tonality is noted and the measures (5/4, 7/4, 3/4 şi 4/4) replace the old notation, *Senza tempo* – unusual for those times and for a 23 year old composer; if the 1853 version renounces agogic renewal, there are surprising searches in the tonal area: after Introduzione in *Funérailles*, section A begins after a *lunga pausa* (measures 24-55), with a theme in bass, *pesante*, anticipating Messiaen with the third mode (c – ab-g-f-e-eb-db-c): tone, semitone, semitone, transposition 2 – db- eb- e- f - g- ab- a- b- c- db. His intention to explore new languages is not accidental – proof of that is his late years' work Bagatelle "ohne Tonart", where he uses the 12 sounds series.[33]

- Liszt, the nostalgic. As *Pensée des morts* was initially the first part of the *Poetic and religious harmonies,* we can only assume that it was meant to commemorate the departed: his father Adam, Beethoven and Schubert. We can also notice a connection with *Bénédiction* in the descending trichord a-g-f#, appearing as a symbol-motive along the entire piece. It all starts with the sound "a"– a possible invocation of his father = "A" from Adam, and, in Adagio cantabile assai, Schubert and Beethoven also appear, invoked by the *Impromptu* in G flat major, as well as by the *Moon sonata*. The idea of death is recurrent in Liszt's music, hence the title *Pensée des morts*. Two days after his father's death, he composed a funeral march in his memory. He also dedicated the march of the Lyon revolutionaries to friar Felicité de Lamennais, whom he considered to be a saint, with a motto which became his credo: "To live working or die fighting".

- Carolyne Wittgenstein's role. In February 1848, Carolyne followed Liszt to Weimar, her role in the artist's life being overwhelming both spiritually and materially: she convinced him to give up the exhausting concerts and encouraged him to compose; his work may not have been so vast and diverse, had she not been by his side in these years of maturity; in

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[32]Hamburger Klára , *op. cit.*,p. 276.

[33] *Bagatelle ohne Tonart* is part from Liszt's waltzes *Mefisto* (initially the 4th). It was composed in 1883 and only edited post-mortem, with the number S. 216a. the piece was first played in Weimar, on June 10, 1885, by Hugo Mansfeldt, Liszt's disciple. In Klára Hamburger, *Op. cit.* 394–398.

his testament from 1860, Liszt wrote about Carolyne: "All my joys come from her, and all my worries go to her for annihilation."

- The generation after Liszt. Cosima Wagner wrote in her diary: "My father [Liszt], in his infinite modesty, impressed even R.[ichard], who admitted in an excess of merriness that he had 'stolen' much from the symphonic poems... "[34]

- Bartók had in his repertoire in 1904, the *Mephisto Waltzes*, *the Variations on Weinen, Klagen*, *Funérailles*, *the Piano Concerto*, *Dans macabre* and had noted down in his biography: "I am studying Liszt again, particularly less celebrated pieces, such as *Années de Pélerinage*, *Harmonies poétiques et réligieuses*, *Faust Symphony*, *Dans macabre* and others, and, except for some exterior aspects, I have reached the essence. I have discovered Liszt's true value, and, from the point of view of music evolution, I have known a genius much greater than Wagner or Strauss."[35]

- Nowadays, famous recordings by Claudio Arrau, Vladimir Horowitz, Arthur Rubinstein, Martha Argerich, Sviatoslav Richter, Arnaldo Cohen, and Krystian Zimerman have been joined by those of Philip Thomson, Steven Osborne and Evgheni Kissin, Daniel Goiți.

- 20th-21st century musicology. Ben Arnold: "The 1853 cycle *Harmonies poétiques et religieuses* contains more notable works than the earlier cycle, but thematically it is more loosely organized, making it less successful in performance as a single composition. The popularity of the *Benediction* and *Funerailles* also make performances as a cycle seemingly erratic because of the obscurity and quality of several of the other pieces." [36]

- Such a critical view can be contradicted by the performances of great pianists capable to render the contrast between the parts endowed with great ampleness, the brilliant (*Benediction*) or the dramatic ones (*Funérailles*), and the introverted ones, *Ave Maria* and *Pater noster*, which have choral origins. The problem is the duration of the entire cycle's performance, namely 83:48.

- Another opinion, belonging to Olivier Alain[37], remarks the complexity of Liszt's style, a synthesis of Thalberg's pianistic technique, the effects of Paganini's "bewildering" violin performance, the "splendour" of Berlioz's orchestration, the harmony of Schumann and the specific sonority of Chopin, to which he added, he says, "a diversity of colours and a gradual

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[34] Cosima Wagner, *Die Tagebücher,* vol. II (1878-83), p. 165, quoted by Rena Charnin Mueller, New York, 1996, August 15th, in the *Preface* to the score edited by Editio Musica Budapest, 1997.

[35] Hamburger Klára, op. cit. p. 271.

[36] Ben Arnold, *Op. cit.* p . 96.

[37] Olivier Alain (1918-1994), composer, organist and musicologist.

extension of the sound force that has never been seen before." Olivier Alain's conclusion must also be remarked: "Liszt's virtuosity is not, must not be a purpose in itself. It is but a means in the service of the sonorous intention. It must be seen in reality as a starting point and not as a finishing point." [38]

Translated in English by: Roxana Huza and Alina Pop

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[38] Jean et Brigitte Massin, *Op. cit*. p. 790.

TIME IN MUSICAL ART:
CATAPHATIC AND APOPHATIC ASPECTS

PETRUŢA-MARIA COROIU [1]

SUMMARY. Time represents the fundamental dimension of human existence, implicitly of any human enterprise. Everything man does is articulated in time and depends on time, having a specifically temporal unfolding, with consequences on the flowing time axis. Defining temporality and its conditions for existence is very difficult, it is an undertaking thousands of years old, with many attempts that only partially covered the aspects it supposes. Time is one of the fundamental concepts of science and of Philosophy. The two fields can be assimilated to the analysis of two aspects: cataphatic (objective) and apophatic (subjective) – with important consequences in Bach's Missa BWV 232.

Keywords: time, discourse, music, cataphatic, apophatic.

Time represents the fundamental dimension of human existence, implicitly of any human enterprise. Everything man does is articulated in time and depends on time, having a specifically temporal unfolding, with consequences on the flowing time axis. "In common sense, time is the continuous and successive course of things"[2].

Defining temporality and its conditions for existence is very difficult, it is an undertaking thousands of years old, with many attempts that only partially covered the aspects it supposes. Time is one of the fundamental concepts of science (studied especially in Physics) and of Philosophy.

The two reference fields of the temporal concept are:
- the objective, scientifical one (relating to Physics); and
- the subjective, spiritual-artistic one (of theological, artistic and ideational nature).

The two fields can be assimilated to the analysis of two aspects:
- cataphatic (objective); and

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[2] *Enciclopedie de filosofie şi ştiinţe umane (Encyclopedia of Philosophy and Humanities)*, Ed. All Educational, Bucureşti, 2004, p.1102, TIMP.

- apophatic (subjective).

In Physics terms, time represents "the measure of duration of events (in an objective sense), a dimension of nature, a measure of change"[3]. For classical Physics, "time is a continuum, but modern Physics (the theory of quantum mechanics) speaks of a continuum space-time"[4].

In the musical field, time has acquired due attention both at a national and at an international level. At a national level, the composer and musicologist, Adrian Iorgulescu, relates time with the communication act – essential for the very being of the work of art: "the outcome of communication is the characteristic of the work of autorevealing; communication is the very purpose of the artistic act; and communication possesses an objective-subjective ambivalence (between the reality of the structure and the idealism of the vision, between the real immobility of the content and the mobility of artistic representation) "[5].

In Philosophy, time is defined as "an irreversible, uninterrupted flux, that cannot flow but in one direction, a continuum in which events succeed one another from the past, through the present to the future and within which all the processes in nature unfold"[6].

In the musical art, the temporal concept applies both in the composition art and in the interpretation and the perception of an artistic sound event.

In the creative, composition field, time is the main factor underlying the articulation of musical discourse.

In the interpretation act, time represents the frame within which it unfolds, upon which it depends fundamentally (not only at the level of the tempo of the musical work). In interpretation, the temporal concept is linked to the mental concept that has to be structured regarding the musical work and conveyed to the public: "the artistic act has to be expressed technically and interpretatively; the mission of the conductor is to perform the unity of the technical side and the artistic one in the process of interpretation of a choral work. This unity is possible only when the conductor has formed the mental concept of the work (the technical mental concept and the interpretative mental concept), which he can obtain by going through two stages: syntactic-musical analysis and vocal-choral analysis"[7].

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[3] https://ro.wikipedia.org/wiki/Timp.
[4] Idem.
[5] Iorgulescu, Adrian, *Timpul și comunicarea muzicală (Time and musical communication)*, Ed. Muzicală, Bucureşti, 1991.
[6] https://ro.wikipedia.org/wiki/Timp.
[7] Guţanu, Luminiţa, *The Complexity and Characteristics of Choral Art*, STUDIA UBB MUSICA, LIX, 1, 2014 (p. 75 - 80)

For the phenomenon of listening to music and perceiving its immediate and profound senses, time represents a factor that seems passive, but that has a fundamental role in grasping the most hidden layers of a work of art.

The notions cataphatic and apophatic can be transferred from the field of theology to the one of musical analysis regarding the description of some essential aspects of the musical time in the sound work of art. "The ascesis of monks and laymen aims at cleansing the mind and uniting to God through His grace. Orthodox theology testifies to this union by experience, which, in the case of those who are spiritually advanced, becomes an apophatic theology, impossible to comprise within the boundaries of reason of the fallen world"[8].

The rational element can be linked to the one regarding analysis and deduction, without which the comprehension of the musical phenomenon would be impossible and incomplete. At the same time, in the absence of the sensitive, subjective element concerning the apophatic approach, the same profound study of musical phenomenon would be inconceivable. "Human reason (dianoia), on the one hand, and the spiritually advanced intellect (nous), on the other hand, as specific faculties of knowledge and living, display interference bridges on the grounds of reality itself, when this is regarded as a unity between the Creator and His acts, between the Logos and those logoi (divine reasons), more or less hidden in the creation, to which Saint Maximus the Confessor referred in detail. On these grounds, all human ways of quest and contemplation may live together in a synergy of knowledge and living. It is a matter of knowledge that can thus surpass its own limits inherent to discoursive reason through the apophatic experience, through deepening into mystery, from where – contrary to what one might believe – the verb itself has the chance to return more lively and fresher than ever, although it resembles a beautiful flying creature that cannot be caught with one's hand"[9].

The German scholar Werner Heisenberg drew attention to the fact that scientific theories presenting totalising claims are mere utopias: "there are other phenomena that could not be comprised by means of the concepts of this idealisation; the concepts describing biological processes, for instance, the very concept of life, do not occur in this physical idealisation"[10]. (We could add in this respect the parallelism with the specific of the artistic event.)

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[8] Coresciuc, Roger, *Vederea în chip lămurit a celor duhovnicești (Seeing Spiritual Things Clearly)*, http://ziarullumina.ro/vederea-in-chip-lamurit-a-celor-duhovnicesti-72839.html, 28th Jan. 2012.

[9] Caragiu, Florin, *Lumină de la Răsărit (Light from the East)*, http://ziarullumina.ro/lumina-de-la-rasarit-72810.html, 28th Jan. 2012.

[10] Heisenberg, Werner, *Paşi peste graniţe (Steps across Boundaries)*, Ed. Politică, București, 1977, pp. 319-320.

Any spiritual-artistic field has its apophatic dimensions, but even more so the artistic experience in itself is comprised within the limits of such an approach: "the game visible-invisible, comprehensible-incomprehensible is approachable only in an apophatic-hesychast way. Theoretically, the apparent difficulty imposed by the mathematical-logical frames of reason is difficult to surpass. Practically, the spiritually advanced person, endowed with the wings of hesychia leading to grace, starts to understand what is not a mere in-comprehensible in itself, but the Super-Comprehensible pre-eminently. The Unseen remains unseen, but revealing Himself in sight above sight, in spiritual sight, full of the reality of the experience"[11].

The aspects of the musical event (that will be exemplified as follows) may refer to the apophatic dimension – the one that is capable to support that spiritual faculty (nous) through which the soul receives the inspiration of the Holy Spirit; the spiritual intellect (nous) is the one that necessarily gives birth to open, inexhaustible concepts – also applicable for the temporal comprehension of the musical event.

The materialist vision of the world offers only a quantitative, measurable, incomplete approach to reality, to the meaning and the essence of the object, leaving the subject-object relation aside. The "universe as an event"[12], in its real temporal dynamics, may be perceived only by means of open, spiritualised, apophatic analytical categories.

In order to clarify this approach (that is the subject matter of a broader study we are carrying out) also from a practical point of view, we resort to the two sections Kyrie Eleison within the Great Mass in B Minor by J. S. Bach.

"Only the sections Kyrie eleison and Gloria had been handed in at the Dresden court"[13]. In Kyrie Eleison I, there is a temporal dimension that we would call cataphatic, marked by a predominantly diatonic discourse, fluent, cursive, strictly measurable, declamatory, nonrubato, precise and affirmative, and marked by obvious interval leaps.

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[11] Coresciuc, Roger, *Vederea în chip lămurit a celor duhovniceşti (Seeing Spiritual Things Clearly)*, http://ziarullumina.ro/vederea-in-chip-lamurit-a-celor-duhovnicesti-72839.html, 28th Jan. 2012.

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[13] Huchting, Detmar, *Bach – A Biograpical Kaleidoscope*, Edel Classics, Hamburg, 2006, p. 107.

E.g. 1

Bach-Missa BWV 232, Kyrie eleison I (fragment of the score)

The style can also be noticed in instrumental music signed within the "Well-tempered Clavier" by the same J. S. Bach, within the Fugue in A minor, for 3 voices; the instrumental style is firm, misurato, strongly articulated at the metro-rhythmic level by equal, accentuated sounds, grouped in formulas clearly separated by pauses:

E.g. 2

Fugue a minor (Well-tempered Klavier)

At the opposite end of the scale, we could place the second section Kyrie Eleison (II), that seems a reminiscence of that stile antico, marked by chromaticism (that continuously refers to the theme of the Cross), pertaining to a slow tempo, with a discourse based on a gradual evolution, that progresses slowly and mystically, towards an unpredictable direction; the analogy with the apophatic dimension is obvious if we think of the amplification of these remarks at a polyphonic level, each voice adding its own tension, in a narrow ambitus, oversaturated with meaning:

E.g. 3

Bach-Missa BWV 232, Kyrie eleison II

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LE MODÈLE DU PAGE – PERSONNAGES ET CONTEXTES DANS LE THÉÂTRE LYRIQUE. LE CAS DE *"CHERUBIN D'AMORE..."*[1]

ADELA-FRANÇOISE BÎRLOGEANU[2]

SUMMARY. This study has as topic the presentation of the pattern variations of the Page, as a secondary character, quasi present in the lyric theatre. Offering different faces for this generic character, ranging from just the simple physical and ornamental presence to a significant role, able to turn the dramatic action, all opera composers and librettists included this character in the musical and dramatic equation as a satellite element with positive features. In the first part of the study, I have identified the page character in several romantic operas, representative for the XIX century as: *Rigoletto*, *Un Ballo in Maschera*, *Don Carlo*, *Anna Bolena*, *Les Huguenots*, *Der Rosenkavalier.* Their presentation is short because I have decided to emphasize the essence, the basic elements (as name, type of voice, soloist parts, and/or key elements in the scenario), keeping in mind the risk of a dictionary type of approach. The second part includes a case study with a detailed presentation of the Cherubino, the character of the mozartian masterpiece *Le Nozze di Figaro.* Far from considering it comprehensive, the present study has as objective to compensate and open up new approaches both from interpretative and theoretical analysis point of view for some of the characters unjustly minimized in operas.

Keywords: page, character, opera, lyric theatre, knight, court of nobles, Cherubino, Mozart, Beaumarchais.

Une étude-essai sur le *Page de Cour* semble, à première vue, un choix peu convaincant, ayant pour thème un sujet mineur – certes, on ne parle pas ici de l'âge générique de ces personnages même si le jeu des homonymes est assez amusant.

Après avoir parcouru des centaines de pages de littérature musicale et dramaturgique (et non seulement une simple lecture en diagonale, mais l'assimilation approfondie des rôles du point du vue du pianiste répétiteur

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d'opéra), j'ai constaté qu'il y avait un ineffable et constant „rayon de lumière" que ces personnages sécondaires apportaient dans divers contextes dramaturgiques du théâtre lyrique.

Dans la première partie de cette analyse je procéderai à une exploration pour identifier les personnages « Page » dans la littérature de l'opéra. Dans la deuxième partie je m'attarderai sur le cas concret de Cherubino, symbole de l'amour d'amour, illustré par Mozart grâce à une image poétique inédite dans sa musique.

Le Page. Origines, données générales sur le rôle du page à la Cour

Du point de vue étymologique, le mot *page* dérive du grec *paidion* qui signifie « petit garçon *»* ; ou, possiblement du latin *pagus*, « serviteur ».

Les premiers témoignages sur l'existence des pages datent du temps d'Alexandre le Grand qui détenait un cortège personnel de pages grecs[3].

Dans la société romaine impériale, les pages étaient choisis parmi les esclaves ou les esclaves libérés. Plus tard, dans la civilisation musulmane sont apparus les *ghulam*, des serviteurs d'origine étrangère.

Au Moyen Âge, le statut du Page était directement lié à l'accès au rang de chevalier[4]. La coutume voulait qu'à l'âge de sept ans, un garçon d'origine noble était confié à une autre famille noble ou princière pour apprendre les bonnes manières, la maîtrise des armes ainsi que tout ce qui était lié à l'éducation morale, religieuse et surtout physique d'un futur chevalier. On leur apprenait à écrire, à lire, à jouer de différents instruments de musique,

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[3] http://www.treccani.it/enciclopedia/paggio_(Enciclopedia-Italiana)

[4] L'utilisation du nom de „chevalier" (lat. *eques*= guerrier à cheval; fr. *chevalier/ cheval),* est apparue pendant le règne du Carol le Grand (742-814), dans le Nord de la France. Le titre a été consolidé aux alentours de l'an mille et est devenu le fondement même du système féodal qui a caractérisée l'Europe de l'Ouest. Le titre de chevalier n'était pas héréditaire. Les qualité qu'il imposait étaient le courage, la force physique, la foi et la soumission devant la hiérarchie écclesiastique et administrative-féodale, le sens de l'honneur. Le titre de chevalier supposait une bonne position dans la hiérarchie sociale et implicitement l'accès à des divers privilèges comme l'acquisiton des terres, l'éxonération des taxes etc. Plus tard, à partir du onzième ou dousième siècle et surtout pendant la période Baroque et Rococo, l'idéal chevaleresque à été complété avec des éléemtns raffinés liés au trains de vie à la Cour: élégance des vêtements, de la tenue et du langage, lyrisme, l'art du discours, l'usage des figures du style, le libéralisme. Les poèmes chevaleresques ont joué un rôle important dans la création de l'image du chevalier idéal : les *chansons des gestes* (le Cycle carolingien, plus tard, le Cycle breton) avait pour sujet principal l'exposition des faits de bravoure de ces héros. L'évocation de l'amour passionnel dirigé vers une noble Dame idéalisée, belle, inaccessible, est devenue par la suite un autre sujet de prédilection, repris par les troubadours, les trouvères et ménestrels. Un des mythes les plus impressionnants liés à la chevalerie et à l'amour du Moyen Âge a été Tristan et Iseut.

à jouer aux échecs etc. En échange de ce privilège, on leur demandait d'accomplir des petites tâches liés à l'administration et au bon fonctionnement de la maison : ils transmettaient des messages, des lettres, ils annonçaient les visiteurs, ils portaient la cape de la maîtresse de maison etc.

Jusqu'à l'âge de 14 ans, le garçon en question était page, ensuite il devenait écuyer[5]. Vers l'âge de 22-23 ans, après une longue et ardue période de pratique et instruction appelée *noviciat,* il devenait enfin chevalier grâce à une cérémonie spéciale[6]. A la Renaissance, et ensuite à l'époque Baroque et Rococo, il était habituel de trouver dans les maisons des nobles un page noir d'origine africaine, habillé en des costumes exotiques et fantaisistes[7]. Il n'était plus nécessaire d'être noble pour accéder à ce poste.

A Versailles, le statut de page était difficile à obtenir. Les pages de la chambre royale étaient nommés par les quatre premiers gentilshommes de la Chambre de Sa Majesté. L'âge des pages était plus élevé qu'au Moyen Âge : 14-15 ans. Pendant le règne de Ludovic XV (1710-1774), un extrait intéressant du *Règlement signé par le Roi* datant du 18 septembre 1734 explique que pour devenir page, il était impératif de prouver – grâce à des documents originaux – qu'on avait une descendance noble du côté du père attestée au moins à partir de l'année 1550. On opposait à l'époque la *Noblesse d'épée* – les descendants des chevaliers médiévaux, qui constituait la vraie noblesse, à la *Noblesse de robe* – la nouvelle aristocratie constituée par des avocats et fonctionnaires publiques anoblis depuis peu.

Dans le même document on apprend sur l'une de leur tâches : "[...] *Lorsque le roi devait se déplacer à la nuit tombée à Versailles dans le château ou les jardins, il revenait avec six pages de sa grande écurie, portant chacun flambeau, afin de le précéder, lui ouvrant la route et lui éclairant le chemin*"[8].

Dans les Pays Roumaines, il y avait l'équivalent du page qu'on appelait « l'enfant de maison » qui, tout comme dans l'Europe de l'Ouest,

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[5] Écuyer = jeune noble vassal qui portait les armes/le bouclier de son maître, il s'occupait des chevaux, il accompagnait son maître à la chasse ou à la guerre. (Exemples du théâtre lirique: Normanno du *Lucia di lammermoor* de Donizetti*;* Dandini*, Cenerentola....*"*amo il suo scudiero*" (Rossini)*;* Sherasmin din *Oberon;* Delmonte du *Un giorno di regono* de Verdi; Pirro din *I Lombardi* de Verdi; Don Ricardo du *Ernani* de Verdi; Orlik du *Mazeppa* de Ceaikovski; Les quatres écuyers du *Parsifal* de Wagner etc.)

[6] 792,e.n. on attesté la première cérémonie d'investiture dans laquelle Carol le Grand donne au noble Rolland, le titre de chevalier.

[7] Dans le film historique *A Royal Affair* (réalisé par Nikolay Arcel, 2012), le Roy Christian VII du Danemark et Norvège a à son service un page africain, appelé Moranti.

[8] *Histoire de la literature francaise*
http://www.la-litterature.com/dsp/dsp_display.asp?NomPage=1_ma_010b_Courtoisied/168601

« était un enfant d'origine noble qui servait en tant que page à la Cour ou bien chez un noble au rang plus élevé »[9]. Un exemple révélateur apparaît dans le poème d'Eminescu, « *Luceafărul* » (« *l'Etoile du jour* »), à travers le personnage de Cătălin; sa description succincte, expressive le montre dans une lumière qui contraste par sa simplicité, son apparence réaliste, dépourvue de la métaphasique de l'amour impossible:

" [...] *Pendant ce temps, Cătălin, / Sournois enfant de maison / Qui remplit les coupes de vin aux invités attablés / Un page qui porte pas après pas la robe de la reine / avec des joues comme deux pivoines / en fleur, sans vergogne / Se faufile en épiant / En scrutant Cătălina.* [...]"

En Orient, dans un monde complètement différent de la civilisation Occidentale, celui du Japon médiéval, qui a une culture et une philosophie radicalement différente, la présence du Page de Cour était… présente. Dans un journal qui date du 10e siècle (~ 900) on cite les qualités qu'un page doit détenir : **"**[...] ***Le Page.*** *Pour qu'il soit tout à fait charmant, le page doit être petit de taille, ses cheveux doivent être propres, brillants, et bien coiffé. Sa voix devrait être douce et il doit être respectueux quand il s'exprime »*[10].

Dans le théâtre lyrique, le Page apparaît en tant que personnage secondaire, sous la forme d'un travesti, sa voix étant dans la plupart de cas celle d'une soprano, d'une mezzo ou bien, dans les distributions plus récentes de certaines maisons d'opéra, de contra ténor. Son rôle dans l'économie dramaturgique se limite en général à la simple présence décorative, à quelques petites annonces de l'apparition d'un personnage important à la cour, au messager. Souvent on le voit anobli de qualités artistiques : il chante ou accompagne à la guitare, mandoline, harpe, créant ainsi des petites apartés de théâtre dans le théâtre.

Il existe néanmoins des cas où il devient catalyseur de l'action dramatique, ceci en conscience de cause ou pas.

Nous allons faire une petite incursion dans la constellation de ces personnages dont on a extrait quelques passages pertinents.

Gaetano Donizetti, ANNA BOLENA[11]
- Smeaton, *paggio e musico della regina* (contralto).

Cette opéra étant trop peu connue, je donnerai plus de détails sur quelques questions liées à notre sujet.

Acte I, scène 1. Le Page Smeaton, en s'accompagnant lui-même à

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[9] http://www.dex.ro/text/curte+domneasca
[10] Sei Shonagon, *Notes de chevet*, Edition MintRight Inc, 2015.
[11] 1830, Milano, libretto de Felice Romani, inspiré d'un sujet réel de l'histoire d'Angleterre. (le règne d' Henri VIII).

la harpe, il dédie à la reine Anna une chanson courte et mélancolique où l'on lit l'admiration et la compassion qu'il éprouve pour la souffrance de la reine. (Scène/ Romanza, Andantino, Mi b, avec une introduction figurative à la harpe, avec des arpèges longs configurés sur l'accord de la fondamentale avec un accord de septième)

"*Oh! amor, mi inspira*.[...] "D*eh! non voler costringere a finta gioia il viso: bella è la tua mestizia, siccome il tuo sorriso.* [...]".

Un moment significatif et décisif dans l'évolution de ce personnage et implicitement de l'action dramatique se trouve dans la Scène 3 qui commence avec un monologue du page, un récitatif accompagné.

"*Tutto è deserto...*[...] *Questa da me rapita...* (si cava dal seno un ritratto) *Cara immagine sua, ripor degg'io pria che si scopra l'ardimento mio, un bacio ancora, un bacio, adorate sembianze... Addio, beltade che sul mio cor posavi e col mio core palpitar sembravi*".

Cavatina (Moderato, La b majeur, 4/4) est une expression-monologue de l'amour du Page pour la Reine et il met en relief, avec le récitatif antérieur, un moment solistique important. Amoureux en secret, il porte son portrait dans la poche de sa tunique, au niveau de la poitrine. "*Ah! parea che per incanto rispondessi al tuo soffrir: ogni stilla del mio pianto risvegliava un tuo sospir/ A tal vista il core audace pien di speme e di desir, ti scopria l'ardor vorace che non oso altrui scoprir*".

Scène 3. Le Lord Percy, le grand amour de la Reine avant son mariage avec Henri VIII, désespéré à cause du fait qu'Anna refuse tout contact avec lui, menace de se suicider. A ce moment, le page, qui se trouvait par hasard sur les couloirs du palais, l'arrête : *Arresta! Che dir, che far? O, mio spavento.....*[...]. Le médaillon du portrait de la Reine tombe de la poche de Smeaton. L'apparition du roi scelle leur destin. Les apparences incroyables sont dirigés contre la Reine, qui est accusée d'adultère. Tous les trois sont emprisonnés, et Smeaton, enfermé, est contraint – sous la menace de torture – de donner un faux témoignage accusant la Reine d'avoir trompé le Roi.

Une réplique donné par la Reine à la finde l'Opéra nous confirme à nouveau que Smeaton est un musicien.

Anna: *Smeton, ti appresa!...Sorgi che fai?... Che l' harpa tua non tempri? Chi ne spezzo le corde?*

- **Le Page**, nom générique (contralto) apparaît dans une autre tragédie lyrique de Donizetti, ROBERTO DEVEREUX. Son rôle est néanmoins insignifiant. Le sujet et l'époque où est placée l'histoire d'amour et les intrigues de Cour sont similaires. (Angleterre, 1601, pendant le règne d'Élisabeth I).

Giuseppe Verdi, RIGOLETTO[12]

- **Le Page** générique, sans nom en *Rigoletto* représente la forme représente forma réductrice du Vicomte de Vaugadron de la pièce de théâtre originale de Victor Hugo, mais il a le même rôle épisodique, d'intervention dans la scène dramatique entre les courtisans et Rigoletto (Acte II, Scène ed Aria).

Le Page annonce le souhait de la Duchesse de rencontrer son mari, sans connaître ou comprendre rien aux signes complices des courtisans. IL insiste, mais il est expédié rapidement. ""*Al suo sposo parlar vuol la duchessa [...] non era con voi?* [...] *alla caccia? senz'armi! senza paggi!"* (Sol majeur, C).

Il est le personnage qui confirme, indirectement, les pressentiments sombres de Rigoletto. Les indications scénographiques du compositeur complètent l'image théâtrale de ce moment : *Rigoletto, il quale sara stato attentissimo al dialogo, balzando improvviso tra loro prorompe*: "*Ell' è qui dunque, ell'è con Duca!"*

Rôle de travesti, pour voix de soprano.

Giuseppe Verdi, UN BALLO IN MASCHERA[13]

- **Oscar** (soprano), le page du gouverneur Riccardo.

Il livre des messages ("*V'è Oscarre che porta un invito del Conte; Ignota donna questo foglio diemmi. E per Conte diss'ella. A lui lo reca e di celato"*), des listes d'invités, il annonce l'entreé du Comte Riccardo. Exemples: "*Leggere vi piaccio/ Della danze l'invito"; "Eccovi I nomi"; "S' avanza il Conte!"*).

Verdi a composé deux airs pour ce personnage, - fait révélateur dans l'économie dramaturgique. L'Air de l'Acte I, *Volta la terrea* (Si bémol majeur, 2/4) nous présente Oscar en tant qu'avocat de la défense: il intervient auprès de son maître, le gouverneur, en faveur de la sorcière Ulrica, condamnée à l'exile : "*Difenderla vogl'io !"*[14]

Il a un rôle crucial au moment où, enfin, il décrit avec naïveté le costume de bal masqué de son maître. Dans l'air de l'acte III, *Saper vorreste*, (Sol majeur, 3/4/), Oscar évite intelligemment et sur un ton ludique de répondre aux questions insistantes du conspirateur Renato, en s'intégrant et en évitant

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[12] 1851, Venise, libretto de Francesco Maria Piave d'après le drame *Le Roi s'amuse* de Victor Hugo.

[13] 1859, Roma, libretto de Antonio Somma, d'après *Gustav III* d' Eugène Scribe.

[14] it.=Je veux la défendre! Traduction du texte de l'air: quand les cendres rencontrent les étoiles/ tout comme une étincelle brillent ses yeux/ Quand aux belles femmes elle prédit la souffrance ou la joie dans l'amour/ Avec Lucifer elle a fait un pacte!/ Celui qui touche à son vêtement prophétique/ s'il veut partir sur la mère ou à la guerre/ Son futur, son coeur rempli de questionnements il l'apprendra. Elle a fait un pacte avec Lucifer.

par la même occasion – enveloppé d'une teinte lumineuse et innocente – l'atmosphère chargée de secrets et intrigues de la Cour. *Oscar lo sa, ma nol dira, Tra-la-la* [...][15].

Le personnage d'Oscar est positif, même s'il contribue au dénuement traque.

Giuseppe Verdi, DON CARLO[16]
Tebaldo (soprano)
Rôle d'une plus petite importance que le Bal Masqué. Formel, conventionnel.

Dans l'Acte II, deuxième tableau, le page Tebaldo apparaît dans le cortège des dames de d'honneur de la Reine et de ma princesse Eboli, qui chante une romance mauresque sur l'amour - ***Canzone del velo*** (La majeur, Allegro brillante, 6/8).

Les indications de scénographie de Verdi : *Le dame sono assise sulle zolle intorno alle fonte. I Paggi sono intorno ad esse. Un Paggio tempra una mandolina.* [...] *Il Paggio l' accompagna sulla mandolina.*

Eboli: "*A me recate la mandolina e cantiam tutte insiem*"

La ligne mélodique du Refrain (seulement d'un point de vue musical) un statut supérieur à la princesse Eboli, qui « l'accompagne » à son tour, à une tierce inférieure. "*Ah, tessete il veli vaghe donzelle...*" (Allegro giusto, 4/4, Leggero)

Les deux interventions-annonces de Tebaldo sont : "*IL Re !*", et, "*Il marchese di Posa, grande di Spagn*a!" (Acte I, tableau II)

Giacomo Meyerbeer, Les HUGUENOTS[17],
- Urbain, le page de la reine Margaret de Valois (soprano)
Rôle court, conventionnel.

Dans l'Acte I, (Cavatina, Si bémol majeur, 9/8), "*Nobles Seigneurs, salut !*", le page apporte une lettre de la part de la reine destinée à Raoul ou à Nevers. "*Une dame noble et sage dont les rois seraient jaloux, m'a chargé de ce message, Chevaliers, pour l'un de vous.*". Il apporte – tout comme Oscar ou Smeaton – l'élément du secret mais sur une note ludique.

La scène fini avec un quintette dans lequel le page est présent. Ceci est sa dernière intervention dans le scénario musical-dramatique.

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[15] Oscar sait, mais il ne te le dira point!.. (trad. pers.)
[16] 1867, Paris, libretto de J. Mery,/ Camille du Locle, d'après la pièce de théâtre homonime de Friederich Schiller.
[17] 1836, Paris, libretto Eugene Scribe, Emile Deschamps.

Richard Strauss, Der ROSENKAVALIER[18],
- Le Page Mohammed

Dans la distribution il y a un page africain, muet, du nom de Mohammed qui, au début de l'acte I, apporte le petit-déjeuner à sa maîtresse, La Maréchale.

Même si le personnage d'Octavien n'est pas un page à proprement parler, son profil psychologique, physique, son comportement ludique, passionnel, romantique, son âge (17 ans) ainsi que sa passion érotique pour Madame Maréchale, nous pousse à l'inclure dans cette catégorie.

Octavien, conte de Rofrano, (rôle travesti, mezzo) est beau, il ressemble beaucoup à la femme de chambre Mariandl; il se travestit, il enfile la robe et le bonnet de la femme de chambre et joue ce rôle de femme devant le baron Ochs, un homme disgracieux, qui lui fait des compliments et des propositions romantiques.

L'Opéra commence avec les déclarations enflammées d'amour du jeune Octavien à l'intention de la Maréchale (Maria Theresa von Werdenberg). Leur liaison érotique représente autant de raisons de joie que de tristesse pour la Maréchale. Il y a une affinité entre leur relation et celle qui existe entre la Comtesse et Cherubino, même si cette dernière est beaucoup plus vague, non-explicite, mais présente « dans l'air ».

Les Pages sont mentionnés de manière générique dans d'autres opéras aux sujets historiques, tels *I PURITANII* de Bellini, *LUISA MILLER* de Verdi, *LA PÉRICHOLE* de Offenbach, *Le ROI MALGRE LUI* de A.E. Chabrier. Richard Strauss, ELEKTRA etc.

Étude de cas - "Cherubin d'amore..."[19]

CHERUBINO, étymologie = petit ange (fr. chérubin= angel)

Le Page du comte Almaviva (rôle travesti, soprano), 14 ans environ.

Ce personnage est très original, non seulement dans la comédie de Beaumarchais (1784), mais également dans la littérature/dramaturgie du 18e siècle. Pour la première fois on voit apparaître « en scène » l'adolescent amoureux, beau, timide et audacieux à la fois, spontanée dans ses réactions, ébouriffé, étourdi, aimé par les femmes, vaguement pris en grippe par les hommes.

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[18] 1911, Dresde, libretto Hugo von Hofmannstahl. L'action de cet opéra-comique se passe à Vienne, au 18e siècle.

[19] W.A. Mozart*, Le Nozze di Figaro ossia La folle giornata*, Viena, 1 mai, 1786, libretto, Lorenzo da Ponte, d'après la pièce de théâtre du même nom de Pierre Caron de Beaumarchais.

C'est lui la cause des jalousies et des crises de nerfs du Comte. Cherubino est un personnage atypique, il ne comprend pas complétement le sens de l'ordre, des conventions sociales et morales des adultes. Ses actions tournent autour de … l'amour.

Le philosophe danois Sören Kierkegaard, fasciné par la musique de Mozart et surtout par l'opéra Don Giovanni, a écrit une étude détaillée sur l'érotisme musical - *L' Érotisme musical* ou *Les Étapes érotiques spontannées* (1843).

Dans cette ouvre l'auteur distingue trois étapes/stades esthétiques successives de l'érotisme, symbolisés par trois opéras mozartiens et trois de leurs personnages : Cherubino, Papageno et Don Giovanni.

Chez Cherubino, le frisson de la sensualité s'éveille de manière diffuse dans un mélange d'inquiétude, émotion et mélancolie, sans qu'il soit dirigé vers un objet précis de désir. Plus exactement, l'objet du désir se confonde avec le désir lui-même.

"[...] *Le désir ne s'est pas encore éveillé, - il est sombrement soupçonné. L'objet du désir se trouve toujours dans le désir, - il monte de lui et se révèle dans une lueur faible et tremblante".* (Kierkegaard)

Mozart-da Ponte-Cherubino: "*Un desio, un desio ch'io non posso spiegar[20]"* Kierkegaard suggère également le caractère androgyne de Cherubino, caractère psychologique ainsi que musical : la contradiction entre le désir orienté de manière diffuse et un objet de désir si peu défini est semblable à certaines espèces de plantes dont le féminin et le masculin sont inclus dans la même fleur…

Mozart lui a dédié deux airs, où il est soliste, pour définir son caractère : "Non so piu cosa son, cosa faccio..." (Acte I, No. 6) et "Voi, che sapete che cosa è amor" (Acte II, No. 11)

L'éthos de ces deux airs est différent, ils se plient à ses destinataires : franchise, exaltation, manque de formalisme, désinvolte avec la jeune femme de chambre Susanna (par exemple, le jeu, le baiser, la tentative de vol du ruban de la comtesse, un prélude amoureux du Récitatif qui précède l'air) ; un ton chaleureux, timide, etc. devant la Comtesse qu'il adore en secret.

Dans l'acte II, après les bouffonneries du travesti - (*Quante buffonerie!*...) - , en prétextant don départ imminent du palais, et attiré irrésistiblement par la beauté et l'élégance de la Comtesse, Cherubino submergé d'amour et de tristesse, ose (!) essayer l'embrasser : "*Forse vicino all' ultimo momento.... questa bocca oseria..."*

Cherubino? ...il représente une oscillation continue entre certitude et incertitude, état reflété constamment dans la toile de fond harmonique.

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[20] v. Aria *Non so più cosa son, cosa faccio,* Acte I, Scènè 5. Un désir que je n'arrive pas à expliquer (trad.pers.)

A chaque fois qu'il parle de lui-même, de ce qu'il ressent, il le fait sur un ton mineur, nostalgique et hésitant. Ceci apparaît musicalement parlant à la fois dans les récitatifs ainsi que pendant les moments où il est soliste : inflexions, tournures/notes mélodiques (anticipation/ retardement), cadences. Il s'agit de longues phrases ou incisions pendant les récitatifs sur des longs accords majeurs/mineurs de septième diminué ou finies en accord mineur.

Cadence intérieure en ré mineur

Ex. 1

Le Nozze di Figaro, Récitatif, Acte I, Scène 5

Dans l'air *Voi, che sapete*, l'idée mélodique traverse le contour d'une inflexion modulatoire de La bémol majeur (cadence antérieure) vers le do mineur (l'IVème) vers la tonique, sol mineur.

Ex. 2

Canzonetta *Voi, che sapete che cosa è amor* (Acte II, Scène 3)

Récitatif. *Madama scherza ed io frattanto parto. Oh, me infelice!* (accord diminué avec une septième diminuée) [...] *O, ciel, perche morir no lice!* (fa mineur) *Forse vicino...questa bocca oseria* (Mi b 7m)

Ex. 3

Le Nozze di Figaro, Récitatif, Acte II, Scène 3

A la fin du Duettino No. 14 (Sol majeur) entre Cherubino et Susanna, il y a un passage mélodique ascendant, dirigé grâce à une courte inflexion modulatoire vers la tonique do mineur, exactement sue les mots qui se réfèrent à la Comtesse : *abbraccio te per lei*[21]

Ex. 4

**Duettino Susanna-Cherubino *Aprite presto, aprite*
(Acte II, No. 14, Allegro assai)**

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[21] „je t'mbrasse pour elle" (trad. pers.).

Cherubino est effrayé par la réaction du Comte, mais se montre courageux devant la Comtesse, pour éviter de la compromettre. Pour ce faire, il se jette dans le vide. Ici on voit apparaître une autre facette du personnage: le côté chevaleresque *in nuce.*

L'Air "Non so più cosa son, cosa faccio[22]" (Acte I, No. 6, Mi b, C, Allegro vivace) est un monologue-confession sur le frisson nébuleux, sur l'incertitude de l'amour, sur le désir imprécis, indéfini d'amour de … l'amour. La structure du discours musical combine des tempos, des motifs courts, séquentiels, avec des « soupirs » à la fin. La fin des motifs mélodiques qui constituent cet air incluent quasi invariablement l'anticipation et l'attardement.

Ex. 5

Le deuxième thème introduit le chromatisme mélodique. Il garde la même fin « soupir » qui culmine au moment du « désir » - *un desio*, avec la note de change supérieure, au demi-ton. (Ex.6, 7).

"*Solo ai nomi d'amor, di diletto mi si turba, mi s' altera il petto, E a parlare mi sforza d' amore, un desio ch' io non posso spiegar*"

Ex. 6

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[22] « Je ne sais plus qui je suis, ce que je fais..." (trad. pers.)

Ex. 7

Les états émotionnels diffus et contradictoires de l'amour ont été exprimés de manière poétique bien avant, dans un passage précurseur du texte de Chretien de Troyes, auteur des *Romans de la Table Ronde* (1155-1180). La ressemblance avec les mots du personnage Cherubino est surprenante : "[...] De tous les maux, le mien est différent ; il me plaît, je m'en réjouis. Le mal dont je souffre est ce que je désire et ma douleur me paraît saine. Ainsi, je ne comprends pas pourquoi je me pleins, car le mal vient de ma propre volonté *[...] mais je suis tellement libre de désirer cela à tel point que je souffre avec plaisir et je trouve autant de joie dans ma souffrance à tel point que je porte cette maladie avec enchantement."* On parle de l'amour-passion également dans la philosophie/dramaturgie des anciens grecs : l'amour est une frénésie. Certains ont cru qu'il s'agissait d'une espèce de folie… c'est pour cela que les amoureux doivent être pardonnés car ils sont malades (Menandru). Pour Platon – l'amour platonique est un délire divin, une élévation de l'âme, à la fois folie et la raison suprême. Eros signifie le Désir absolu, l'aspiration lumineuse, l'élan religieux. En extrapolant, la servante Berta de *Barbier de Seville de* Rossini émet elle aussi une pensée philosophique: "*Ma che cosa è questo amore che fa tutti delirar? Egli è un male universale, una smania, un pizzicore, un solletico, un tormento".*

La Canzonetta "Voi, che sapete che cosa è l'amor", composée par Cherubino, dédiée à la Comtesse, représente une déclaration d'amour tout aussi explicite qu'elle est dissimulée[23].

Un court moment de *théâtre dans le théâtre*, la mélodie est inspirée d'une chanson française en vogue, "Malborough s'en va-t-en guerre". Au-delà du côté ironique donné par Mozart au personnage de Cherubino en reprenant l'histoire triste du Duc décédé à la guerre, au-delà du côté apparemment banal de la mélodie accompagné par les pizzicati des cordes qui imitent la guitare (Contesa: *Prendi la mia chitarra e l'accompagna!*), ce

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[23] Suzanna: "Regardez, il est rouge comme une bettrave !." (Beaumarchais, Scène 25).

moment où le personnage est soliste exprime une puissante émotion préfigurée d'ailleurs dans ses propres mots du Récitatif qui précède la Canzonetta : "*io sono si tremante...ma se madama vuole...*"[24]

L'Orchestration de cette Canzonette (Acte II, No.11, Si b majeur, 2/4, Andante) contient un élément inédit et unique par rapport à tous les autres moments de soliste de l'opéra *Les noces de Figaro:* on y utilise tout le groupe d'instruments à vent en bois : la flûte, le hautbois, la clarinette (B), le basson, auxquels on rajoute le timbre grave et nostalgique des cornes (Mi b). ces dernières apparaissent comme des courtes percés qui soulignent la sincérité des sentiments de Cherubino.

Ex. 8

La réaction de la Comtesse dans la pièce de Beaumarchais (Scène 25) laisse deviner dans un court monologue l'émotion quasi érotique du personnage de Cherubino : "*Quelle innocence et quel sentiment ! [...] Oh, ruban, mon beau ruban, j'ai failli t'oublier* (il l'enlève du fauteuil et il la serre fortement contre sa poitrine) *Je ne me séparerai pas de toi. Tu me rappelleras l'instant où ce pauvre enfant…"*. Chez Mozart, la réaction de la Comtesse est beaucoup plus discrète, presqu'imperceptible, elle s'immisce dans le dialogue direct avec Cherubino. (voir Ex.3, Récitatif)

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[24] „Je suis tellement ému, mais si madame le souhaite..." (trad. pers.)

Figaro et Susanna consacrent avec beaucoup de franchise une ample description-portrait dont le personnage principal est Cherubino :

Figaro, ironique, amusé, dans l'air célèbre de la fin de l'acte "*Non piu andrai, farfallone amoroso notte e giorno d'íntorno girando..*", fait des références non seulement à sa manière d'être qui changera radicalement une fois que le Comte aura pris sa décision de l'envoyer au *nuovo regimento,* mais également à sa façon de s'habiller, à sa coiffure, à son aspect physique en général : *"[...] Non avrai quei penacchini, non avrai quella chioma, quel aria brillante".*

Susanna – dans l'Air "Venite, inginocchiatevi" admire sa jeunesse, la beauté de son corps, son dégingandement énervant mais charmant, son ainsi que son courage (Acte II, No.12).

Cherubino déclenche constamment des *imbroglios* comique - érotiques.

Dès la première scène il apparaît « embrouillé », ébouriffé, malheureux dans la chambre de Suzanna en lui racontant comment Monsieur le Comte l'avait surpris dans la chambre de Barbarina, la nièce du jardinier. Il sera renvoyé à cause de cela (Récitatif, scène 5, Acte I). Tout de suite après ce récit, le Comte, en racontant lui-même les faits, surprend Cherubino dans la chambre de Suzanna (!). Il y a là un jeu dichotomique entre l'apparence et la réalité. (voir Acte I, Triplet, No.7)

Acte II. Susanna, complice de la Comtesse, l'habille dans des vêtements de femme, mais l'apparition inattendue du Comte déclenche à nouveau une scène de jalousie comique-violente. (Finale No. 15) "*Esci omai, garzon malnato, sciagurato non tardar* !" (Mi bémol majeur, Allegro) Le jeu du quiproquo.

Dans l'Acte III, lors de la célébration du mariage, le Comte, aidé par Antonio, expose à nouveau le petit Cupidon qui est habillé (un double travesti) en paysanne.

Dans l'acte IV, (Finale No. 28), Comte le surprend à nouveau dans une hypostase amoureuse en trains de déclarer son amour pour la Comtesse qui est elle-même habillé dans les vêtements de Suzanna (quiproquo).

Les épithètes de Cherubino:

BASILIO: "***Cherubin d' amore***"...*E quella canzonetta e per voi, per Madama?   Io mi credea che preferir doveste per amante, come fan tutte quante, un signor liberal, prudente e saggio, a un **giovinastro**, a un paggio!"*- des allusions malicieuses par rapport aux qualités d'amoureux de Cherubino (Acte I, scène 7)

LE COMTE: "*restate qui, **picciol serpente***" (Récitatif, Acte I, Scène 7) [...] *tosto andate e scacciate **il sedutor** , parta **il damerino*** (Acte I, Triplet no. 7) *"[...] Esci omai , **garzon malnato, sciagurato...**"* (Acte II, Finale No. 15)

LA COMTESSE: "*Bravo, che bella voce* (Récitatif, Acte II, Scène 3) "***arditelo, sfacciatelo, temerario"*** (Susanna, Comte) (Finale 28)

FIGARO: ***picciolo Cherubino*** (Récitatif, Scène 8); ***farfallone amoroso*** *(papillon amoureux), delle belle turbando il riposo,* ***non piu avrai questi bei pennachini****, quel cappelo,* ***quel aria brillante*** (acte I, Scène 8, Aria Figaro, No.9, Do majeur, C, Vivace)

SUSANNA: "***povero Cherubin, siete voi pazzo!***" (Récitatif, acte I, scène 5); "*Presto a noi,* ***bel soldato****" (*Acte II, Scène 3) *;* "*Mirate* ***il bricconcello****, mirate* ***quanto e bello****, che furba guardatura, che vezzo, che figura "(*Air No. 12) Récitatif: *"Ha due braccio di rossor sulla faccia [...] Cospetto!* ***ha il braccio piu candido del mio****...q**ualche ragazza".* Sa conclusion: ***Se l' amano le femmine, han certo il lor perché***[25].

BARBARINA: "*Andiam,* ***bel paggio*** *...le piu belle ragazze del castello, di tutte sarai tu certo* ***il più bello***"(Récitatif, Acte III, Scène 7)

ANTONIO, le jardinier se méfie de Cherubino même s'il ne sait pas vraiment de qui il s'agit. (Acte II, Finale 15)

Personnage avant-coureur en termes de typologie comportementale de Don Giovanni, c'est l'opinion de Kierkegaard (voir Récitatif, Scène 5 *Leggila a ogni donna del palazzo*), Cherubino pourrait devenir tout aussi bien, comme l'explique Hoquard[26] un Tamino également, un jeune qui assume les responsabilités de l'âge mature, et qui lutte pour son amour. D'ailleurs, Beaumarchais a poursuivi l'histoire de Cherubino dans la dernière pièce de théâtre *La mère coupable* ou *L'autre Tartuffe.* L'action se passe 20 après les *Noces de Figaro.* Cherubino et la Comtesse ont un enfant – Léon. Cherubino apprend d'une lettre envoyé par la Comtesse qu'elle considère leur relation comme étant une erreur, il se laisse mourir à la guerre.

Darius Milhaud a composé un opéra en trois actes inspirée par ce sujet (Genève, 1966). De la même manière, *L'amour coupable* de Thierry Pecou (Rouen, 2010) s'inspire du même sujet.

On pourrait mentionner également une autre œuvre qui a un lien avec Cherubino et, bien sûr, avec le personnage générique du Page, à savoir Cherubin *ou Le Page de Napoleon*, comédie-vaudeville de Charles Desnoyers/Adrien Pain, 1835, Paris ainsi que *La Corbeille d' oranges ou le Page de Schönbrunn,* comédie en un seul acte de Merle / Brazier (sans prénom), 1812, Paris.

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[25] « Si les femmes l'aiment, elles savent sans doute pourquoi »
[26] Hoquard, J.V., *La pensée de Mozart*, Paris, Seuil, 1958, apud Georges Durand, *Arts et archétypes*, Edition Méridiens, Bucarest, 2003.

Notre démarche analytique avait pour but de sortir de l'obscurité un modèle lumineux – on comprend bien la métaphore, celle du personnage générique du Page – souvent injustement ignoré et minimisé tant au plan de l'analyse d'ordre strictement théorique qu'au plan interprétatif.

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http://www.dex.ro/text/curte+domneasca

http://www.larousshttp://archive.wikiwix.com/cache/?url=http%3A%2F% www.memodoc.fr%2Farticles-num-52.htmle.fr/encyclopedie/musdico/Kierkegaard Histoire de la literature francaise

http://www.la-litterature.com/dsp/dsp_display.asp?NomPage=1_ma_010b_Courtois ied/168601

http://www.treccani.it/enciclopedia/paggio_(Enciclopedia-Italiana)

PROFESSIONAL RECORDING OF SPEECH SOUND
IN LOW-BUDGET FILMMAKING[1]

AARON FAZAKAS[2]

SUMMARY. The size of a film's budget undeniably defines a significant part of the decisions involved in the planning and making of an audiovisual work. Thus, the film's story, its genre, the size of the crew, the selection of the artistic team etc. must all be adjusted (often involving numerous artistic compromises) to the project's financial possibilities. And yet a competitive film must have excellent sound and visual quality irrespective of its budget. Thus, it is NOT possible to economize on the quality of the basic technical equipment. As long as a film producer does not succeed in squaring the circle, he/she cannot expect of the production's sound crew to make an impeccable film sound recording with modest and cheaply rented audio equipment. In case of a low-budget film: – the location audio operator (who mixes and booms) or the two-person sound crew (sound engineer + boom operator) must pay special attention to preparing for shooting. The choice and use of the audio equipment used on the film set must be made based on the careful reading of the script, the study of the chosen locations (focusing on the acoustic conditions), and on the thorough knowledge of the director's and cinematographer's concept; – good quality sound recording on the filming locations can (and will) greatly reduce post-production costs. The present study aims to offer adequate theoretical knowledge and easy to apply practical ideas/solutions with respect to professional voice recording in case of low-budget film productions.

Keywords: low-budget film, digital sound recording, professional speech recording.

Introduction

Nowadays, with the widespread use of digital technology one can already in his/her childhood come into contact with numerous devices (e.g. smartphone, digital camera etc.) that due to their ease of use and availability

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offer the possibility to accomplish smaller-scale audiovisual projects. Due to the numerous film festivals that encourage the production of short and/or very short (max. 3 minute-long) films (e.g. the *Très Court* International Film Festival[3]) more and more people are drawn (beside short home videos that aim to record family memories) to transposing their artitstic ideas into audiovisual language.

Beyond the aspects of content however, a competitive film must have excellent sound and visual quality.

A significant part of DSLR cameras and/or mobile phones have video recording function, but what good is a high definition (HD) or maximum resolution (Full HD) picture quality if the built-in microphones and sound recording options do not provide adequate sound quality?

In such cases *single system recording* (sound recording with a external microphone that can be mounted on the camera) can offer partial solution, and professional solution is granted by *double system recording* (sound recording with an equipment totally independent of the camera).

Speech sound

Similarly to other sound phenomena, speech sound in its physical sense is a mechanical vibration that propagates in the form of sound waves. Its occurrence requires a vibrating body (sound source), source of energy, and an elastic medium for its propagation.

When speech occurres, the exhaled airflow provides the source of energy, which forces the sound source (in this case the human vocal cords) to propagate mechanical vibrations, which are then carried by air (as the elastic medium) to our auditory organs. These vibrations are then quickly transmitted to our brain through neural pathways where they are perceived as speech.

Fig. 1

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[3] *http://www.trescourt.com*
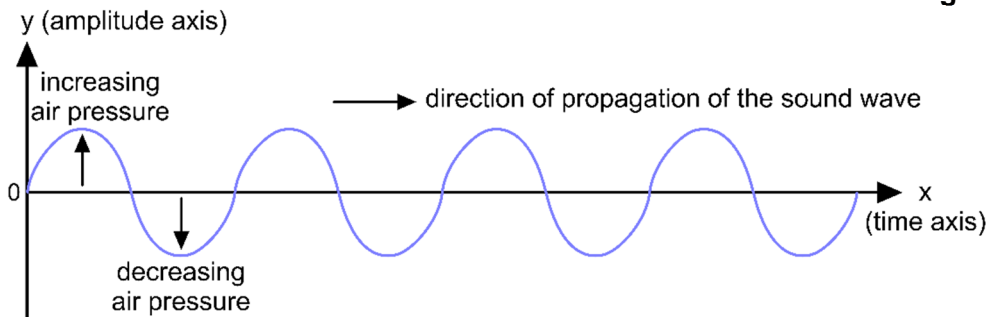
As a consequence of air pressure disturbance caused by the sound source air molecules are displaced from their resting state (point 0) and force surrounding particles to travel, too. Thus, they ensure the wave-like motion of the mechanical vibration (sound phenomenon).

In our everyday life sound waves are generally transmitted through air to our sensory organs. In this medium, in case of normal humidity and at a temperature of +15°C the speed of sound is c^4_{sound}=340 m/s (in solid mediums and in liquids the speed of sound waves is much higher).

Altough this speed is much slower than the speed of light (c_{light}=299.792,458 km/s), it is still enough to enjoy talkies (visual and acoustic information projected at the same time from a single media) in a perfect sound-image harmony.

Digital sound recording

While in case of analogue recording sound waves are recorded in a continuous manner both in time and in their amplitude (Fig. 2), the digital sound recording technique samples the continuous analogue signal at given time intervals (sampling, see Fig.3), and after quantization defines the amplitude value of the recorded samples (Fig.4) in binary digits (using 0 and 1). This recording can then be stored as a digital audio file in an uncompressed audio format (*wav*) or rarely when justified in a compressed audio format (e.g. *flac*, *mp3*).

Fig. 2 - 4

Fig. 2   **Fig. 3**   **Fig. 4**
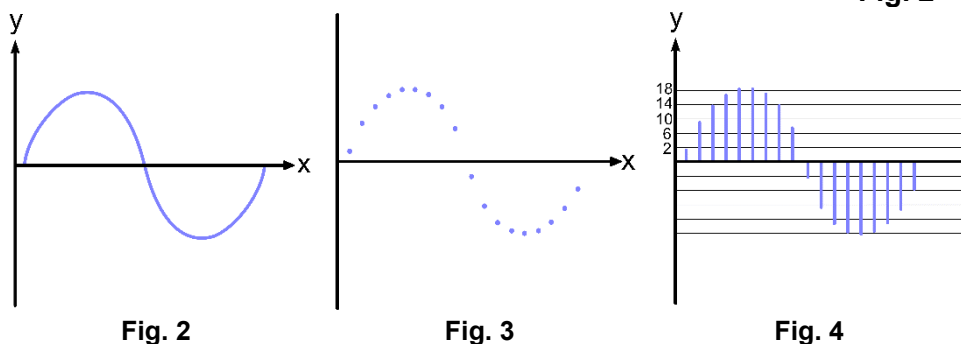
The more frequent sampling (sampling frequency) is and the greater the number of differentiable amplitude values (quantized length), the better the quality of the recording is. However, with this the size of the sound recording increases drastically.

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[4] The speed of sound is symbolized with **c** (the initial letter of the Latin *celeritas* = speed) and is measured in meter/second.

"The samples obtained by sampling are the momentary values of the analogue signal. Since the sampled signal's amplitude may take any value, the magnitude of the impulses can show an infinite variety. Representing such patterns in numbers can be difficult, because this could only be done with numbers of infinite length (see Fig. 5). Thus, in order to represent these patterns they must be rounded to a finite number of digits.

This rounding process is called quantization (Fig. 6), and as a consequence, the samples' continuous amplitude becomes discreet[5] (Fig. 7-8), due to the fact that close values become equal after quantization)[6]".

Fig. 5 - 8

Fig. 5 **Fig. 6** **Fig. 7**
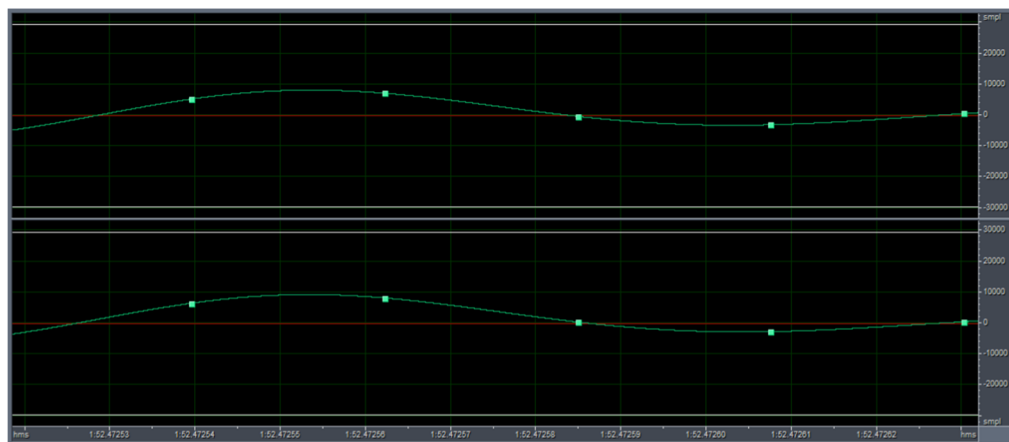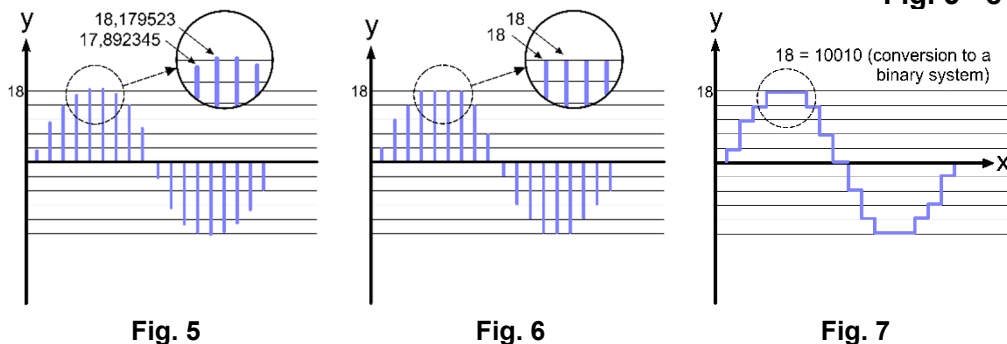
Fig. 8

"Telecommunications theoretical studies showed already in the thirties that in order to represent continuous-time signals of finite bandwidth, it is enough to sample the analogue signal at given time intervals. The sampling

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[5] Belonging to a given point, and not continuous.

[6] Péter Jákó, *Digitális hangtechnika [Digital Audio Technology],* ISBN 9630944006, Kossuth Publishing House, Budapest, 2002, p.31-32.

theorem states that the sampling rate must be greater than twice the highest frequency component in the sampled signal.

In practice, for example, for a signal of 15 kHz bandwidth a sampling rate greater than 30 kHz is required, or vice-versa: with a 48 kHz bandwidth we can sample an analogue signal with a bandwidth slightly smaller than 24 kHz. It is important to note that in case of compliance with the sampling theorem sampling does not introduce any distortion to the signal, since due to finite bandwidth, audio signals can change only in one specific way between to moments in time. Thus, if the signal can change only in one specific way, then it is enough to measure the amplitude of the signal at two time intervals, needless to store the intermediate time events.[7]"

Since it offers lossless recording of the audio signal, the most common and recommended (also by the Hungarian Audio Engineering Society) film sound format is **Broadcast WAVE file, 48 kHz, 16 or 24 bit**s.

Fig. 9 - 10
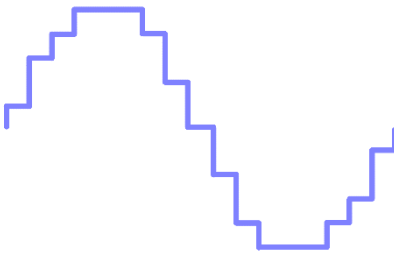
Fig. 9
In case of 48kHz sampling rate, samples are taken 48,000 times in 1 second from the analogue signal, and with 16-Bit quantization a maximum of 216 = 65,536 different (predetermined) amplitude values can be recorded, which can then be stored in an uncompressed wave (.*wav*) sound format.
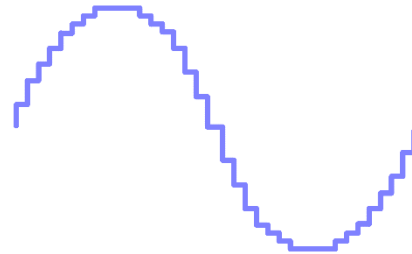
Fig. 10
However, in case of 24-Bit quantization 224=16.777.216 different amplitude values can be recorded, which means an exactly 256-times greater precission in comparison with 16-Bit quantization.

Thus, it is highly recommended to use 24-Bit quantization in all cases.

The great advantage of digital technology lies NOT so much in the improvement of the quality of the recording, but in the possibility of perfect reproducibility and quality preservation. While in the case of analogue technology,

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[7] Idem, p. 26-27.

any kind of sound recording inevitably entailed quality deterioration (not having two copies of the same quality), all cloning in the digital era results in sound quality identical with the master copy.

Ideal Conditions for Speech Sound Recording

IDEAL speech sound recording			
	– ideal conditions		
		– autonomous workflow	
		– ideal sound field	
			– unique sound source
		– ideal sound source (actor)	
			– native aptitudes
			– talent
			– qualifications
		– professional sound engineer	
			– acoustic signal chain planning
			– sound system operation
			– ensuring ideal recording conditions
			– immediate error detection
			– excellent interpersonal skills
			– outstanding communication skills
		– ideal equipment	
			– state-of-the-art technology
		– ideal location	
			– soundproof studio
			– control room
	– luck		

The conditions enlisted in the table above as a whole, create ideal conditions for (speech) sound recording.

However, on an outdoor filming location of a low-budget film none of these conditions is ensured. Thus, high quality speech sound (mostly dialogues) recording can often pose a serious challenge also to a location audio operator/sound crew with great professional skills and experience.

The objectives of professional sound recording
(on in- and outdoor locations)

Contrary to a soundproof studio, which is considered to be an ideal filming location, all outdoor locations have their own characteristic ambient sound. Ambient sound is made up of the sound effects that occur spontaneously around the actor.

An existential space represented only visually would have an unnatural, dead and empty effect. Thus, the artistic representation of the film's visual perspectives can be rendered authentic only with carefully added ambient sounds (birds chirping, city noise of different intensity, background noise in a bar etc.), at the same time ensuring the continuity of the scenes cut up by visual montage. In a given space the camera can jump to and fro because the audible ambient sounds are able to maintain a sense of continuity and unity in the viewer.

In our everyday lives only moments that capture stillness do not have an acoustic equivalent, thus the primary role of foleys in talkies is to emphasize movement. The foleys that are audible in the film's sound (e.g. footsteps, bouncing balls, the sound of a door closing etc.) render sound phenomena that ensue everyday life and motion, and function on the principle of being in total synchronicity with the picture.

Nevertheless, during the recording of location sound, for the sound recordist the most important will be the speaking actor's voice from among the different sound phenomena present on the location (= primary sound), since it has the key role in the unfolding and/or understanding of the film's plot.

All other sounds audible in the sound field simultaneously with the primary sound (speech sound), may be interpreted as noise for a shorter or longer time period in case they disturb in any way the understanding of the primary sound.

Thus, it is important to make a clear distinction between noise and foleys. „Noise entails disturbing someone psychologically: disturbing one's attention with sound", said Ferenc Lohr in his book entitled *A filmhang esztétikája*[8].

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[8] Lohr Ferenc, *A filmhang esztétikája [The Aesthetics of Film Sound]*, Magyar Filmtudományi Intézet és Filmarchívum Publishing House, Budapest, 1966, p.73.

Consequently, the objectives of the location audio operator/sound crew responsible for location sound recording can be summed up as follows:

– recording of distortion- and noise free dialogues with strong dynamics;

– the dynamic limitation or total elimination if possible of the sound phenomena (ambient sounds and foleys) that occur simultaneously with the recorded speech sound;

– in order to maintain the illusion of the events unfolding in the film the sound recording equipment shall at all times remain unseen (neither the microphone nor the boompole is allowed to cast a shadow over the pictures as unwanted "extras"!).

"Beyond sound recording, the following are also among the tasks of the sound recordist:

– elaborating the location sound report,

– monitoring the correct use of the clapperboard,

– recording the scene's sounds and making the ambience sound recordings,

– monitoring the correctness and editability of the recorded dialogues,

– taking into account and asserting the artistic considerations agreed on with the director,

– eliminating the disturbing noise sources jointly with with the crew's other concerned members,

– informing the director and the production manager about the possible mistakes in sound recording etc.

Beyond these the continuous communication between the different departments, the appreciation of the sound recordings, technical discussions with the editing studio etc. are also needed during shooting.

Failing to complete these tasks, the production can be kept under control neither professionally nor from the aspect of its budget"[9].

The structure of the acoustic signal chain

In order to create an autonomous sound recording process at least the following equipment is needed: a microphone (1), a digital sound recorder (2) and a cable that connects the two (3). The chain (see Fig. 11) made up of these three (excellent quality) components will ensure the perception, transformation, transmission, pre-mixing and recording of the acoustic signal occurring in the sound field.

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[9] Balázs Gábor és Zányi Tamás, *A filmhang készítés technológiája, I. rész [The Technology of Film Sound Production, part I.],* 2007.

Fig. 11
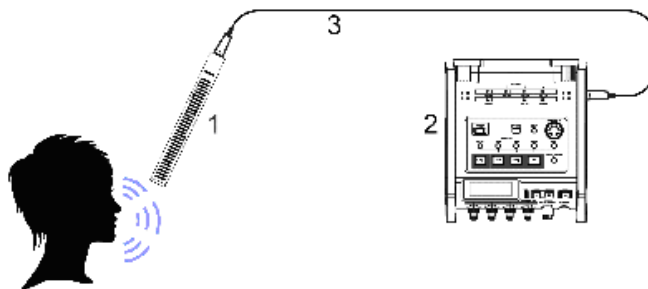
In addition, one must be familiar with the role and professional use of the numerous accessories (*shock mount, boompole, blimp, deadcat* etc.) developed to overcome the specific technical and/or aesthetic difficulties that can occur during outdoor and indoor sound recording during shooting.

1. The microphone

It is the microphone that registers and transduces the acoustic signal emitted by the sound source and transmitted by air (vibration) into electric signal.

A microphone is an analogue device, thus it always perceives and releases (after converting it into electric signal) the sound waves occurring in the sound field in a continuous manner both in time and in amplitude.

Numerous serious specialist books[10] deal with the classification of the different types of microphones based on their functions. Thus, we only propose to briefly present those features that are vitally important in choosing correctly the most suitable microphone type for making location sound recordings.

1.1. Dynamic and condenser microphones

Irrespective of the functioning principle, it is the membrane installed in all microphones that plays a key role in making the acoustic-electric signal transduction. However, its mass, elasticity and material can vary depending on the microphone type and quality.

The best dynamic microphones are characterised by simple structure, reliability, durability and good sound quality. They can be very well used for the sound reinforcement of human voice (singing and speech)[11] and instrumental music[12] at different live events.

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[10] Ray A. Rayburn, *Eargle's the Microphone Book: From Mono to Stereo to Surround - A Guide to Microphone Design and Application*, ISBN: 978-0-240-82075-0, Focal Press, 2012.
   G. Boré - S. Peus, *Microphones - Methods of Operation and Type Examples*, Berlin, 1999.
[11] E.g. the *Shure SM58* vocal microphone
[12] E.g. the *Shure SM57* instrument microphone

The mass of a condenser microphone's membrane "is only 1 mg, which is approximately 50 times lighter than that of a dynamic microphone. And this is the main cause of tonal differences. Condenser microphones more subtly transmit sound structures. Their upper frequency limit is between 20kHz-60kHz depending on the model"[13].

Electricity is needed to operate a condenser microphone. There are two ways to ensure the needed 48V voltage:

- by transmitting it from the digital recorder to the microphone through the microphone's cable;

- AA batteries can be introduced in certain types of microphones that can ensure the voltage needed for operation.

From the point of view of sound quality condense microphones supersede dynamic microphones, however, they need electricity and are much more vulnerable to environmental impact (changes in temperature, humidity etc.) and shock, and consequently, they perform best in studio technology.

1.2. Microphone pick-up patterns

From among the different sound sources on the filming location our primary objective is the good quality recording of dialogues. For this it is important to be able to separate (to the greatest extent possible) the primary sound that is in the centre of our focus from all other sounds and noises present in the sound field and coming from secondary sound sources.
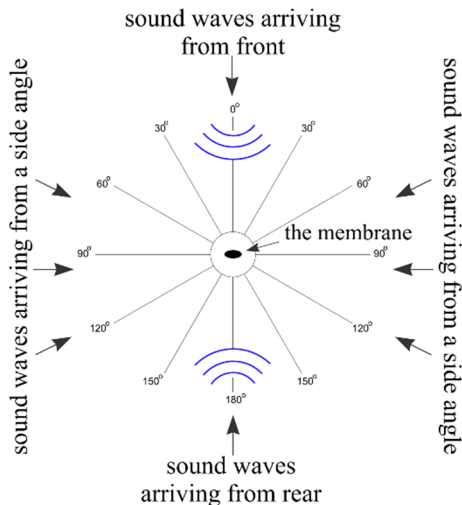
Fig. 12

It is possible to exactly determine the direction and intensity of a sound wave that reaches the membrane of a microphone placed in a given space. The size of the lateral angle correlates with the exactly front pickup (=0°), while the exactly rear pickup corresponds to 180°.

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[13] P. Arasin, *A Sennheiser hangakadémia vezeték nélküli rendszerek kézikönyve [The Sennheiser Sound Academy Wireless Handbook]*, ISBN 987-963-08-6495-4, 2013, p.12.

The membrane of an omnidirectional microphone (Fig.13) is equally sensitive to sound waves arriving from all directions.

Fig. 13

| Omnidirectional | Cardioid | Hypercardioid | Shotgun |
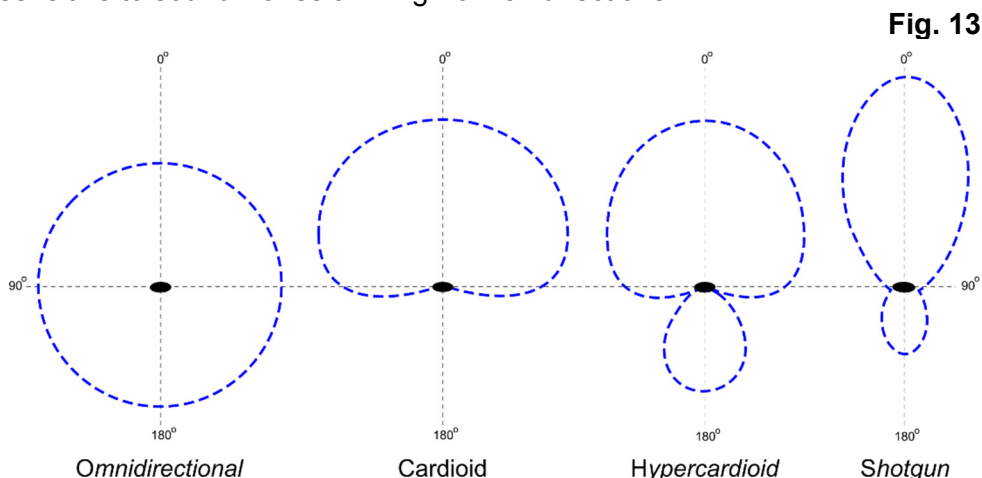
However, it is possible to reduce the membrane's lateral and back pickup. The polar patterns of a given microphone regulate exactly these parameters.

Accordingly, a cardioid unidirectional microphone has no rear pickup, and is sensitive only to sounds arriving from a side angle of max. 90° (namely from the region falling between our two widely streched arms).

A hyper-cardioid microphone has a smaller lobe of side sensitivity, however, at 180° it has a bi-directional pickup pattern.

Due to its high directionality (Fig.13), realistic sounding, durability and good resistance to weather conditions (can be exposed to temperatures varying between -10° C and +70° C) the shotgun condenser microphone is the most suitable type of microphone for in- and outdoor dialogue sound recording.

With a shotgun microphone it is possible to target our sound source even from a greater distance (several meters) due to its characteristic that an interference tube cancels the sound waves arriving from the sides.

Fig. 14

The Sennheiser MKH 416 P48 shotgun microphone.

Fig. 15

dB V
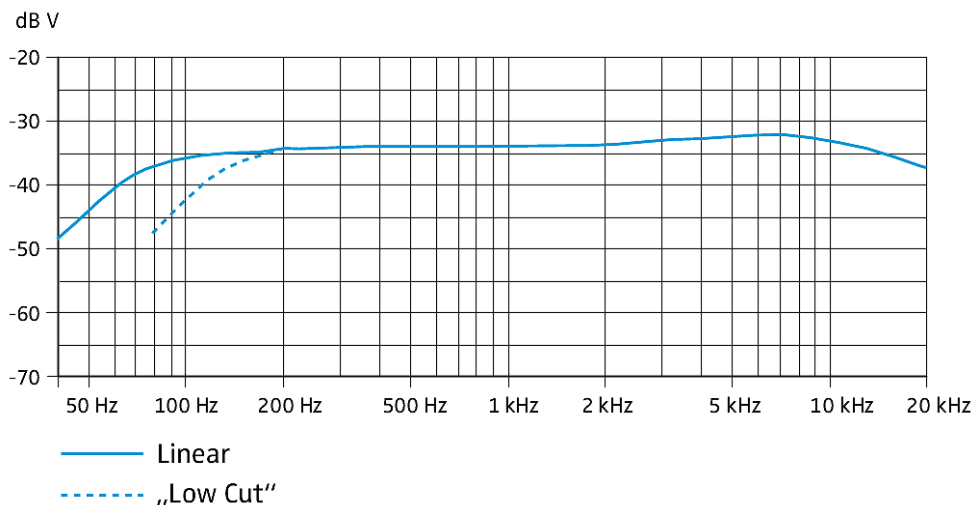
The excellent frequency transmission of the Sennheiser MKH416 shotgun microphone can be seen here. During speech recording unwanted lower frequency noises (e.g. wind noise) can be eliminated by activating the Low Cut option.

„Speech is made up of compound sounds. The domain of fundamental frequency is approximately between 80 Hz and 1 kHz[14] . With harmonics human speech can reach even 8 kHz, however, the components above 4 kHz being very weak. The information is carried by the 800 and 3500 Hz bandwidth. Components that fall below 800 Hz or are above 3500 Hz primarily contribute to the natural sounding of speech, but play a lesser role in information transfer"[15].

1.3. Shotgun microphone types

As a rule, the technical devices recording the visual and acoustic content during shooting must remain invisible. Although viewers know perfectly well that what they see during projection (in the majority of cases) is fiction resulting from a creative process, still the plot's credibility would suffer if at any moment one could detect a microphone, a boompole, a camera or a cameraman, or even their shadow.

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[14] 1000 Hz = 1 kHz
[15] *http://www.kislexikon.hu/beszed.html#ixzz40dD2ipnX*

Such mistakes are simply cut during visual montage. Still it has happened not only once that in the official version of big budget films frames where sound or image technical devices were visible were simply not cut out.

Consequently, dialogue recording during shooting must be accomplished from a safe distance. However, the safe distance of the microphone from the sound source that is to be recorded changes constantly depending on the shots chosen (for each scene) by the director and the cinematographer.

While in a soundproof studio the microphone is usually placed at a distance of 12-18 cm from the sound source in order to accomplish a perfect recording, on outdoor locations boom operators often have to succeed in making (good quality) speech recording from a distance of even several meters.

Thus, besides the issue of side sensitivity (how much is sensed by the microphone from a given space) the different types of shotgun microphones (short, mid-range and long) have to offer solutions also for recording from a certain distance, which not only influences the intensity of the emitted vibration, but also the quality of the sound phenomenon that is to be recorded.

"When you are closer to the minimum range the dialogue should sound warm, have more bottom end, and sound like the person is close to you. When you boom closer to the mic's maximum range, the dialogue should be thinner, have more mid frequencies, and sound like someone is a few feet away.

You can maintain cohesive sound perspective with the picture by booming closer to the microphone's minimum range for tight shots, and closer to its maximum range for medium to wide shots"[16].

Consequently, it is recommended to know the minimum-maximum range and the lobe of side sensitivity (L) of all three types of shotgun microphones (see Fig. 16).

Short shotgun microphones[17] have a range of 15-60 cm, and their lobe of side sensitivity is 70º (in this case the picked up ambient noise being the greatest).

The range of a mid-range shotgun microphone[18] increases (50-120 cm), and its lobe of side sensitivity decreases to 50º.

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[16] D. Miles, *Location Audio Simplified – Capturing your Audio ... and Your Audience*, ISBN: 978-1-138-01877-8, Focal Press, New Work, 2015, p.96.

[17] E.g. *Sennheiser MKH 416 P48*, *Sennheiser MKH 50*, *DPA 4017B*, *Sennheiser ME66*, *Audio-Technica AT897*, *Shure VP89S*, *Rode NTG2* etc.

[18] E.g. Sennheiser MKH 60, Neumann KMR81i, Sennheiser ME66, Shure VP89M, Rode NTG3 etc.

Evidently, a long shotgun microphone has the biggest range (120–300 cm), but its lobe of side sensitivity is only 30°. This makes it very difficult to be used from a long distance due to the fact that everything emitted by the sound source must be followed very closely, otherwise the the characteristics of speech suffer sensible distortions. Consequently, the use of long shotgun microphones is recommended only for the dialogue recording of very static scenes.

Fig. 16

SHORT
shotgun microphone

MEDIUM
shotgun microphone

LONG
shotgun microphone
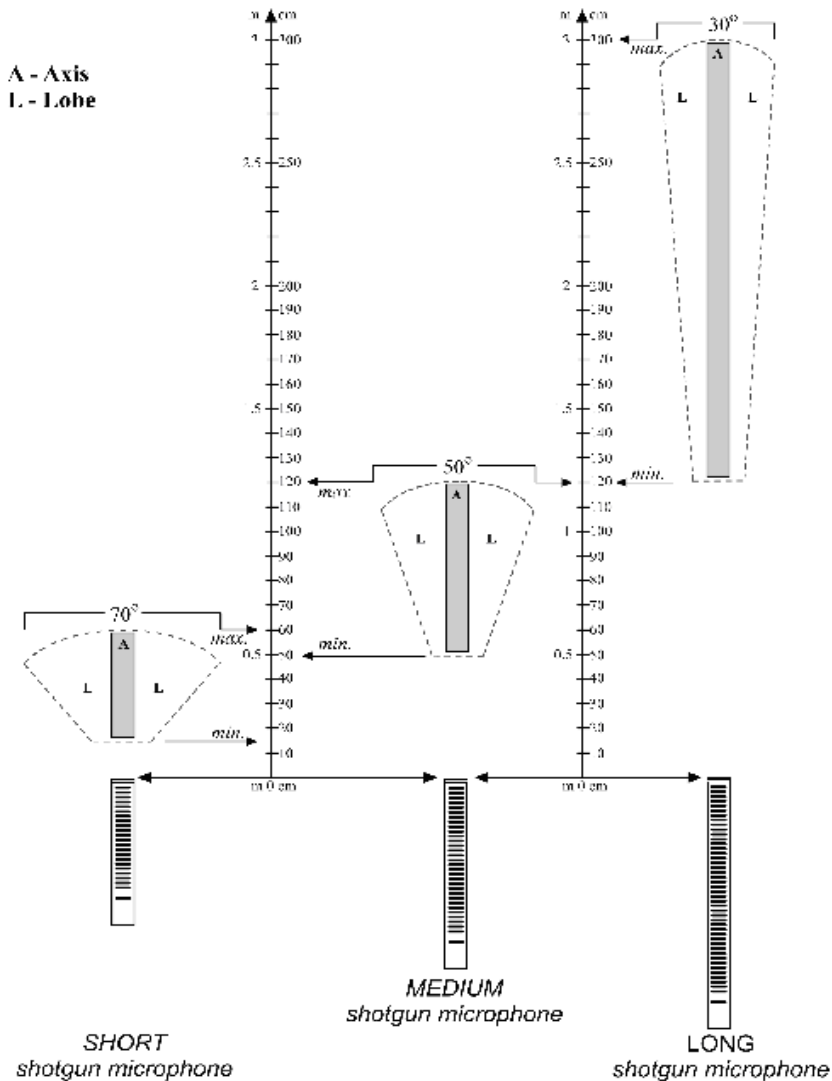
„Here are a few situations that can change the range of any shotgun microphone:

– When recording outdoors, the microphone's maximum range can increase significantly depending on the amount of ambience. In a quiet outdoor location like an open field, where there are very few reflections (echo, reverb), a short hyper-cardioid mic can sound quite tight when booming as far away as three feet.

– When recording indoors, it's critical to stay within the mic's maximum range. How „live" a room is (a live room has a lot of sound reflections) can easily cut the maximum range of any mic in half. Be very aware of reverb and echo on your recordings – for most dialogue recording they are no good.

– Never jam the mic's range when trying to get more volume from a quiet talker. By jamming the mic's range (that is, booming closer than the mic's minimum range), the voice can enter the cancellation ports as well as the pick-up pattern of the mic. This can cause all kinds of weird phasing. I've heard some pretty funky sound when the boom operator jams the mic's minimum range"[19].

1.4. The correct position of a shotgun microphone

Fig. 17 – 18

During recording one must literraly aim at the selected sound source with the shotgun microphone. However, in order to continuously maintain the good quality of the recording, one must know exactly how a particular aiming direction influences the quality of the final recording.

Within the microphones range its axis (**A**) must be clearly delimited from its lobe (**L**).

Sound waves picked up from the direction of the axis have a more natural and stronger sound signal quality than those arriving from the lobe. In turn the sensitivity of the axis (marked with grey) is much narrower (see Fig. 17) than the side sensitivity of the lobe.

If we aim the shotgun microphone directly at the around the mouth region of the speaker whose speech we want to record (Fig. 17) that is called **on-axis recording**.

A - Axis
L - Lobe

Fig. 17

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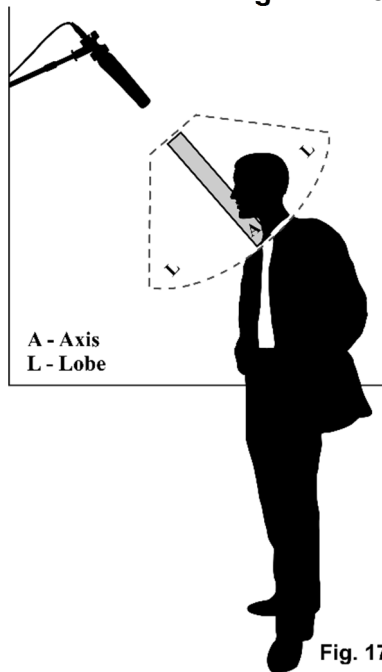
[19] Idem, p. 97.
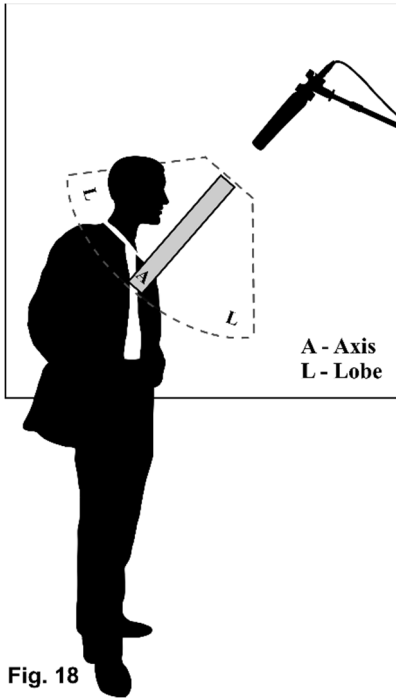
If we aim the shotgun microphone at the speakers sternum (Fig. 18), then we use the **lobe recording** technique.

Both techniques have their advantages and disadvantages.

The on-axis aiming technique will result in a better quality recording, however, it makes it almost impossible for the boom operator to accurately follow the actor's each move in real time and hold the microphone within the narrow range of its axis. Thus, this technique should be used only during the dialogue recording of very static scenes or those that are very well known to the boom operator.

The bigger pickup angle of the lobe increases sensibly the sound source's freedom of motion without registering any change in the microphone's sensitivity, thus covering well the possible errors occurring during boom operation, so in most cases the lobe side aiming is the recommended technique (on the principle of not that excellent but constant sound quality).

A - Axis
L - Lobe

Fig. 18

According to Dean Miles location audio operator, this technique "provides increased richness to the lower frequencies of the talent's voice. These low frequencies resonate off their chest, resulting in a warmer, richer sound. By slightly moving the axis off the talent's chest you can change the sound perspective from warm and close (perfect for a close-up), to thinner and further away (perfect for a medium shot)"[20].

Since the characteristics and quality of the recordable speech are sensibly different in the case of the two techniques, it is advised to avoid mixing the two.

1.5. Recording a dialogue with two interlocutors

When recording the sound of a scene with two characters besides paying attention to the right aiming technique, one must follow also the (often) rapid changeovers, which considerably increases the difficulty level of the task (in comparison to the recording of a single sound source, as presented above).

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[20] Ibidem, p.101
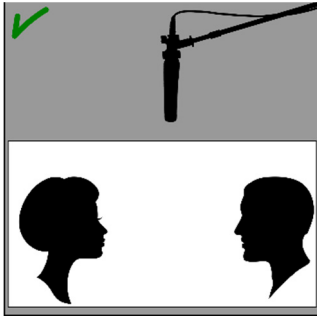
Fig. 19

1.5.1. Initial microphone placement
(before starting shooting)

Before starting the recording of a dialogue with two interlocutors the shotgun microphone must be placed between the two speakers relatively to the middle.

Fig. 20
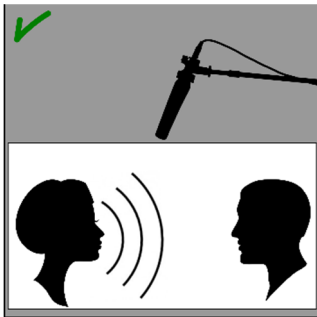
1.5.2. Microphone placement during recording
The boom operator must watch closely and anticipate the events unfolding on the location. S/he must know exactly all the details of the recordable scene including its course in time. Furthermore, s/he must know when each of the two characters take their turn to speak in order to be able to aim the microphone at the speaker a few seconds beforehand.

1.5.1.3. Microphone placement errors
The following are considered to be microphone placement errors (that are immediately audible on the recording):

Fig. 21 – 23
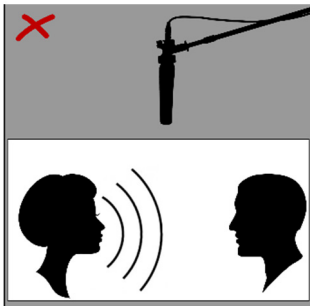
Fig. 21
– in the moment the shooting starts the boom operator is still holding the microphone in the initial placement position;
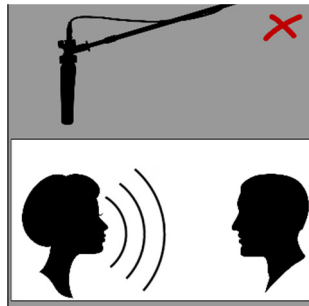
Fig. 22
– the boom operator does not follow closely and immediately the speaking actor's movement and consequently the microphone is off-axis;
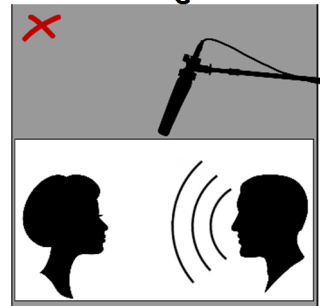
Fig. 23
– the boom operator does not move the microphone fast enough to the other character when they take their turn, and thus, their first words are recorded off-axis.

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These mistakes can be successfully eliminated (in the majority of cases) if the boom operator:

– knows the script;

– is present at the reherasals that precede the shooting;

– has a good sense of rhythm;

– shows continuous vigilance and determination throughout the entire shooting.

1.6. The sound recording of films with unknown dramaturgy or scenes with more than two characters

In case of sound recording of a documentary film it is not possible to prepare beforehand, since there is no rehearsing on the filming location. The characters who play themselves do not follow closely the script, but rather they act their own lives (with minimal directorial interference). Moreover, it is not possible to record the scenes twice, due to the fact that a certain human reaction cannot be genuinely reenacted by an amateur character. Consequently, more than one boom operator is needed in such situations.

In the case of such acoustically uncertain or overloaded scenes the safe solution is to operate more than one shotgun microphone (which evidently means more than one boom operator), and/or have invisible lavalier microphones for each character.

1.7. The placement of the shotgun microphone outside the film frame

Before the shooting of every scene, after the cinematographic preparations (lighting, plane setting etc.), the boom operator should also find the ideal microphone position for the scene.

There are two principles to be followed:

– to be as close as possible to the recordable sound source;

– to keep the sight of the microphone, as well as the shadow cast by it outside of the shot at all times.

To adjust and constantly maintain the microphone at the correct height, the following steps are necessary:

Fig. 24 - 27
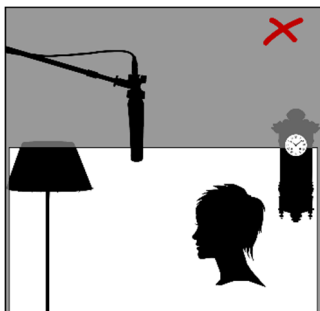
Fig. 24
- the microphone is slowly lowered along the vertical axis until the cameraman signals that it "appears in the shot";
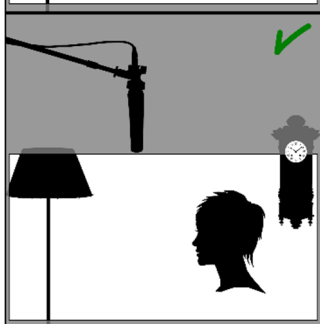
Fig. 25
- following this, the microphone is slowly lifted along the vertical axis until confirmed by colleagues that it does not disturb the visual sphere of the film anymore;
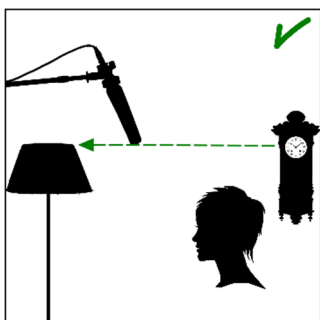
Fig. 26
– after finding the right microphone height for the plane of the scene, one should also be able to continually maintain this vertical position. To achieve this, it is recommended for the boom operator to find a stable object in their surroundings for support.
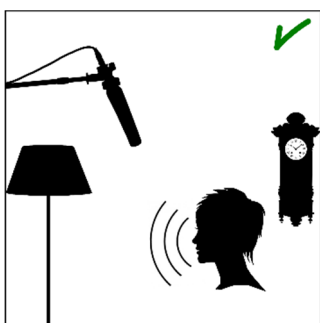
Fig. 27
For instance, if we set the microphone in figure 26 to a height where its lower end is positioned at the height of the lamp shade in the given space (in this case, a room), then its unwanted sight will not be a problem during shooting (Fig. 27), where such an appearance would make the audiovisual material unusable.

To avoid the microphone's shadow appearing in the image plane, it is recommended to identify the strongest light source on the outdoor or indoor location (which, in the case of outdoor spaces, is usually the sun), and the direction of its light.

The boom operator should relate this to the axis of the cameraman, and stand on the opposite side.

1.8. Holding the boompole correctly

The shotgun microphone is used attached to a rod called the boompole to increase its (horizontal and perpendicular) "reach". In this way we are able to invisibly approach the actor who is about to speak at a certain distance from us.

Expertly aiming at a constantly moving sound source and following it with a shotgun microphone on a boompole of several meters requires serious expertise, precise motor skills and practical experience.

At the same time, the boom operator trying to record the original film sound should also be in a good physical shape, since s/he is required to hold the boompole with outstretched arms above the speaking actors, fighting the force of gravity.

And what is perhaps the most difficult, the boom operator should move (quite frequently) in order to avoid muscle cramps without making the microphone at the end of the pole sway.

In the following figures we will present the boompole holding positions that proved most effective in filming. The posture of the boom operator should be as comfortable as possible, the muscles kept relaxed and flexible and any tension of immobility that appears in the form of pain should be dissolved immediately (with a small movement).

Fig. 28 - 30
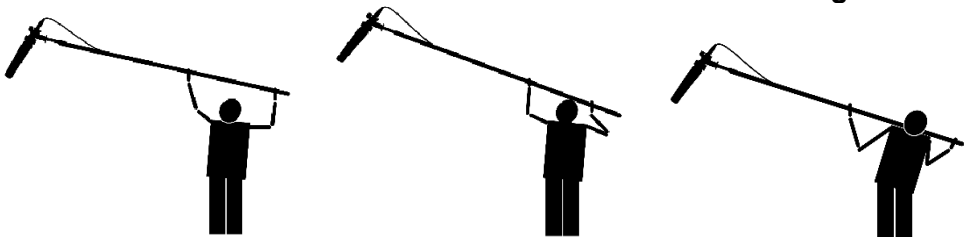
| Fig. 28 | Fig. 29 | Fig. 30 |

Fig. 28 shows the basic position of holding the boompole with outstretched arms. By stretching the hands forwards or back, it is possible to follow an actor's minor (within a range of 1-1.5 m^2) movement. Due to the difficulty of this posture, it is only recommended for recording short and dynamic scenes.

If the sound crew is made up of two people and the sound engineer is monitoring the recording through earphones, the boom operator may, in case of fatigue, rest the pole on their own head for a few seconds (Fig. 29) without causing the initial height of the microphone to drop.

Although it is easier and more painless to hold the boompole supported on the shoulders, this kind of operation comes with a certain loss of height (Fig 30). It is adequate to follow the more extensive (within several square metres) motion of an actor only to a certain degree (due to the lack of precision in aiming).

The position shown in figure 31 (and Fig. 46) is ideal for recording mid-height, static speech sound with a longer time span (such as in the case of a sitting interviewee). Hand no. **1** (left or right) is positioned on the body, so the body will take on the weight of the hand-held equipment, similarly to a lever mechanism. The boompole should be held between the thumb and index finger, while hand no. **2** lightly props the end of the pole. We can ensure the alternate relief of each hand through taking the following simple steps:

– the boompole is grabbed firmly with the fingers of hand no. **1**., in this way hand no. **2** can temporarily let go of the pole;

– the elbow of hand no. **2** is placed on the end of the pole, reclining the whole surface of the arm on it and lastly, grabbing it with the fingers as well;

– in this moment, hand no. **1** can be completely taken off the pole and be rested for 20-30 seconds, even be shaken lightly;

– when the signs of painful tension begin to appear in the shoulder of hand no. **2**, hand no. **1** should be replaced to its original position (held to the body), with the fingers tightened around the pole, so that hand no. **2** can temporarily release the pole again;

– after the end of the pole is supported by hand no. **2** the fingers of hand no. **1** can be opened, and we are back to the original starting position (shown on figure 31). However, while carrying out this routine, its cycle repeatable until the end of the shooting, the boom operator should constantly pay attention to keeping the microphone motionless and aimed in the right direction.

Fig. 31 - 33

Fig. 31   **Fig. 32**   **Fig. 33**

The boompole can also be leaned against the hips (Fig. 32).

In certain cases, the shotgun microphone can also be aimed from beneath and upwards (Fig. 33), although this comfortable position has many counterarguments. In these cases the speech of the sound source becomes slightly nasal, several sounds caused by body movements can come across as noise (for instance the rumbling of an empty stomach or the sound of moving the arms can interfere with the quality recording of the main sound), and the pole can collide with several objects (parts of the set, equipment etc.) when the boom operator is turning with it. Therefore it is worth using only in exceptional circumstances, when the creative (directorial-cinematographic) concept requires that the space above the actor's head be left empty, and the microphone cannot be operated invisibly in that area.

Fig. 34

In the shooting breaks it is advisable to lean the boompole against a shoulder and rest it on one's shoe - in this way both hands are liberated but the pole doesn't get dirty, fall over, etc.

The job of the boom operator is greatly facilitated by an articulated boompole. The boompole, in this case is supported by the perpendicular rod which can be attached to the belt of the boom operator (figures 35a-b.) and can be easily operated by him/her with one hand.

Fig. 35 a, b

Fig. 35a
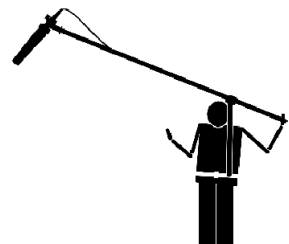
Fig. 35b

1.9. The boompole

When choosing a telescopic (consisting of concentric tubular sections designed to slide into one another) boompole, one should carefully check whether the length of the fully extended pole is enough to leisurely meet the challenge of the task at hand. On the other hand, a pole that is too long (e.g. 6.5 metres) has also excess weight that we will have to hold above our heads at the shooting locations (for long hours). Of course its material also affects the weight of the boompole. The poles made of aluminium alloy are more durable and heavier, but also much cheaper than the significantly lighter but more vulnerable poles made of carbon fiber polymer.

1.9.1. The closed boompole

Fig. 36

Due to their telescopic construction, even the longest (5-6m long) boom-poles have a small transportation size.

1.9.2. Preparing the boompole

Fig. 37

Upon arrival at the shooting location, the compression rings of the closed pole (figure 38) should be loosened and every tubular section extended to a palm length and fixed in the new position, avoiding over-tightening of the rings.

1.9.3. Correct extension of the boompole

Fig. 38

Before the start of the shooting, the boompole should be opened to the desired length. When extending the tubular sections, it is advisable to follow the sequence outlined here.

The first section should be extended to maximum length, then (if the pole has not reached the desired length) continue by extending the second section. Thus, the heavy end of the pole will always be closer to the body, and if it is necessary to extend the remaining tubular sections, their compression rings will remain at a reachable distance.

A boompole of good quality will never emit clunky noises when moved, not even in fully extended position.

1.9.3. Correct shortening of the boompole

Fig. 39
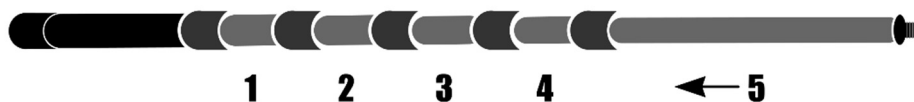
When shortening the boompole, it is recommended to follow the reverse order, as shown in this figure (likewise, due to practical considerations).

Similarly to any work equipment, the boompole should also be kept clean and dry during use and when stored.

1.10. Shotgun microphone accessories

The microphone accessories presented in the following section are items which every boom operator needs - in order to create a high quality sound recording, it is with the aid of these that several sound phenomena that appear as noise can be eliminated from the sound field.

1.10.1. The shock mount

Not only air, but also every elastic medium is able to transmit sound vibrations. Its speed is influenced by the aggregate, density and elasticity of the medium. While in air, in conditions of normal humidity and a temperature higher than 15°C, sound waves travel with the speed of 340 m/s, in solid materials this speed is much higher (gold: 2080 m/s, glass: 5200 m/s, iron: 5000 m/s, steel: 5100 m/s etc.).

Therefore it is easily conceivable that the boompole successfully transmits the small noises of the fingers touching it, the cable coiled around it, etc., which the microphone will perceive and record along with the speech sound of the actor, adding unwanted noise to the recording.

Fig. 40 – 41

Fig. 40

Fig. 41

The shock mount (Fig. 40), installed in the place where the shotgun microphone and the boompole connect, disrupts the direct contact between the two, keeping the microphone in a suspended, floating position (Fig. 41). In this way, along with the necessary stability, it provides enhanced protection against the unwanted, low frequency vibrations coming from the boompole.

1.10.2. Shock mount equipped with (pistol grip) handle

Fig. 42

The shock mount is set up with a handle in cinema sound technology, as the shotgun microphone can be used to professionally record foleys as well as speech sound. Since the work process does not always require the use of a boompole, the microphone can also be aimed at different sound sources while holding it from the handle.

1.10.3. Wind protection accessories for shotgun microphones

One of the most frequent sources of noise in outdoor sound fields is wind; in the absence of wind protection accessories, it can reduce the quality of the recording to the point of unusability.

Foam windscreens bought with the microphone (Fig. 43) offer little protection from the (often) violent sound of the wind, so they are only used in indoor shooting. Its use is not recommended outdoors without additional wind protection, not even in completely calm weather.

Fig. 43 - 45

| Fig. 43 | Fig. 44 | Fig. 45 |

The pistol grip handle shock mount can be equipped with an accessory called a blimp/zeppelin system (Fig. 44); its surface looks similar to the structure of wax cells and its overall shape resembles a blimp (zeppelin). The blimp system

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creates a wind-protected chamber around the shotgun microphone attached to the shock mount (Fig.42), diffusing the wind rushing towards the microphone. Nevertheless, for an ideal degree of out-door wind protec-tion, it is necessary to (velcro-)attach a layer of furry material called a *windshield* or *dead-cat* to the exterior of the blimp (figures 45-46).

Fig. 46

Location audio operator Dean Miles and videographer Scot McDonald in action.

The use of these accessories is indispensable (regardless of budget), because they hugely contribute to the quality of a sound recording. However, they do not substitute human expertise.

1.11. Lavalier microphones

Shotgun microphones transmit a richer, more realistic sound quality to the recorder than small, lavalier microphones. As a consequence, the use of the lavalier microphones is recommended only in the following situations:
– dialogue recording of a scene with more than two people;
– in the case of too dynamic, motion-oriented scenes;
– if the sound source is not approachable with the boompole, being outside of the maximum reception area.

Nonetheless, lavalier (clip-on) microphones have many advantages as well:
– if the spontaneous noises around the actor are too loud, or are directly behind the actor (since the maximum reception area of lavalier microphones is approx. 30 cm, they largely cut off any sound source beyond that range).
– they can be attached directly (and, if necessary, invisibly) to body parts, clothing; this also means that their distance to the sound source will

constantly remain the same, ensuring the stability of the transmitted sound characteristic.

"An experienced sound engineer must have a personal toolkit for hiding clip-on microphones and for safely securing the cables onto clothing. The accessories offered as supplements to lavalier (clip-on) microphones are merely basic tools"[21].

1.11.1. Wireless systems

Fig. 47

Lavalier microphones can be connected (through a short cable with a jack plug) to wireless radio transmitter units, which enable free movement to the speaking actor.

The microphone is attached to the transmitter, the recorder to the receiver.

The main drawback of wireless systems is undoubtedly the interference sensitivity (due to the use of radio waves).

2. The portable digital (field) recorder

The goal of this paper is not to promote "blind" brand loyalty amongst its readers, but choices made in light of professional knowledge instead; therefore we will not present any specific model from the wide quality and price range offered by well-known manufacturers[22].

Instead we will only set out and briefly describe the most important parameters which are indispensable to creating a high quality sound recording.

Therefore, every professional field recorder must have:
– a recording setting of minimum 48 kHz, 24 Bit, wave file format;
– the option of saving the file to an SDHC memory card[23] ;
– the option of minimum four-track sound recording[24] ;

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[21] P. Arasin, The Sennheiser Sound Academy …, op.cit., p.22.
[22] E.g. *Sound Devices*, *Ediroll/Roland*, *Tascam*, *Zoom* etc.
[23] The saving method used by older recorders - saving to the Hard Disk Drive is less safe and more time-consuming (since the content of a full HD always has to be transferred).
[24] If necessary, it is possible to simultaneously record with four microphones, for example with 1 shotgun and 3 lavalier microphones.

     – phantom power option: the 48V power source for all tracks, necessary for condenser microphones;

     – the low cut option: which makes it possible to cut off useless low frequencies below 80 Hz that come off as noise, damaging the quality of the recording (such as wind sounds, exhaling/inhaling etc.)

     – quality preamplifiers (with a low noise factor) – the electrical sound signal transmitted by the microphone is too weak to be recorded, thus a preamplifier is needed to increase the signal strength. It is crucial that a good quality amplifier have good noise performance so that is does not add noticeable amounts of white noise to the sound signal while amplifying it.

     It is exceptionally important to watch the volume proportion between the valuable audio signal that is being recorded and the unwanted background noise. The strength and richness of the received signal can be regulated in every detail with the Gain potentiometer in every track. If the signal captured at the shooting is too low, it has to be boosted during post-production, but the amount of background noise will also be increased in the process. On the other hand, a too strong field signal should be avoided for the reason that it may distort the audio material. It is the duty of the sound engineer operating the digital sound recorder to set the optimal audio signal strength, taking into account the field circumstances and the characteristics of the sound that is being recorded.

Fig. 48
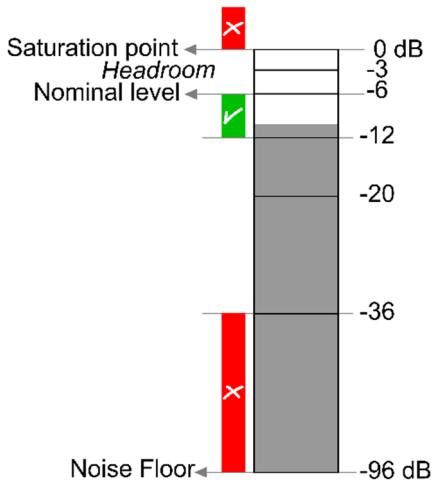
The saturation point is where the sound reaches the 1% distortion threshold (clipping). Consequently, it would be ideal to keep the signal strength between -6 and -12dB, this way establishing a clipping-free, headroom too for the more extreme values in case of suddenly increased signal strength.

     – the limiter option: in the case of recording material with content unknown beforehand, it is recommended to use the limiter option, which keeps unexpectedly and dangerously high audio signal values below the saturation point, guaranteeing a clipping-free, undistorted recording quality.

– audio monitoring option: with the aid of the headphones, the analysis of the recording can be completed in real time – a vital part of the recording process. Usually, the signal strength of the headphone playback can be regulated with an extra potentiometer, but one should not forget that this procedure does NOT change the strength of the recorded audio signal, but merely controls the volume of the audio monitoring.

– small size, lightweight, durable design, adequate accessories (e.g. carriers, bags etc.)

2.1. The headphones

Fig. 49

Good quality linear headphones are indispensable for audio monitoring, which ensure an undistorted and realistic playback.

When monitoring a field recording, our headphones should respond to the following requirements:

– they should be completely "closed" (in other words, isolate the audio playback from the surroundings of the wearer);

– they should come with a frequency range as wide as possible (16 Hz-22.000 Hz);

– one of the earpieces has to be rotatable (so that one does not have to remove the whole device when listening to the director or the cameraman);

– its cable should not be too long (which would tangle easily);

– every one of its parts (cables, speakers, earpads) should be easy to replace in case of failure (so one does not need to replace the whole device).

The Sennheiser HD 25-1 II model headphones

3. The balanced cable with XLR connectors

In professional sound technology, the sound signal is transmitted from the microphone to the digital recorder through a three-conductor (symmetrical or balanced) cable. Out of these, the two that are twisted together, called the "hot" and "cold" connections are responsible for transmitting the audio signal, while the third conductor acts as a shield (ensures the earthing).

Fig. 50

external source of interference

signal 0°+ noise   differential amplifier

signal 0°

original signal

outgoing signal

signal 180°

signal 180°+ noise

symmetrical signal transmission
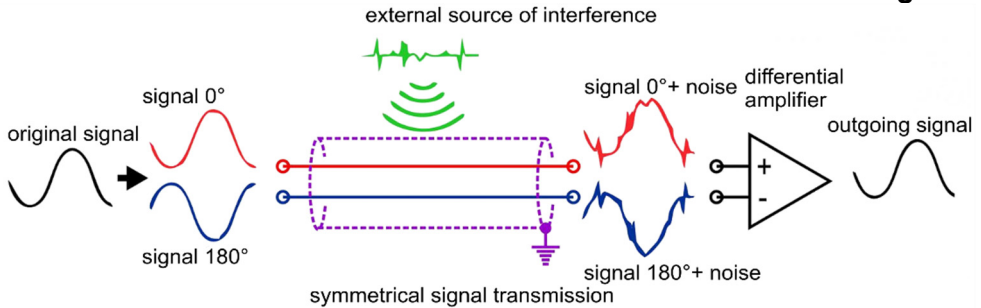
According to the figure published online[25] by János Hermann, the original signal from the microphone is transmitted through the red and blue cables doubled, but 180° out of phase with one another, and then the differential amplifier subtracts the two, opposite polarity signals that both carry noise, creating the useful, noiseless signal, fit for recording (containing, in our case, speech sound).

The acoustic signal chain (microphone - cable - sound recorder) is completed with the aid of the XLR connectors at the end of the balanced cable.

The longer the cable used for signal transmission, the stronger noise protection is needed, since both in- and outdoor environments contain many sources that emit electromagnetic noise signals.

Regardless of the shooting location, the abundance of cables lying on the ground, pertaining to the lighting system used to properly illuminate the scene is one of the most culpable sources emitting electromagnetic noise signals, interfering with recording quality. Therefore, the sound engineer must (patiently) wait for the lighting technicians to arrange their cables on the ground and only then can they plan the path of the sound cable. Intersection with the lighting cables must be avoided (if this is not possible, an improvised bridge must be used to guide the cable over the light cables), but it is even more dangerous to arrange the two cable types in parallel, within a small distance (0,5) of one another.

The boom operator must pay special attention to proper cable handling during shooting. The cable wrapped around the boompole should not lash against anything when moving the pole; they should also precisely measure the necessary loose cable length before shooting the scenes, considering the movement requirements. And keeping the cable clean and properly rolling is an unavoidable task at the end of every day of shooting.

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[25] http://www.hangfoglalasonline.hu/20150401_es_tessek_mondani_mennyibe_kerul_a_ foldhurok_1_resz

Certain boompoles come cabled with a balanced cable that runs internally, thus making the cable wrapping unnecessary. However, in these cases the extension and shortening of the pole requires more careful handling; another drawback is fitting the multiple cable fragments together.

Fig. 51

And of course, the transmitter systems used with lavalier microphones can be used with shotgun microphones as well, in such cases the transmitter shown on figure 53 (A) is to be connected to the shotgun microphone.

The Sennheiser SKP 100 G3 transmitter.

What counts as ART?

In a creative process, it is ALWAYS the authorial concept/intent that is of primary importance, the rest is merely a question of tools and style. To put it in everyday terms, before the physical realization (shooting) of our audiovisual project, we must be fully aware of and determined in our authorial intentions, as this is the only way that we will be able to choose the professionally adequate audiovisual solutions.

In the following, we will sum up our creative ars poetica, with two quotes as starting points. Only those who have something to communicate should become artists, yet:

"The painter who draws merely by practice and by eye, without any reason, is like a mirror which copies every thing placed in front of it without being conscious of their existence." (Leonardo da Vinci)

"Sound, as a factor of meaning isn't art in itself. The sounds that ring out in reality, in nature, don't form a system of aesthetics. The sound phenomenon is merely the raw material of sound itself, which has to be shaped by the artist in favour of the film and arranged into a system of aesthetics for it to hold artistic value." (Ferenc Lohr)

THE COPY OF REALITY	≠ ART =	THE RECREATION OF REALITY
- captures both the significant and the insignificant; - the details are positions following nature's aleatory system; - they are of equal emphasis.	the ARTIST carefully filters the real experience, selecting, pondering elements, and arranging what is left in a manner in which the individual details and the whole both reflect his/her concept.	- reflects only the significant; - omits the obscure; - arranges the elements; - highlights the characteristic, effaces the secondary.

Therefore the artist creates with the TOOLS of expression specific to the chosen art form, constantly pushing the limits of creative freedom limited by the STYLE they have consciously accepted, engaging learnt WORKMANSHIP SKILLS, and in alignment with their subjective MINDSET.

Executing an audiovisual project in a professional manner

An audiovisual project is executed in a professional manner when an authorial concept is realized with a precisely adapted set of technical skills and with great proficiency.

A competitive film should have excellent sound- and image quality, regardless of its budget. And since one canNOT save money on the price of minimal technical equipment, it is the plot, genre, the visual language, the number and choice of the cast and crew, etc. of the planned motion picture that should be adapted to the budget.

Bad quality film sound brings the entire production down.

Consequently, if we only have a high-resolution image quality DSLR camera or cellphone at our disposition, it is best to formulate and get our idea across in a purely visual way. We can lighten the severe stony muteness of our silent film with the ulterior addition of music that is purely illustrative but chosen with exigence, thus achieving enjoyable quality for the end product (even in the absence of the optimal equipment necessary for a field recording).

Single system recording

The present paper takes on the detailed description of the characteristics of basic equipment necessary for excellent quality sound recording. The recording options below the quality threshold we have pinned down are inadequate to produce neither enjoyable nor competitive sound quality.

Although every element of the acoustic signal chain should be of excellent quality, the boosting of the built-in sound technology of DSLR and/or cellphones could be a partial solution. An external microphone attached to the casing of our smartphone (Fig. 52) or camera (Fig. 53) can attain an increase in quality. This method is called single system recording and in some cases (such as the shooting of an interview with one interviewee) it can produce a usable quality sound signal.

Fig. 52   **Fig. 53**

Double system recording

Undoubtedly the professional recording solution is double system recording (recording with a set of tools completely independent from the camera capturing the image). With the autonomous acoustic signal chain constructed of excellent quality elements, (chosen adequately for the creative needs and framework of the location), alongside the proper professional competence, one can create sound recordings of serious artistic quality.

The sound crew

The recommended "minimum headcount of the sound crew is of 2 people (sound engineer and boom operator), but for the more complicated scenes 3 people are recommended (sound engineer, boom operator and assistant boom operator). The one-person "sound crew", in the case of most scenes, is unable to record adequate quality sound, since one cannot manage the microphone, mix the sound and manage the cables at the same time, not to mention assembling radio transmitters when recording scenes with multiple microphones; in addition, the switching time between scenes increases, slowing down the shooting unnecessarily"[26].

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[26] Balázs Gábor és Zányi Tamás, *A filmhang készítés technológiája, I. rész, (The technology of film sound production, part I.)* 2007.

External factors that influence the sound quality of a film

Before recording, the professional undertaking the task should identify the ambient sounds present in the sound field of the location that come across as noise and if possible, remove or dim them as much as they can.

Obviously, they will not be able to banish the songbirds from a forest, but loggers working close to the filming location can be asked to pause during the shooting. As for indoor spaces, every domestic appliance should be unplugged, the windows closed, the barking dog taken for a walk and the vacuuming neighbour bribed to stop, otherwise the sound produced by these sources will appear on the recording as unwanted noise.

In order to acquire professional skills in the film sound recording process, beyond the theoretical knowledge and the practical tips/solutions (carefully collected and ready to be implemented) outlined in this present paper, lots of fieldwork and practice is necessary.

Translated from Hungarian by Zsuzsa Székely

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THE CONDUCTING TECHNIQUE - AN INSTRUMENT USED TO SOLVE THE FERMATA ISSUE

LUMINIȚA GUȚANU-STOIAN[1]

SUMMARY. In this study, we have set out to reveal the importance and rank the fermata occupies in choral works, as well as all its facets - the basic stages of its usage, the types of fermata and the manner of execution for each type; also, its dosage and the exactness of the closing gesture. (In this survey, we intend to show what a fermata are, the types of fermata, but also how to execute it). We also recommend a set of practical exercises meant to ensure its proper execution. In order to facilitate the understanding of the fermata, this survey proposes a set of conducting patterns and musical examples.

Keywords: Fermata, choral conducting, conducting apparatus, conducting technique.

"The conducting training courses aim at shaping the artistic personality of the students, by developing their own abilities for the knowledge, understanding and interpretation of music, thus setting the bases for the complex experience required by the artistic and teaching activities".[1]

A *fermata* (meaning "stop" or "pause" in Italian) is a symbol of musical notation indicating the temporary stop of the metric pulsation.

Executing the fermata

From a conducting standpoint, the fermata is executed in three stages:

1. *Preparing the fermata;*
2. *The actual execution of a fermata gesture;*
3. *Exiting a fermata.*

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1. *Preparing the fermata* – shall be made by attracting the choir's attention with the aid of the preceding upbeat gesture. In terms of gestures, a little wider and clearer upbeat shall be employed – it is a preparatory and, also, a warning upbeat gesture – "Attention! - a fermata is coming!". Involuntarily, a quasi-*rallentando* shall occur.

2. *The actual execution of a fermata gesture:* the fermata must be „steady", it must not be counted. It shall be made on the impulse of the beat (on which the fermata is placed), followed by a back-stroke. Attention! The back-stroke must not be very wide, so as not to give the impression that the conductor wants a continuation of the musical discourse. Also, in order to create that feeling of a „steady" fermata, the back-stroke shall have to be moderate.

Only after the back-stroke has been made, can the fermata be shaped dynamically. In this stage, the conductor must focus on the intent to execute the fermata, the preparatory stage (the preceding upbeat) being a liaison towards the final outcome.

Attention! In order to ensure that the fermata can be dynamically adjusted, the conducting plane – at the moment of executing the fermata – must be a median one. On the contrary, if a high plane is used, the sound intensity cannot be amplified; if the lower plane is used, the intensity cannot be diminished.

3. *Exiting the fermata* – is to be made by means of the upbeat gesture. This upbeat can be:
   - A connecting upbeat gesture, in the case of a '*no break*' fermata (without a breath);
   - A cutoff preparatory upbeat, for the fermata with a simple cutoff (usually used at the end of a phrase or of the musical piece);
   - An upbeat preceding the cutoff gesture – a double-function gesture (a cutoff followed instantly by an upbeat, for the continuation of the musical discourse. The cutoff impulse is the starting point of the upbeat gesture, a gesture used for the '*short*' or '*long break*' fermatas (fermatas with breath, also called "short-pause" and "grand pause" fermatas).

Types of fermata

In conducting, there are the following types of fermata:

1. **Fermatas followed by breath:**
   - *with cutoff – a double-function gesture;*
   - *with a simple cutoff.*

2. **Fermatas without breath ('*no break*' fermatas).**

1. Fermatas followed by breath:
   - *with a simple cutoff:*

**Fermata ⟶ cutoff ⟶ caesura (or a rest
written in the score) ⟶ upbeat for the next stroke.**

Fig. 1
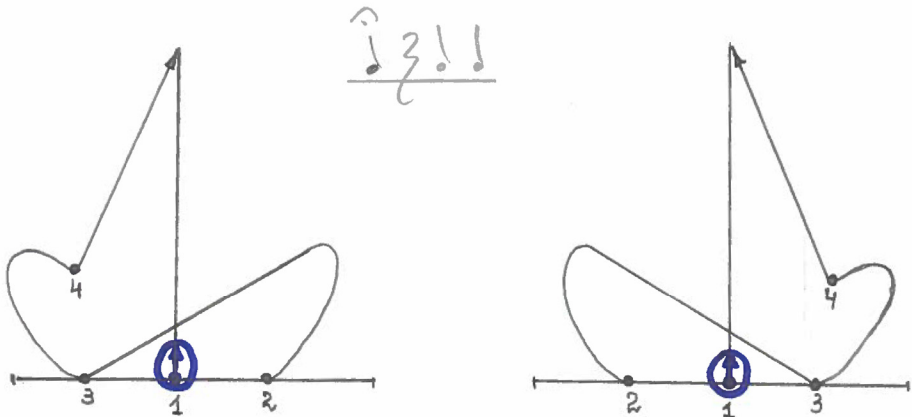
   - *with cutoff – a double-function gesture*:

**Fermata ⟶ cutoff ⟶ directly an upbeat for
the next stroke.**

Attention! In this type of fermatas, the cutoff gesture shall have a double function (the cutoff impulse serves as the starting point for the upbeat toward the next stroke).

Fig. 2
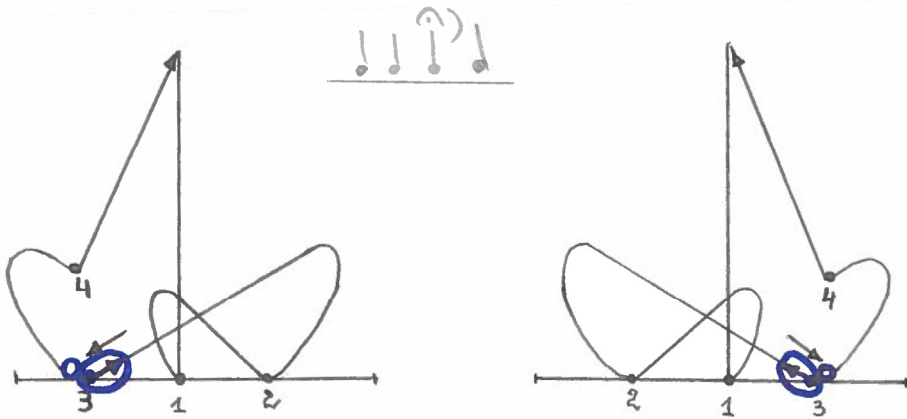
2. The fermata without breath, also called a '*No break*' fermata.

Fermata exiting the fermata by means of the connecting upbeat gesture, towards the next stroke.

In the musical score, this type of fermatas can appear as a simple fermata, with no "with/without breath" indication or without a *legato* being provided.

Fig. 3
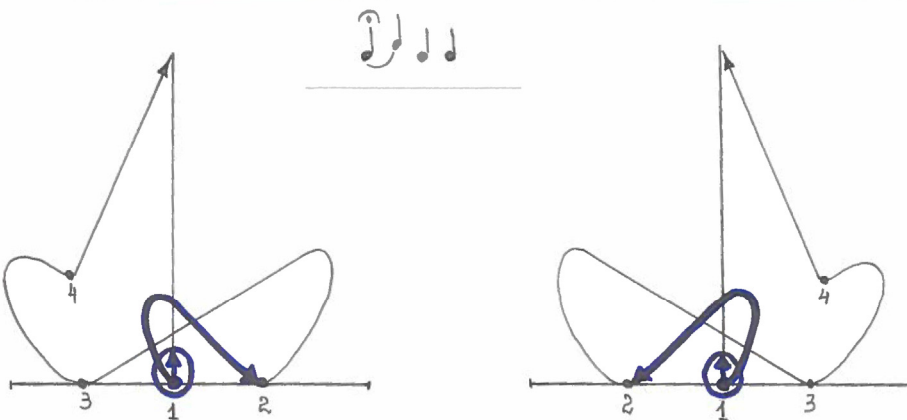
Fig. 4
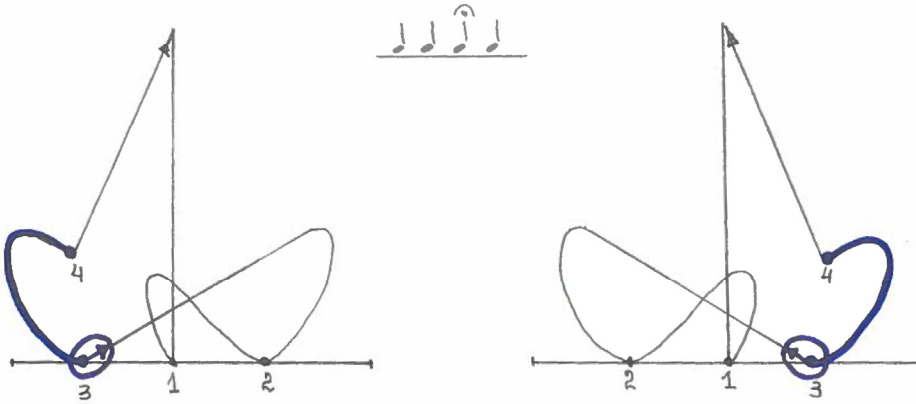
Fig. 5
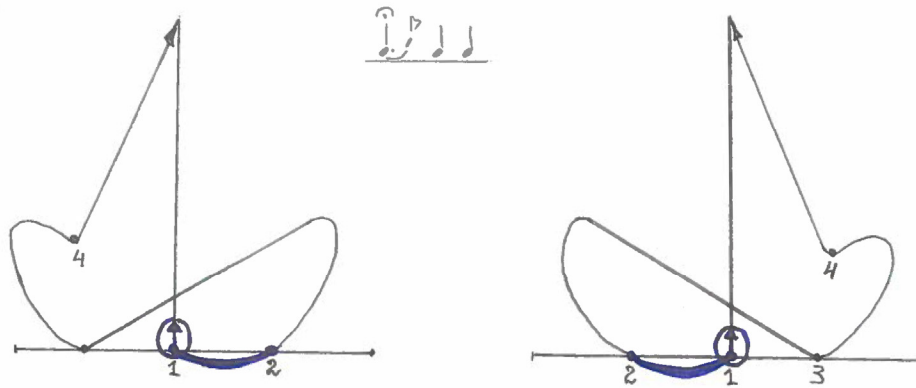
The two basic types of fermatas can also be divided into:

- **Fermatas on beat** – usually used throughout the musical work or at the end; they can also be found at the beginning of the work.

E.g. 1

**Fragment from the song *"Rugăciune" (*in English: *"Prayer")*,
by I. D. Chirescu**

- **Fermatas on a half-beat** – which require, in most cases, a dividing of the beats.

E.g. 2

**Fragment from the work *"Răsunet de la Crişana"*
(*"An echo from Crişana")* by I. Vidu**

- **Staggered fermatas** – they are staggered from the standpoint of the musical writing.

E.g. 3

Fragment from "*Lino, Leano - De doi*" by N. Ursu

There are also **expressive fermatas**:

▪ *fermatas on rests* – used to extend the duration of the rest.

E.g. 4

**Fragment from "*Heruvic*" (in English: "*Cherubic Hymn*")
by I. D. Chirescu**

- *fermatas placed over a bar* – which interrupt the musical discourse abruptly.

Balancing the fermata

The duration of the fermata depends on the type of the musical work and its tempo, on the logic and content of the musical discourse, as well as on the conductor's mental concept regarding the work. "This mental approach comprises two well-defined sides: The technical mental approach (TMA) and the performing mental approach (PMA). The technical mental approach reflects the intention to render the musical piece through a conducting technique and by summing up all the information gathered after analzying the musical work, as in the two stages(SMA+VCA). The performing (interpretative) mental approach comprises two important aspects: The feeling and the intuition".[2]

Each conductor shall interpret the fermata differently, in terms of its precise duration. Still, there are a few rules that must be observed, such as: the balancing of the fermata depends on the place in the score, where it is used – at the beginning, throughout the work or at the end. It also depends, naturally, on the way in which the musical material progresses (up to, and after the fermata). Obviously, the fermatas found throughout the work shall be more moderate, compared to the ones at the end, which are usually longer. The fermata can have various uses, within a given context; it can serve as a means of diminishing or increasing the sound energy. As an example, we can use the work "*Suita de cântece vechi din Bihor*" ("*Suite of Old Songs from Bihor*") by Fr. Hubic, part I – "*Trimis-a-mpăratul carte*"("*The King's Orders*") – where we can notice a decrease in energy, and part II – "*Dusu–s-a bădiţa, dus!*"("*My beloved has left for the army*") – in which the fermata generates an increase in dynamics and sound energy.

E.g. 5

Fragment from "*Suite of Old Songs from Bihor*" by Fr. Hubic, part I – "*The King's Orders*"

E.g. 6

**Fragment from "*Suite of Old Songs from Bihor*" by Fr. Hubic,
part II - *"My beloved has left for the army"***

The cutoff of the fermata

The fermatas found throughout the work shall be cut off on the beat on which they were executed. The ones at the end can be cut off both on the beat on which they were executed, as well as with a cutoff gesture, meant to end the entire musical work.

Practical exercises

Exercise no. 1 - Practicing the '*No break'* fermata

A chain of 4-beat conducting measures shall be executed – the first measure is to be conducted naturally; in the second measure, we must accomplish a fermata on the first beat (a fermata without breath, just like all the fermatas from this exercise are); in the third measure – on beat 2, in the fourth measure – on beat 3 and, in the fifth measure – on beat 4. Then, the sixth measure is to be conducted fully, with a cutoff gesture on the last beat.

Exercise no. 2 - The *No break* fermata

A chain of 4-beat conducting measures shall be executed, with the fermata being conducted on two beats, out of the four ones: the first measure – fermata on beats 2 and 4; the second measure – on beats 1 and 3; the third measure – on beats 1 and 2; the fourth measure – on beats 3 and 4.

Exercise no 3 - The fermata followed by breath (with cutoff – a double-function gesture)

This exercise consists of the four steps mentioned above (in exercise no. 2), only using a fermata followed by breath (with cutoff – a double-function gesture).

Exercise no. 4 - The fermata followed by breath (with a simple cutoff)

This exercise has the same steps as exercise no. 3, only using the fermata followed by breath (with a simple cutoff).

Conclusion

The artistic and pedagogical achievements of a student, future teacher and conductor depend on a correct education, on their creative abilities and on a proper professional training.

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THE CONDUCTOR - BETWEEN HEARING AND LISTENING

AUREL MURARU[1]

SUMMARY. The conducting activity operates with two specific types of auditory attention – on one hand, the attention designed to correct potential errors that may occur in the musical text, and, on the other hand, the auditory attention that is specific to the performing process, in itself. The present endeavour aims at emphasizing the characteristics of the conductor's musical hearing, as well as its defining role in the art of conducting.

Keywords: musical hearing, conductor, musical performance.

Throughout time, the issue of musical hearing has been largely tackled, being debated and analyzed from various perspectives. It has represented an extremely important aspect in the education of every musician, whether a performer, conductor or composer. However, the issue of the conductor's specific musical hearing has almost been ignored. The treaties of choral singing and conducting released in our country are interested, rather, in the musical hearing of the members of the ensemble, almost neglecting the role it has in the activity of the conductor. Consequently, this endeavour aims at highlighting the characteristics of the conductor's musical hearing, as well as its defining role in the art of conducting music.

Overall, the musical performance is indissolubly connected to the musical hearing abilities of the conductor. Since, when it comes to conducting, we are faced with general scores that include a multitude of overlapping sound elements, musical hearing plays an overwhelming part in this art. Nevertheless, a well-developed or even absolute musical hearing is insufficient, if it is not backed by an enhanced auditory attention. Given the lack of this trait, even experienced conductors may overlook certain mistakes that may occur in terms of the musical text. What does perfect, or absolute pitch actually mean? It is the ability of a person to detect the intonational correctness of a single or even several given musical notes, played simultaneously, without the benefit of a reference tone. This ability

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becomes completely unimportant, unless it is backed by an in-depth study of the musical score. The conductor must know the exact harmonic overlapping that the ensemble must sing, on each beat or fraction of a beat, during the performance.

The conductor's auditory attention plays a determining part in their activity of leading the ensemble, both during rehearsals and the stage performances. In the art of musical conducting, one must operate with two specific types of auditory attention: on one hand, the attention designed to correct potential errors that may occur in the musical text, and, on the other hand, the auditory attention that is specific to the performing process, in itself.

During the first stage of rehearsals, the conductor uses a corrective auditory attention, which helps detect the problems pertaining to the musical text, or signal potential rhythmic or intonational inconsistencies that may occur during the performance. In this stage, the auditory attention becomes purely analytical, having to do only with the correctness and not the profoundness of the performance. In order to detect some potential technical problems, the conductor shall listen, as he or she tries to absorb the entire sound edifice. Consequently, we can state that, at this stage, the conductor uses the musical hearing that is specific to any musician, the only difference being that, in the case of conducting, one must deal with full scores and plurivocality, which require an enhanced auditory effort.

On one hand, the conductor uses an overall musical hearing, and, on the other, a unidirectional, individual one, that would facilitate the "extraction", or recognition of a single voice, out of the entire sonorous flow. In this undertaking, timbrality plays an extremely important part. If, in the case of orchestra conductors, it is pretty simple to follow the melodic line of the oboe, bassoon, trumpet or of other musical instruments, in the case of a choir, it is more complicated to differentiate, for instance, the tone of baritones in the upper register from that of tenors in the lower register, or, even more complicated, of certain divisions in a particular voice type. In the case of SATB (4-voice) choral works, things are pretty simple and easy to control. Yet, in the case of choral works with multiple divisions, detecting a particular melodic progression requires a certain effort on the conductor's part.

Correcting an error in the score will undoubtedly lead to a correct interpretation, but not necessarily to a better, more profound or more artistic one. The quality of the musical performance depends largely on the second type of auditory attention that is specific to the conducting art, namely on the performing auditory attention. At this point, after the conductor has undergone the first stage of rehearsals and has reached the desired result in terms of execution of the musical text, the corrective auditory attention is put aside, in favour of the performing one. This way, a new stage of the musical interpretation is reached, in which musicality prevails, the arch contours within the musical phrases are pursued and the artistic side of the music being performed is emphasized.

I must mention here that ear training and musical dictation exercises are extremely important, but not sufficient in solving this defining aspect of the conducting art. During the musical performance, the conductor's attention is not focused only on the correctness of the musical execution; it is ramified and, hence, not unidirectional.

In the process of studying the musical score, the conductor creates a certain mental concept, a plan of the musical performance and this can only be reached by means of the musical hearing abilities. The late professor Petre Crăciun used to urge his students by saying:"When you analyze a score, do not use only your eyesight, but also your ear". Hence, the stylistic conducting analysis, this indispensable endeavour in determining the musical performance concept, becomes a complex process, constructive and defining to the field of conducting. Given the lack of some well-developed musical hearing abilities, this mental concept or model remains only an intention, without actually being put into practice. The inner musical hearing plays a determining role, both in the construction and especially in the implementation of the mental concept by the conductor.

The conductor must be able to hear and feel the evolution of the musical performance, to permanently compare it with his or her mental concept. To do this, the conductor must be able to listen, not just hear. One of the most important contemporary musicians, the pianist and conductor Daniel Barenboim, noted: "I make a clear distinction between listening and hearing, as they are two separate things that must be learned. An orchestra produces a multitude of instrumental colours. The ear must identify very quickly what is important in terms of equilibrium and intonation, density, color and so many other things." By listening, the conductor analyzes, puts under the microscope the quality of his/her own interpretation, noticing potential performance-related problems and intervening constructively, in order to solve them. A simple change in colour, expressiveness or agogics may lead to a totally different quality of the interpretation. Hence, the conductor's supreme goal is not to detect the problems, but to find ways of solving them, without disturbing the natural flow of the music being performed.

The works which involve soloists, more specific to lyrical shows, but also to instrumental concerts, represent another facet of the conducting art, which requires an enhanced auditory effort and a perfect coordination between *hearing* and *listening.* In this case, the conductor must be able to listen to the soloist, pay attention to him/her and combine the two visions of interpretation – his own with that of the soloist.

A very important aspect must be mentioned here. Indisputably, it is the conductor that dictates the manner in which the music is to be performed; however, the musical construction depends on the way in which the members of the ensemble respond to the conductor's gestures. He or she conducts or, in other words, builds the sound edifice, depending on the way in which the members of the ensemble react to his/her commands. Let us

take, as an example, a simple issue of dynamics. In this regard, the conductor shall build the musical phrase not as he had conceived it mentally, during the study of the score, but starting from the intensity produced by the ensemble, on the attack of the first sound. The great conductor Sergiu Celibidache noted that"*everything, in the emergence of music, is unique*" and this uniqueness is born with every musical performance. Consequently, a circle takes shape, in which the main information starts from the conductor towards the ensemble, but it also comes back to the conductor, so that he or she can build the sound canvas, according to the feedback received from the orchestra or choir. In this situation, auditory attention is crucial.

CONDUCTOR

ENSEMBLE
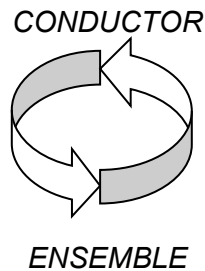
The performing auditory attention develops in time, as a result of acquiring conducting experience. By detecting, in his/her interpretation, the repetition of similar mistakes in terms of rhythm, phrasing or tone colour, the conductor can focus, with anticipation, on the moments in which such problems may occur. Therefore, by monitoring such problematic moments in the score, the conductor can focus his/her auditory attention to those key points of the work. The identification of sensitive elements within the score is to be made when studying the work in question - an extremely important moment for any genuine conductor.

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MUSIC HISTORY – MORE THAN AN EDUCATIONAL FIELD, A WAY OF PERSONAL DEVELOPMENT

IOANA LUMINIŢA GOREA[1]

"Music is a moral law. It gives a soul to the universe, wings to thinking, boldness to imagination, charm to youth, life and joy to all things. It is the essence of order, uplifting the soul towards all that is good, just and beautiful."

Plato

SUMMARY. Guiding ourselves by the contemporary issues of adjacent domains, we have acknowledged the existence of some interesting points of view and an orientation towards a new educational paradigm of experiential type. Education, which is the foundation for human development, for the determination of the personalities and the evolution of the society in which we live, was in the middle of the scientists' attention of all times, from antiquity to present day. Starting from modern research we focus our attention on the music's potency and influence. But appealing to the wide potential of music history, we are bringing forward in this current study a proposal that places at its central point the resources that this field includes and the way that these can be exploited inside a personal development strategy. This strategy is concerned with accomplishing personal and professional achievements, with quality of life enhancement and the development of a better, more evolved society.

Keywords: self-knowledge, conscience, personal development, education, music history, music, achievement, change.

Starting from Plato's quote, we'll first define the segment or the action plan of this research, followed by a further analysis of the motivations behind the choice of topic, a proposal of a work template through which all

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willing can reach a superior level of experience through self-knowledge and emotional self-analysis. In the end we're going to offer a presentation of the potential result, of the utilities and benefits gained through this process.

Numerous studies have been made and countless articles, books and dissertations have been written on music therapy or the hidden features of music, on its beneficial or less so, effects. The main objective of all these studies was the exploration of the positive or negative effects that music has on the human body or on the human psychological state, music's active of passive influence on the improvement of body, emotional or mental health, on human's social, psychological or spiritual behaviour. Music is used in the treatment of several diseases, especially by way of listening sessions of classical music, or instrumental or vocal music, when the targeted issues deals with the expression, communication or relationship improvement, through the development of creativity. Both cases deal with music's components: rhythmic, melodic or even rhythmic-melodic. Less information is found, close to none, when it comes to the harmonic component, mentioned by Plato in his *Republic* as part of the chants.[2] The same famous antiquity philosopher knew even from back then that education can harmonize the parts of the soul between them, while describing the portrait of the "righteous man", by which he meant the typology of the human being in harmony with life and its emotions, a harmony created and displayed from personal to societal level. We'll begin from the same idea, formulated by Carl Gustav Jung, that "the development of personality through education has nowadays become a pedagogical ideal…"[3] to arrive at imagining a new possibility of development for our own personalities, one that includes the musical experiment, in the form of musical information and audition.

We have commenced our research from the yet unexplored potential of music and the features that music history promises in the personal development of the contemporary human being, by way of crossing from the its informative character to the formative one, as a consequence and general tendency of emphasis and exploitation of the latter, especially in the institutionalized medium, where education's objectives are represented by aptitude and skill growth in a certain domain or in a certain area of activity. Following this train of thought, we are joining the specialists in sociology, psychology, philosophy, medicine and economy, by wanting to create an

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[2] Platon, *Republica (The Republic).* cărţile I-IV, ediţie bilingvă, vol. I, Editura Teora, Bucureşti, copyright, 1998, p. 301.

[3] Jung, Carl, Gustav, *Puterea sufletului – Antologie, A treia parte, Psihologie individuală și socială analitică. Temeiuri (Power of the Soul – Anthology, The Third Part, Individual and Social Analitical Psychology. Arguments),* Editura Anima, Bucureşti, 1994, p. 11.

arc from the study of human dysfunctions to the study of human abilities, but especially towards the process of learning, through conscious decision, of skills like empathy, compassion, happiness, that aren't necessarily taught in school. We consider that this process would represent a real help for educational systems both in the development of abilities that lead to personal or professional achievements, but also in the training of individuals able to adapt and orient to the present time's multiple and unpredictable changes, achievements that would represent an upgrade to the society as a whole. The satisfaction of a fulfilled life rests inside personal accomplishments and according to different authors that consider personal development to be a new educational paradigm, "success implies: social skills, emotional and cultural intelligence, psychological equilibrium and maturity, creativity, flexibility and adaptability."[4]

It is to these "attributes" that we were referring earlier when we came with the proposal of an incursion into this wonderful domain of music, and discover the encrypted information of the immense history of universal music, convert it into the unconventional and continuous form of education, highly regarded nowadays, that of personal development, through a new way: music history. As a didactic field, music history is a complex discipline, which offers both a large source of information from the musical domain, but at the same time, through the knowledge it contains, music history offers information from other interconnected domains like architecture, mathematics, geography, religion, politics, sociology, psychology, medicine and so on. On the other hand, as a work method, it implies a harmonious meeting between its theoretical side and its practical one that can be applied, which is the audition. Auditions are used both in the educational process as well as in passive music therapy. In order to achieve optimal results, a conscious audition is required; it is the process of raising awareness that stands at the foundation of this activity's success.

Starting from the idea that music represents a discernible universal language, and because of the emotional side that it brings, we propose a new vision of its meaning and potency, of it's unravelling from a different musicological and psychological point of view. We propose a new possible perspective of adding value to it, owed to the multitude of information that the theoretical side of music history includes (basically, all the information related to music), on the information that it can reveal about ourselves, by acquiring it and thus associating it to certain contexts.

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[4] Badea, Mariana - Cosmovici, Ion - Mecu, Carmen-Maria - Mitrofan, Laurenţiu, *Dezvoltarea personală - competenţă universitară transversală (Personal Development – Cross Academic Competence),* Editura Universităţii din Bucureşti, 2007, p. 15.

The rich and varied content found in the history of music can be transformed into an extremely useful tool in the personal development of certain different groups of individuals, no matter the age or occupation, from pupils, students to adults of different professions, keen on living a fulfilling life, and eager to know more about music, and through this knowledge, eager to explore the hidden parts of their own inner universe. It is at this point that the practical, experimental side of music history – the conscious musical audition –holds the main role in the deciphering of the inner emotional universe of those striving for self-knowledge and self-development, where a great importance is held, just like in the case of music history classes, by the conscious audition of the selected musical fragments. Everybody can say that they listen to music daily, but this is not done in a deliberate way. In this case, most of the time we're talking about listening to music at home or inside commercial spaces, at radio or while at work, and it is being reduced to the perception of a melo-rhythmic background, whose rhythmic component has a role in stimulating the body's physical functions, and most of the times it boosts the activities of the person listening as it is being experienced as an invigorating sensation, rising the levels of inner dynamics and supporting the everyday activities. If it isn't the case of its rhythmic component, then it surely is related to the message; musical text being the one that transmits the ideas to which the listener relates to.

In contrast to the musical sounds, whose practical application and exploitation started a long time ago, during the ancient period whose precise date is lost in the mists of time, music history includes in its theoretical side information regarding the musical styles of different eras, their social characteristic or biographical data on musicians and composers. Following carefully crafted comparative analysis it can easily be determined that, not for a few times, the character particularities of great musicians are reflected in their composition. A good example of this is the comparative examination of Verdi's and Wagner's work.[5] It is common that specific musical forms and genres, particular to different periods in history, or important events in the life of creators, have had an effect on their artistic work, as well as in establishing certain preferences for specific expressions inside different temporal and social contexts. Every work of art, of greater or smaller scale, carries a certain coding, a personal and temporal mark. We could associate the temporal mark to the stylistic terminology, by referring to the most well known eras in music history and their distinct stylistic features, by quoting Vasile Iliuţ, who says that "…humanity came to know many styles,

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[5] Ştefănescu, Ioana, *O istorie a muzicii universale, vol. IV (A History of Universal Music, vol. IV).* Editura Fundaţiei Culturale Române, Bucureşti, 2002, pp. 103-196, 293-398.

reflecting and representing as many stages and moments in the culturally-artistic development of the human species"[6] and that "style makes a mark on the product, on the artworks categorized by profile, era and allegiance."[7] The style of an era includes the social ambiance of those times, determined by the living conditions, the socio-political troubles, that later transposed into emotions and feelings.

The personal mark demands a more profound examination of the composers' biographies and work catalogue, where an important part is held by the connections made according to this information. The next step is to observe their utility in the process of personal development as well as their applicability to different circumstances. Even if the creators of these works of art were contemporary to each other, their own experiences and their distinct personalities bore a distinctive, original and unmistakable mark on their creations.

Therefore, by further analyzing and trying to better understand ourselves, we arrive at the conclusion that each personality is unique, affirming itself through behaviours like a unique style, like a definitive blueprint, that includes abilities and disadvantages, strengths and weaknesses, of which, if we become aware of, we can decide how to further act upon so we can achieve the desired results, that will bring fulfilment to our lives, that would inspire and push us towards accomplishments, bringing satisfaction, well being, health and a content life in an evolved society.

Unlike the other diverse therapies based on music, on melotherapy, or other forms of art-therapy that include music or its components which appeared in the last decades and address troubled or disabled persons, **personal development** shows an important distinction. It addresses psychologically healthy individuals, having an efficient and productive work capacity, living in harmonious relation to the environment, in good physical, spiritual and social shape, showing good adaptation skills to societal change, open to knowledge and self-improvement, found in a state of dynamic equilibrium and capable of spontaneous activity.

To define personal development as clearly as possible and outline its advantages, both for the individual and for society, and to further understand the importance of the individual and its way of thinking and living inside the society, we're going to make a parallel to nature, the life sustaining environment, where the tendency towards integrity and unity is ever present. Thus, personal development assumes a new orientation, towards progress, "a field of knowledge and managerial and psychological intervention that has

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[6] Iliuţ, Vasile, *O carte a stilurilor muzicale (A Book on Musical Styles),* vol. I, Editura Academiei, Bucureşti, 1996, p. 12.
[7] Idem.

been internationally present during the last thirty years, especially in the USA, as a true social and educational policy towards the advancement of professional and social success and psychological well-being."[8]

In order to examine the activity of personal development and to follow, along the pages of this study, the way its objectives can be reached through the use of music history, we further list some of them:

- self-improvement and individualization, by which we understand the development and fulfilling of inner potential, and the integration and understanding of personal problems;
- awareness in observing, determining and gaining rational control over emotions and actions;
- self-tolerance as a positive attitude towards oneself, especially the tolerance of critique and rejection;
- problem solving through acquiring understanding of how to look for solutions and finding the best ones;
- psychological education through acquiring techniques of behavior understanding and control;
- acquiring of social abilities having an important role in creating relationships, as: maintaining eye contact, conversation technique or anger management;
- cognitive change through the modification or the complete removal of irrational beliefs;
- behavioral modification through the change or the replacement of non-adapted or destructive behavioral models;
- development: meaning working with skills, abilities, conscience or knowledge that will help the person confront social inequalities;
- attaining an enduring personality, with a high level of activity engagement, with a good internal control on its activities, with a perspective on the world that makes it intelligible, predictable and coherent, which regards itself as having means to actively influence its own life situations, to which stress is a challenge, and which actually perceives less stress, having a sense of purpose in this world.

All these objectives have as a main and final purpose the triumph in all aspects of individual and social life.

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[8] Badea, Mariana - Cosmovici, Ion – Mecu, Carmen-Maria - Mitrofan, Laurenţiu, *Dezvoltarea personală - competenţă universitară transversală (Personal Development – Cross Academic Competence),* Editura Universităţii din Bucureşti, 2007, p. 9.

Starting from the idea that "the process of personal development is the key to an efficient and dynamic open society (…)"[9], we suggest using music history as a possible tool in this process. The argument sustaining this is the following: this tool represents the ideal help in attaining the personal development objectives, through the conjunction of its two components, the theoretical one with the practical one. An extremely important role is held here by the associations and connections that the client can make with his or her musical memory. In this regard, it can come in handy a questionnaire on the person's musical knowledge, memories of pleasant or less pleasant moment associated to musical moments or music audition; favourite music genres listened to in certain environments or situations, at certain events, favourite melodies, taking part in musical events or meeting different persons or musicians at these events.

Due to the fact that the people targeted by personal development are healthy individuals, who wish to gain some results or performances in a certain domain, in the beginning group meetings or workshops can be organized, because the group work methods are different than individual counselling.

To enable the participants' access to the information stored in their memory or subconscious, we suggest as a work method the following of two important stages. The first stage deals with making them familiar to elementary notions and concepts of personal development, while the second one points to theoretical notions of music history, as: the main stylistic eras, the stylistic characteristics of music history eras, musical genres, representative figures, musicians, composers belonging to different stylistic eras, specific tones and musical instruments, aspects of the theoretical side.

The brainstorming sessions will be used to direct the reproductive-type memory and the mechanical thinking to a more flexible and adaptable thought process, by encouraging the participants to make associations, discoveries and to create connections. Teamwork brings great satisfactions because of each individual contribution defines the image of the whole. The group members' degree of involvement and the dynamic of their participation is directly proportional to their enthusiasm and satisfaction.

It is also at this stage that the musical auditions take place, from previously selected tracks, in order to follow the participant's level and their essential problems and discover the best way to meet them. This means an analysis of the perceived fragments, with the help of the theoretical information that have been underlined through the brainstorming activity, to which will be added new information acquired this time from each of the group's members,

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[9] Badea, Mariana - Cosmovici, Ion - Mecu, Carmen-Maria - Mitrofan, Laurenţiu, *Op. cit.,* p. 9.

understanding again that distinctive judgment constitutes the most important component of our identity, being determined by lasting components, and not by the changing ones.

In order to obtain a feeling of identity it is mandatory that we focus on our own person, discovering our own emotions and the ones of the people around us by emotional validation, and so receiving a helping hand in the clarification of feelings, emotions or confused emotional states. The consequence is the possibility to better understand our life experiences and to adequately adapt to them.

The dialogue of assessment of the musical fragments represents the most important moment in personal expression, as it's influenced by the subjective perception degree or the musical receptiveness capacity which differ from one person to another, based on a series of factors which are related to personal experiences and personalities. Appreciating the audience is conditioned by the capacity of tolerating different opinions. A very important factor in personal development is teaching tolerance for different views, which helps to maintain the personal identity and learn the empathic communication. This stage of the audition, the acknowledgement, represents the most important phase.

By becoming aware of our attitude and our perspective we can make the best life choices, by knowing what works for us and what doesn't. Empathic communication is a way of creating efficient relationships to the ones around us, by respecting the right of the other person to have different convictions, feelings or actions, while at the same time assuming the right to freely express ourselves, to speak out what we think and feel, as well as to accept the different opinions.

Trying in a first stage to define the identity of each participant, we'll then further try to outline the group's identity, and along with that to outline what problems the group might have, and further work on that. It is at this stage as well, that the associations and connections made by the participants will uncover precious information on the individuality of the persons in the group and the group's personality. The theoretical information and the musical auditions will also have a role in blending together the group. Once aware of the situation, we'll define the goals and the action plan to address the problem.

Starting from Jung's outlook on the human vision of the surrounding world and the evolution of human's conscious according to the changes in this vision[10] – done only through having a different attitude, or by bringing up the topic of the cave myth, we'll do an outline and a reconstruction of the

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[10] Jung, Carl, Gustav, *Op. Cit.*, p. 11.

expectations, taking a look on features like: denial or self-acceptance, the sense of self-worth, relationship co-dependence, emotional intelligence, where music has again an important role, which is to open the heart. One more time, musical audition represent the ideal way to becoming aware of one's own emotions. In the process of personal development, it is very important to make a distinction between academic intelligence (IQ) – an ability that refers to logical thinking and is being acquired in school, and emotional intelligence, whose level of structure is being defined by the emotional content (EQ)[11], basically two forms of knowledge, one relying on rationality, and the other on affectivity. A great share and value in the creation of a personal development plan is held by emotional intelligence which infers the fulfilment of three conditions: awareness of own emotions, awareness of own modalities of personal emotion management and the understanding of the emotions of other people or empathy, that can be learned and developed permanently during a lifetime. If acquired, EQ includes the ability to monitor both personal and the others' emotions, to make a difference between them and to use the information to guide the thought and action pattern of other people (Mayer & Salovey, 1993)[12]. Help to those wanting it can be offered by working on a scale of emotions, that covers both the negative and the positive emotions, from low-frequency ones like fear, sadness and depression to higher frequency ones like joy, freedom, love and peace[13].

Music represents one of the most well known methods of being aware of personal feelings, and that's being done, as I've mentioned earlier, through conscious musical audition. Emotional control is the ability to use emotional self-awareness in order to become flexible and to positively direct our behaviour in difficult situations. Contrary to some statements, all felt emotions can be considered to be good for our development and our spiritual ascension, even if they're positive or negative, because they're all transmitting something about what's important to us, about our values and our needs, about what's good or what's bad in our lives. The most important thing in the monitoring of our daily emotions

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[11] Goleman, Daniel, *Inteligenţa emoţională, ediţia a III-a (Emotional intelligence, 3rd edition),* traducere din limba engleză de Irina-Margareta Nistor, Editura Curtea Veche, Bucureşti, 2008, pp. 351-362.

[12] http://www.unh.edu/emotional_intelligence/EI%20Assets/Reprints...EI%20Proper/EI1993%20 Editorial%20on%20EI%20in%20Intelligence.pdf

[13] Cosnier, Jacques, *Introducere în psihologia emoţiilor şi a sentimentelor (Introduction to the psychology of emotions and feelings),* traducere de Eliza Galan, Editura Polirom, Iaşi, 2002, pp. 48-49.

is being aware of them, and then using this information to treat them seriously and to decipher the message that they convey. This can begin with the conscious audition of different musical fragments, generating positive and negative emotions, followed by the overlooking of day-to-day emotions. Once they appear we can continue the observation process, by associating them if necessary to things or events.

Further on, we can pass to a different level, to the discovery of our own convictions. Discovering personal limitative convictions can easily and efficiently be done with the help of music, by evoking our own personal music preferences. Because of the multitude of music genres, we can rapidly and practically make a change of paradigm, by starting to allow our conversation partner to present his or her point of view, by further asking for clear statements and further intervening by presenting a context or an attractive characteristic of an unattractive genre. We'll change a restrictive paradigm to an inspirational one, thus opening new opportunities from a direction where previously was a roadblock. Likewise, if someone finds itself in a dead-end situation, it's useless to look for a solution that has been proven to be worthless; therefore we'll begin a reconfiguration of the way we begin to solve the problem, to rethink the framework, actions that usually lead to a fresh insight of things. We commonly have a tendency to categorize things according to the way we have perceived them in the past. Often times, by changing the everyday standards of perception, we create more options for our lives, because by looking at that situation from a different point of view, we also change the way we react in life. We can change the mental representation and perceptions of something and in an instant, if we succeed, change our state of mind, our behaviour and our actions. When a person has a bad experience, the repugnant thing is actually his or her response to that experience. Our way of changing the answer is by understanding that the answer in itself isn't grounded on the sensory experience, but on the interpretation we give it. And if we don't have the power to change the events in our lives, we have the power to attribute them a frame which is convenient to ourselves, by changing its meaning, because thought belong only to us, and we can anytime change a thought that is provoking discomfort, to a more positive one. Modifying the perception will determine different reactions and behaviours. Music history allows us in this case a display of the context of origin of some different musical genres, as well as their rendering framework; religious in the case of a mass, or aristocratic in the case of a minuet. We can ask the participants to imagine the execution of the two musical genres inside their

rendering spaces, and then to switch only the spaces and imagine a mass sang at a birthday party and a minuet danced inside a church, and then describe what they think about each case. If for the usual frame of render they shall describe a pious or a cheerful attitude, when the frames interchange their reaction will be hilarious.

Anchoring is a technique used in clinical psychology consisting in associating a state of mind to an object, a person or a place. This could be easily and efficiently used in the process of personal development through music, taking into account that a melody can be tied to a pleasant memory, that generates a certain good feeling, and will bring the same state every time the tune is being listened to, being thus transformed into a sound anchor. Listening to this melody can be associated to the moments where the person wants to relive the good feeling associated to the melody, as for example the moment of meeting or building a relationship with another person. It is important that these moments are associated to a positive energy anchor, in order for the ensuing relationship to be tied to that state of mind generated by the anchor.

We further present a short list of the results that can be gained by using music theory for personal development:

- the acquiring of knowledge and diverse information about music, of the ability to value them in personal interest to attain certain goals and professional or relational objectives;
- self-knowledge and deeper knowledge of the others, awareness of personal emotions, knowledge of strengths and weaknesses and the ability to use them accordingly;
- change of the limiting convictions, extension of the area of musical knowledge and preferences;
- ease of problem solving, and solution-orientation in situations that otherwise would have been considered to be impossible;
- change of the restrictive paradigm with the stimulating paradigm, in order to modify the state of inconvenient things;
- working with emotions, changing a state of mind with the help of musical audition.

All these results have as their main objective the creation of a new, different and better future, filled with positive experiences.

Conclusion

The purpose of this study is to help the youth, but not only them, to learn using a wider range of methods and contexts then those being imposed until now, to become more efficient, independent and motivated in the process of self-education, to understand the process of learning as a process of self-knowledge necessary for personal and social evolution, to make connections between information and to relate them to a larger context, to define immediate and long term objectives according to their personal abilities, to take decisions according to their strengths and weaknesses, to make use of knowledge when reaching for self imposed goals, to plan and assume responsibility their personal learning process and to take active measures in order to make it more efficient.

Now, being aware of the influence that music can have on our choices and our feelings, personal development through music comes to meet the persons willing to live a beautiful and fulfilled life, in a pleasant environment, where positive energies are generated, determining successful events and bringing satisfaction and joy to life.

Translated by Cornelia Stamatin

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ANTON PANN'S *HEIRMOLOGHION*. ARGUMENTS FOR IDENTIFYING THE SOURCE

DANIEL MOCANU[1]

SUMMARY. The mission of our work is to identify the source that Anton Pann used in order to compose the *Irmologhiu sau Catavasier [Heirmologhion]* (1846). Our challenge will be to carry on a comparative musical analysis between *Heirmos I* of the Canon at the Feast of *Pentecost* and similar fragments (Petros Vyzantios, Hourmouzios Hartofylax Edition, 1825, and Ioannis Vyzantios Protopsaltis, 1839). Previously, we will outline the place the *Heirmologhion* occupies in the Romanian composer's creation. The comparative analysis of the three musical versions leads us to the conclusion that the source of Anton Pann's *Irmologhion*, not mentioned in the preface of the work, is Petros Vyzantios' *syntomon Irmologhion*, the Edition that was edited and transcribed by Hourmouzios Hartofylax in 1825, as proven by multiple similarities at the level of configurative modal line, of melodic-cadential formulas and of transient inflexions from other tones.

Keywords: Anton Pann, Heirmos, Heirmologhion, Pentecost, musical analysis, Romanizatlon

Anton Pann (1796-1854) had a very important role in the development of the Romanian Orthodox religious music. He was a protagonist of the *Romanization[1] process* - as it was called by professional literature. The process designated the action of translating, styling and adapting the Byzantine melos to semantic and syntactical peculiarities of Romanian liturgical texts.

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[1] The *Romanization* process has been a subject of analysis for many students of Byzantine lore. Its interpretation has depended on historical, ideological and cultural contexts. Recent works on the subject: Nicolae Gheorghiță, "Byzantine Hymn within Romanian Principalities in Phanariot Time (1711-1821)", in: *Studies on Byzantine Hymn from Constantinople to Danubian Principalities - Byzantine Musicology*, "Sophia" Publishing House, Bucharest, 2010, pages 1-37; Costin Moisil, *Românirea cântărilor: un meşteşug şi multe controverse – Studii de muzicologie bizantină,* Editura Muzicală, Bucureşti, 2012.

The mission of our work is to identify the source that Anton Pann used in order to compose the *Heirmologhion* (1846). Our challenge will be to carry on a comparative musical analysis between *Heirmos I* of the Canon at the Feast of *Pentecost* and similar fragments (Petros Vyzantios, Hourmouzios Hartofylax Edition, 1825, and Ioannis Vyzantios Protopsaltis, 1839). Previously, we will outline the place the *Heirmologhion* occupies in the Romanian composer's creation.

A prominent and multi-valent figure of Romanian culture from the first half of the 19th century, Anton Pann was noted as a music teacher, a typographer, a folklorist and a poet. Along with Hieromonk Macarie, he was a protagonist of the Chrisantic reform within Romanian musical environment at the beginning of the 19th century. According to musicologist Gheorghe Ciobanu, it was Pann who "imposed Romanian hymning more than Macarie and broadly marked its subsequent development"[2]. Regarding his development as a psalmist, researchers[3] have revealed that between 1812 and 1816 Anton Pann attended the courses of cavalry commander Dionysios Photeinos (Moraitēs)[4] (1777-1821). Thus, Anton Pann learned ancient Byzantine semiography and got inspired in psalmic compositions. He actually arranged his teacher's *Anastasimatar* (1854) and *New Doxastar* (I - 1841; II, III - 1853) under new frame. Subsequently, he accomplished his musical education at the school of St. Nicholas Church Şelari that Petru Efesiul (1770-1840) founded in 1816[5]. It was there that Pann learnt the new pattern, that is the Chrisantic notation.

Anton Pann's musical heritage is very rich. He drafted his works for teaching, too. Thus, Pann's textbooks on Byzantine music with Chrisantic notation were used in theological seminaries and schools for parish clerks, such as *Bazului teoretic şi practic al muzicii bisericeşti sau gramatica*

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[2] Gheorghe Ciobanu, „Anton Pann şi «românirea» cântărilor bisericeşti", în: *Studii de etnomuzicologie şi bizantinologie*, Editura Muzicală a Uniunii Compozitorilor Români, Bucureşti, 1974, p. 317.

[3] Gheorghe C. Ionescu, *Muzica bizantină în România. Dicţionar cronologic*, Bucureşti, 2003, p. 117; Zaharia Matei, *Profesorul, protopsaltul şi compozitorul Anton Pann*, Basilica, Bucureşti, 2014, p. 37.

[4] Dionysios Photeinos (Moraitēs) - a historian, a musician, a psalm singer, an exegete, an educator, a writer, a painter and a poet; he was part of the last generation of Byzantine scholars from Wallachia. His musical work, written in a transition notation towards the Chrisantic one, with a style close to that of Byzantine composers from Constantinople, from the 18th century, consists of a number of books of great significance for the perpetration of the cult: *New Anastasimatar, New Doxastar, Triodion, Pentecostarion, Anthology*. Most of his works were performed with the new method, by: Anton Pann, Iosif Naniescu, Hieromonk Macarie and Main Psalm Singer Visarion. Details at: Nicolae Gheorghiţă, *Byantine Hymn*…, pages 91-133; Vasile Vasile, *Istoria muzicii bizantine şi evolţia ei în spiritualitatea românească*, vol. I, Editura Interprint, Bucureşti, 1997, pp. 164-165.

[5] Nicu Moldoveanu, *Istoria muzicii bisericeşti la români,* Editura Basilica, Bucureşti, 2010, p. 55.

melodică (1845). Specifically, his work in the field of hymning is materialized in fourteen compiled and printed books[6], without counting the anthologies and the reprints. Two of them have a theoretical trait and the remaining twelve hymns are used for lectern. Therefore, experienced Anton Pann contributed to the development of Romanian musical heritage through his composition and editorial actions, which, according to Gheorghe Ciobanu, could be devided into three categories: a) translations that followed the exact melodic line; b) translations that adapted the melodic line to Romanian language; c) creations on Romanian texts[7].

A relevant piece of Anton Pann's legacy is *Irmologhiu sau Catavasier [Heirmologhion - Book of Katavasiae]*. The *Heirmologhion[8]* (τὸ εἱρμολόγιον) is one of the most representative books of Eastern hymnography. It was used as a music textbook, which allowed singers to memorize the melody of the heheirmoi and, then, to be able to apply it to troparia of the Canon. Nevertheless, it was also a book of worship that was used in liturgical service of morning office[9]. The *Heirmologhion* is intended for parish clerks only and it containes the heirmoi (*automelă* - ἀυτομέλον) of Canons, with or without proper melody, as well as the heirmoi (*asemănândă* - προσόμια) that establish the melody for troparia following each ode. The earliest manuscripts of the *Heirmologhion* date back in the 9th and 10th centuries[10].

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[6] The list of Anton Pann's works may be consulted at Zaharia Matei, Zaharia Matei, *Profesorul…*, pp. 197-243.

[7] Gheorghe Ciobanu, „Anton Pann şi «românirea»…, p. 318.

[8] For the issuing and evolution of the *Irmologhion*, see: Simon Harris, "The 'Kanon' and the Irmologhion", in: *Music & Letters*, Vol. 85, No. 2 (May, 2004), pages 175-197; Constantin Secară „O tipologie a Irmologhionului în secolele XVII– XIX, cu reprezentare în manuscrisele din fondurile româneşti – autori şi caracteristici", in Constantin Secară, *Muzica bizantină— doxologie şi înălţare spirituală*, Bucureşti: Editura Muzicală, 2006, pp. 164-215; Egon Wellesz, *A History of Byzantine Music and Hymnography*, Oxford at the Clarendon Press, 1998, pages 141-142; Miloš Velimirović, "The Byzantine Heirmos and Heirmologion", in: *Gattungen der Musik in Einzeldarstellungen*, Gedenkschrift Leo Schrade, München, 1973, pages 192-244. Velimirović classified the *Books of Heirmoi* into two groups, KaO and OdO, depending on the internal organisation of Canons and the organization of tones, as fundamental elements of construction.

[9] Simon Harris, "The 'Kanon'…", page 178.

[10] The oldest and most important manuscripts of the *Irmologhion* were published in the series entitled "Monumenta Musicae Byzantine": *Hirmologium Athoum*, vol. 2, Ed. Carsten Høeg, Copenhague, 1938, (reproduce integral *Codex Monasterii Hiberorum* 470); *Hirmologium Cryptense*, vol. 3, Ed. Laurentius Tardo, Rome, 1951, (reproduce integral *Codex Cryptensis Epsilon.gamma*.II); *Hirmologium Sabbaiticum*, vol. 8, Ed. Jørgen Raasted 1. Pars Suppletoria, 2.1. Pars Prima: Toni Authentici, 2.2. Pars Secunda: Toni Plagales, Copenhague, 1968-70 (reproduce integral *Cod. Saba* 83); Vol. 6. *The Hymns of the Hirmologium*, Part I, transcribed by A. Ayoutanti & M. Stöhr, rev. and annotated by Carsten Høeg, Copenhagen, 1952; Vol.8. *The Hymns of the Hirmologium*, Part III, 2, transcribed by A. Ayoutanti, rev. and annotated by H. J. W. Tillyard, Copenhagen, 1956; Vol.4. *Twenty Canons from the Trinity Hirmologium*, transcribed by H. J. W. Tillyard, Boston, Paris, London, Copenhagen, 1952.

They are major sources for identifying the first phase of developmental hymnography and Byzantine music.

Anton Pann's *Heirmologhion - Book of Katavasiae* has been translated and compiled into Romanian with much hard work. The psalm singer took over the melody of the Greek original and adjusted it to the Romanian hymnographic text. As far as it was possible, he conserved the beauty of the original melody. In the preface of his work, Pann did not specify the source he used. He just mentioned that the hymns "were usefully translated and compiled into Romanian"[11]. Zaharia Matei, the author of a PhD thesis regarding Anton Pann's musical work, believes that the heirmoi "were, presumably, translations of those belonging to Petros Lambadarios. Lambadarios' *Heirmologhion* was printed by Ioan Lambadarie and it is still used today by the Greek Church"[12]. Costin Moisil, a student of the Byzantine lore, utters a different opinion on the possible source of Pann's *Heirmologhion - Book of Katavasiae*, in a footnote to a study dedicated to the *Romanization* process of the hymn[13]. Namely, the source is Petros Vyzantios's *Heirmologhion* that was published in 1839. We agreed on the research hypothesis initiated by Moisil and we compared the Editions of Petros Lampadarios' *Heirmologhion*[14] (which also contained the heirmoi with all troparia of Canons at Holy Feasts that were composed in the *syntomon* style by Petros Vyzantios[15]) to Pann's *Heirmologhion - Book*

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[11] Anton Pann, *Irmologhiu sau Catavasier care cuprinde în sine toate irmoasele sau catavasiile sărbătorilor împărăteşti de peste an, troparele, condacele şi exapostilariile. Cuprinde şi podobiile tuturor glasurilor, Binecuvîntările şi Slujba morţilor şi altele*. Românit și dat la lumină cu binecuvântarea Înaltpreasfinţitului și de Dumnezeu alesul și Arhiepiscop și Mitropolit al Ungrovlahii, Prea Sfinţit șu Exarh al plaiurilor și locoţiitor al Cezareii Capadociei și cavaler a feluri de ordine, Neofit, pentru trebuinţa seminariilor și altor școli asemenea de Anton Pann, Bucureşti, tipărit întru a sa Tipografie de Muzică Bisericească, 1846, Prefaţă, p. VI.

[12] Zaharia Matei, *Profesorul…*, p. 212, nota 154.

[13] Costin Moisil, „Procesul de românire şi adaptare la muzicalitatea limbii", în: *Românirea cântărilor: un meşteşug şi multe controverse. Studii de muzicologie bizantină*, nota 12, p. 153.

[14] Petros Lampadarios Peloponessiou (Πέτρου Λαμπαδαρίου του Πελοποννησίου) (1730-1778) is the most important composer of the 18th century, who activated at the Great Church of Constantinople between 1764 and 1778. His composing activity and neumatic notation ensure the link between the stenographic notation and the Chrisantic one. It was for the first time that, due to a remarkable talent, he managed to entirely accomplish the argon *Anastasimatar* and the syntomon one, the *Irmologhion of Katavasiae* and the *Doxastar*. "Petros Peloponnesios", *Canterbury Dictionary of Hymnology*. Canterbury Press, consulted online on the 25th of September, 2015: http://www.hymnology.co.uk/p/petros-peloponnesios.

[15] Petros Vyzantios (Πέτρος Βυζάντιος) was born at Constantinople in the mid-18th century and he died at Iași in 1808. He brought a real contribution to the development of Byzantine music, inter alia by supplementing Petros Lampadarios' *Anastasimatar* with missing lines in *Kekragarii* (*Out of the depth have I cried unto Thee...*), as well as the *Irmologhion*; thus, he composed melodies for all troparia of main festal canons. Cf. Viorel Cosma, *Muzicieni din România. Lexion*, vol. IX, Editura Muzicală, Bucureşti, 2006, p. 240-241.

of Katavasiae. Firstly, we concluded that Zaharia Matei's thesis regarding the source of Pann's heirmoi could not have been accurate.

Secondly, the 1839 *Heirmologhion* was not signed by Petros Vyzantios, as stated by Moisil. It was underwritten by Ioannis Vyzantios Protopsaltis /Ιωάννης πρωτοψάλτης ο Βυζάντιος (1800-1866), a famous main psalm singer of the Ecumenical Patriarchate, who concerned himself a lot with the composition, the publication and the editing of the most important musical works. Among these, one may single out the particularly valuable *Heirmologhion* (Ειρμολογίου) that he edited in 1839 and 1856. It is here that Ioannis Vyzantios strictly takes over Petros Lampadarios' *Heirmologhion* (Ειρμολογίου των Καταβασιών του Πέτρου Πελοποννησίου). Nevertheless, he reviews Petros Vyzantios' *Syntomon Heirmologhion* (Συντόμου του Πέτρου Βυζαντίου). As we compared the 1825 *Heirmologhion* to the 1839 *Heirmologhion*, we were able to ascertain that Ioannis Vyzantios Protopsaltis' review of Petros Vyzantios' hymns assumed the development of a new musical line, which excluded many melodic and cadential formulas and introduced undiscovered ones. For that reason, Petros Vyzantios' name has no longer been mentioned and the heirmoi compiled in the *syntomon (briefly)* style have been listed under Ioannis Protopsaltis' name.

A thorough study of the heirmoi comprised in several Editions[16] reveals that, indeed, Anton Pann used Petros Vyzantios' *Heirmologhion* in his *Romanization* endeavour. He did not use the version printed in 1839, as argued by Costin Moisil - because, as we have already seen, it had been reviewed by Ioannis Vyzantios Protopsaltis. We believe he employed the 1825 Edition that was edited and transcribed[17] by Hourmouzios Hartofylax[18]. In

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[16] Ειρμολόγιον των καταβασιών Πέτρου του Πελοποννησίου μετά του συντόμου Ειρμολογίου Πέτρου Πρωτοψάλτου του Βυζαντίου: Εξηγημένα κατά την νέαν της μουσικής μέθοδον μετά προσθήκης ικανών μαθημάτων, ων εστερούντο εις το παλαιόν. Επιθεωρηθέντα ήδη, και ακριβώς διορθωθέντα παρά του Διδασκάλου Χουρμουζίου Χαρτοφύλακος. Κωνσταντινούπολις, Εν τη Βρεταννική Τυπογραφία Κάστρου εις Γαλατάν, 1825.
Ειρμολόγιον των καταβασιών Πέτρου του Πελοποννησίου, μετά των κανόνων του όλου ενιαύτου και συντόμου Ειρμολογίου, Εξηγημένα κατά την νέαν της μουσικής μέθοδον παρά Ιωάννου Λαμπαδαρίδου, Κωνσταντινούπολις, Εκ της του Παναγίου Τάφου Τυπογραφίας, 1839.

[17] In his work, *Sunday Psalm in Liturgic and Musical Post-Byzantine Period (1453-1821) Chinonciul duminical în perioada post-bizantină (1453-1821) liturgică şi muzicală*, tipărită la Editura Muzicală, Bucureşti, 2007, p. 107, Nicolae Gheorghiţă explains the term "transcription" and quotes music teacher Gregorios Stathis: "Transcription of old Byzantine musical notations means a full copy and singing of the melos (actual melody), which is found, on the one hand in phonetic signs - ascending or descending, and, on the other hand, in deaf tones or, as also called, great cheironomic signs or great ipsotas".

[18] Hourmouzios Hartofylax (†1840) was an interpreting psalm singer, a composer, an editor, a theoretician, a hartofilax professor (an archivist) of the Patriarchate of Constantinople. Also, he was a pupil of First Psalm Singer Jacob and George of Crete. Consequently, he became one of the three inventors of new semiography. Costin Moisil, în *Dicţionar de muzică bisericească românească*, s. v. *Hourmouzios Hartofylax*.

order to demonstrate the validity of our statement, we are going to achieve a comparative musical analysis for *Heirmos I* of the Canon at the Feast of *Pentecost*, from Petros Vyzantios' *Books of Heirmos* - Hourmouzios Hartofylax Edition (1825), Ioannis Vyzantios Protopsaltis (1839) and Anton Pann (1846). In the context of this analysis, we will consider both elements of literary form and elements of musical form. Melodic and cadential formulas will be highlighted, as well as the inflexions employed within the arrangement of the hymn.

Elements of literary form. Structural, metric, modal and syntactic analysis of the heirmoi of the *Pentecost*, tone IV leghetos [19]

Table 1

Structural and metric analysis						Modal and syntactic analysis					
Hymnographic text with punctuation marks: Πέτρου Πρωτοψάλτου του Βυζαντίου Εἱρμολογίου συντόμου …, 1825, p. 71. Ποίημα Κυρίου Ἰωάννου τοῦ Ἀρκλᾶ	Number of syllables	Hymnographic text with punctuation marks: Εἱρμολογίου συντόμου Ἐξηγημένα κατά τήν νέαν τῆς μουσικῆς μέθοδον παρά Ἰωάννου Λαμπαδαρίδου …, 1839, p. 394. Ποίημα Κυρίου Ἰωάννου τοῦ Ἀρκλᾶ	Number of syllables	Hymnographic text with punctuation marks: Anton Pann, *Irmologhion…*, 1846, p. 69. Canon composed by John of Arclà.	Number of syllables	Evidences or cadential sound (name of sounds and typology of cadences under the new system)			Type of cadence		
						PV	IV	AP	PV	IV	AP
«Θείῳ καλυφθείς ὁ βραδύγλωσσος γνόφῳ. Ἐρρητόρευσε τὸν θεόγραφον νόμον· Ἰλὺν γὰρ ἐκτινάξας ὄμματος νόου, Ὁρᾷ τὸν ὄντα, καὶ μυεῖται Πνεύματος Γνῶσιν, γεραίρων ἐνθέοις τοῖς ᾄσμασιν».	12 12 7 5 12 12	«Θείῳ καλυφθείς ὁ βραδύγλωσσος γνόφῳ. Ἐρρητόρευσε τὸν θεόγραφον νόμον· Ἰλὺν γὰρ ἐκτινάξας ὄμματος νόου, Ὁρᾷ τὸν ὄντα, καὶ μυεῖται Πνεύματος Γνῶσιν, γεραίρων ἐνθέοις τοῖς ᾄσμασιν».	12 12 17 9 10	Cu Dumnezeiescul nor fiind acoperit, gângavul Au scris legea Cea de Dumnezeu însuflată, cã, scuturând tina De pre ochiul minţii, Vede pre cel ce iaste Şi să învaţă cunoştinţa Duhului Cinstind cu dumnezeieşti cântări.	16 4 15 6 7 12 9	VU VU di VU VU VU	VU VU di Di di VU	VU VU di di di VU VU	Perf. Perf. Imp. di Perf. VU	Perf. Perf. Imp. di Perf.	Perf. Imp. Imp. Imp. Perf. Perf.

At the level of literary form, one may observe a significant difference between Anton Pann's version of Irmos I at the Feast of Pentecost and the two Greek sources, in terms of dividing the text into melodic sentences, as well as in terms of employed cadential formulas. More specifically, Pann's musical phrasing is determined by Romanian syntax and word accents, while prosodic and metric differences of the two languages have generated a new layout of cadential system.

Petros Vyzantios, Συντόμον Εἱρμολογίου Πέτρου Πρωτοψάλτου του Βυζαντίου..., 1825: Ποίημα Κυρίου Ἰωάννου τοῦ Ἀρκλᾶ, Ὠδὴ α' Ἦχος δ' Ὁ Εἱρμὸς, p. 71.

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[19] Symbols and abbreviations used in structural, syntactical and metrical, modal analysis: PV – Petros Vyzantios; IV – Ioannis Vyzantios Prtotopsaltis; AP – Anton Pann; perf. – cadenţă perfectă; imp. – cadenţă imperfectă.

Ioannis Vyzantios, Συντόμου Ειρμολογίου, Εξηγημένα κατά την νέαν της μουσικής μέθοδον παρά Ιωάννου Λαμπαδαρίδου..., 1839: Ποίημα Κυρίου Ἰωάννου τοῦ Ἀρκλᾶ, Ὠδὴ α' Ἦχος δ' Ὁ Εἱρμὸς, page 394.

Anton Pann, *Irmologhion - Book of Katavasiae... [Irmologhiu sau Catavasier…]*, 1846: Canon composed by Ioan of Arclà, Ode I, Tone IV, Irmos, page 69.

E.g. 1

If we compare the three versions at the level of musical[20] form, we notice that, in terms of configurative modal line, Anton Pann's version is very close to Petros Vyzantios' one, which dates back in 1825. Petros Vyzantios' Greek version has a transient inflexion from tone IV leghetos to tone II, on Ἰλὺν γὰρ ἐκτινάξας/ "that, cleansing from mud". The inflexion is also encountered in Pann's version. Then, both versions comprise a musical stress on *emfasis* NI' sound, when, durind an ascending *anabasis* track, the following words are highlighted: Ἰλὺν γὰρ ἐκτινάξας/ "that, cleansing from mud". The climax of melodic track in the case of the two examples is identical. Anton Pann tries to remain faithful to the melodic line. The Romanian author chooses to maintain it, in order to emphasize the theological idea of this musical sentence: Moses is able to see God only when he removes the mud from his mind's eyes, i.e. everything that is out-of-balance or rational and keeps him down to Earth. Just then, the *nous* (the mind, the intellect) gets to see God, through the heart. Thus, the highlighted idea is that Moses sees God when his mind's eyes are opened through illumination and when he penetrates the reality of the Spirit with the help of grace. Consequently, the inflexion from a diatonic tone into a chromatic one is meant to produce an antithesis between earthly reasoning and the one revealed by the Holy Spirit.

The analysis of all katavasiae at the level of configurative modal line demonstrates that Anton Pann vastly used the Greek original. The melodic track of Romanized katavasiae is similar to the Greek one. The differences between the two examples are visible only at the level of division into melodic sentences, which were done by Petros Vyzantios and Anton Pann, after the translation of the hymnographic text. Due to the grammatical structure and Romanian word order, Anton Pann is forced to adapt the Greek text to Romanian accents and particularities.

On the contrary, if one compares the heirmoi Romanized by Anton Pann with Ioannis Protopsaltis' version, one detects a striking contrast, both at the level of the configurative modal line, and at the level of the incipits and the melodic-cadential formulas.

Therefore, the comparative analysis of the three musical versions leads us to the conclusion that the source of Anton Pann's *Irmologhion*, not mentioned in the preface of the work, is Petros Vyzantios' *syntomon Irmologhion*, the Edition that was edited and transcribed by Hourmouzios

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[20] The transcription of the three versions of Irmos I at the Feast of Pentecost from Chrisantic notation on stave, makes abstraction of ornamental signs, of sound height differences between the Byzantine intonation system and the Western one, and, sometimes, of meter. The *legato* indicates that the notes it connects are sung on the same syllable.

Hartofylax in 1825, as proven by multiple similarities at the level of configurative modal line, of melodic-cadential formulas and of transient inflexions from other tones. Through his endeavour of Romanizing Petros Vyzantios' Irmologhion, Anton Pann placed Romanian church music within the great Constantinople musical tradition. In time, the heirmoi, which Anton Pann translated from Greek into Romanian, were subjected by following generations to new processings and simplifications. Finally, they were included within a standard repertoire that was transmitted, along with the national process of standardizing Orthodox music, in all churches within the Romanian Patriarchate.

Petros Vyzantios, Συντόμον Ειρμολογίου Πέτρου Πρωτοψάλτου του Βυζαντίου..., 1825: Ποίημα Κυρίου Ἰωάννου τοῦ Ἀρκλᾶ, Ὠδὴ α'; Ἦχος δ'; Ὁ Εἱρμὸς, page 71.

E.g. 2

Ioannis Vyzantios, Συντόμου Ειρμολογίου, Εξηγημένα κατά την νέαν της μουσικής μέθοδον παρά Ιωάννου Λαμπαδαρίδου..., 1839: Ποίημα Κυρίου Ἰωάννου τοῦ Ἀρκλᾶ, Ὠδὴ α' Ἦχος δ' Ὁ Εἱρμὸς, page 394.

E.g. 3

Anton Pann, *Irmologhion - Book of Katavasiae... [Irmologhiu sau Catavasier…]*, 1846: Canon composed by Ioan of Arclà, Ode I, Tone IV, Irmos, page 69.

E.g. 4
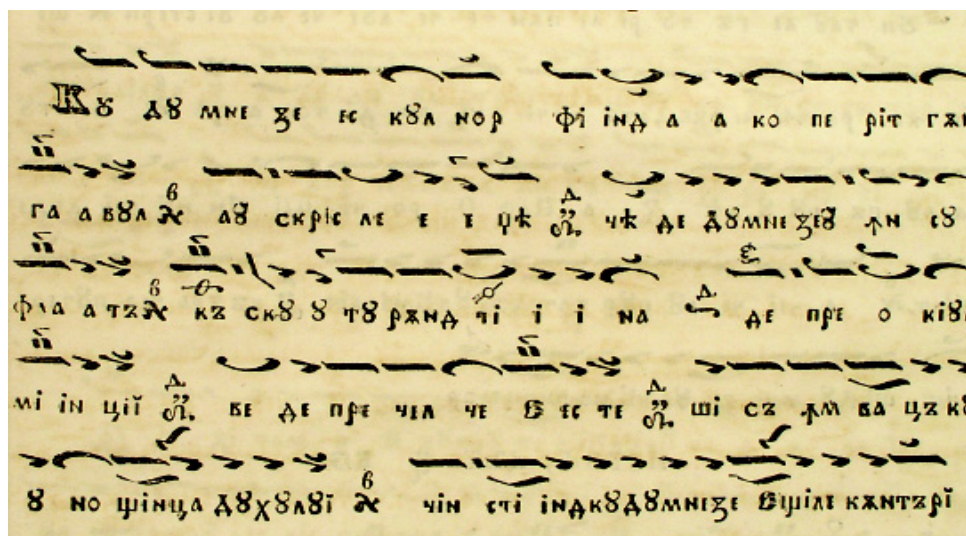
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EXPLORING THE ELEMENTS OF ATTITUDE TO MUSIC AMONG STUDENTS OF TEACHER TRAINING

MAGDOLNA SZABADI[1]

SUMMARY. This paper explores the viability of a questionnaire, which measures students of teacher training in the aspects of their musical attitude. In order to accomplish the aim, a pilot study was designed. The sample (N = 60) is based on students specialized in music and science and participating in the survey on a voluntary basis. The measuring instrument ignores the aspects of specialization, gender and grade and time stability. Since these aspects were statistically verified, this questionnaire can be applied to measure and evaluate the -musical attitude and its development. The modification of the responses indicates the development.

Keywords: musical experience, music therapy, musical knowledge, musical taste

According to empirical researches music mobilizes the non-conscious psychical contents. Thus it offers deeper emotional experience, broader communication possibilities and contributes to shaping positive social relationships (Konta, 2010). The basic research aims at the development of social and emotional competence by means of music therapy. For this development we intend to prepare a training programme among the students of teacher training. This study presents the results of testing the questionnaire which explores the musical attitude of the students of teacher training. Testing the questionnaire can be an indication of efficiency and it helps to choose the method and elements of the training sessions.

The questionnaire is based on the theoretical framework of Losonczy (1964, 1969). According to this model we distinguished the dimensions of the musical intensity, musical activity, musical experience, perception of surrounding sounds and previous training experience. The

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dimensions – after defining them– were divided into items. We created responses to the items. Students were expected to choose what they thought the most typical of themselves. A pilot study was compiled to test the questionnaire. First, second and third year students of the music and science departments took part in the sample (N = 60). We examined whether the students' general attitude to music is independent of specialization, gender and grade. Stability in time was tested later, through a repeated survey ("test-retest reliability"). In addition, we compared the students' musical attitude of the present and past and demonstrated the change of it as the consequence of the developments in the professional life and of the determining negative musical experience. During the training, the students could observe the effect and tools of the developing method through their own experience.

The theoretical background of the studied musical factors

Following Bagdy's approach (2005), sound is a life sign independent of culture. The musical elements reflect the physical parameters of our world. In other words, the musical components became part of human culture by means of ancient magic rituals and traditions. For example, work songs which promote our energy, or symbols which are part of traditions. Therefore the magic act is mimetic, as Thomson assumes (1975). The magic uses the techniques of mimesis. According to the system of György Lukács (1997) the magic is an individual approach to a goal-oriented working method which may call out targets, desires from the nature with the help of imitation. The mimetic act does not affect the reality, however, it affects the participants. As their subjective relationship to the reality changes, the objective reality will change too. It means that rituals try to achieve their goal by imitating the nature. This ancient, universal domain is included in the everyday human life and also can be found in musicology. Thus, we can say that the practice of music therapy uses these ancient, archaic techniques of imitating practice. This is the basis of the music therapy which helps people practise different situations in a protected area. The concept is verified by the system of --Alexander (1969). It indicates that the object of an art activity is the individual representation of life, which actually carries a life-sustaining strength. It seems to be also a driving force in all therapeutic practice. 0-

Josef Jealousy's (1962, 1970) concept reflects the idea of the traditional music theory. Based on this theory the vocal and instrumental music developed parallel with the development of the instruments and the

technical and scientific progression. On the other hand playing music in the therapeutic practice belongs to ancient layers and it emerged together with people in the process of evolution. According to the system of Lisa (1973) the music born in active music therapy can be ranked among the same type as folk songs or improvisation, which we can consider as a parallel to the „world music". The definition also includes the ancient, archaic musical elements, customs and the rhythm, sound and interpretation of the Eastern and Eurasian world. Applying György Lukács's (1972) categories - referring to the work of art – these layers are unique, non-typical and do not raise to the level of humankind, However, they fully satisfy the therapeutic goal and being unique contribute to the creative development of people. The musical experience, that is the effect of music (according to the human aspect), does not only mean that the user listens to the music as an outsider, but they also become immersed in it. This is the reason for using music in therapy. The idea is confirmed by the theory of József Újfalussy (1962, 1970). According to this system there is an indirect, immaterial and flexible feature of the musical objectivity existing that allows us to experience emotional contents directly. The nature of the direct musical experience can bring the participants pleasant or cathartic state.

In Mátrai's approach (1973), the experience loses its special meaning in everyday practice. He identifies five essential features of the experience on the basis of psychological definitions. These are the following. The first is the immediacy by which the experience can be experienced directly and immediately by the individual. The second is the spiritual connection that appears in the experience between objects and subjects. The third characteristic refers to a duality expressing that it is a function of the active and passive state of mind at the same time. The fourth feature is the extension of the second one, where subject and object stand in pair, and they are connected with each other as the partial and the whole. The fifth feature of the experience refers to the diversity of spiritual relationships in it. In other words, the experience provides the harmony and unity for the human psyche. However, the spiritual quality of the relations appearing in it could be different. Having defined the experience, Mérei (1995) started his examination with a psychological examination of taste. Following his theory there is a conflict between the prior knowledge, preliminary expectations and the realization which is also a semantic conflict, and it can modify the experience. This is based on the fact that prior expectations are rarely realized and the difference can affect the experience on the level of the habits and attitudes. In addition, experience may be affected by attitudes, activity and creativity during the reception. Gabrielsson (1995) examined the effect of music which is not based on

only the interpretation of the musical elements, but also on the musical effects on consciousness and physical changes. During the examination he put emphasis on the phenomenon that everyone becomes affected by the same or different genres of music regardless of their age, gender, motivation, personality and ability. Thus he investigated the experience triggered by music. He identified the intense musical experience as cognitive, perceptual and emotional process which can manifest itself in behavioural and psycho physiological reactions. This may be determined by the current situation and recipient's personality as the current mental and physical state and the social relationships of the individual determine the establishment of the experience. The musical experience, according to Panzarella (1980), is a "peak experience", which is an intense experience of happiness. Having completed a factor analysis of musical and artistic works he determined four predominant experience effects: the renewal ecstasy, which is the world's changed perception and the motor-sensory ecstasy behind the psycho-physiological changes. The retreating ecstasy, in which only the concentration relating to art exists, and finally, the dissolving-merging ecstasy expressing the perfect amalgamation with the subject of the artwork. According to Stachó (2000), the aesthetic and emotional experience may occur following a post cognition process, which equals decoding the semantic-psychological information mobilized by the musical structure. In his approach the musical experience is the consequence of a structural analysis and neutral emotion occurs if the continuation is unknown and unexpected. If the music style is unknown to the listener, the effect is fear and tension, and so the music is less likely to evoke positive emotions. In Vitányi's view (1969), in the process of art reception the catharsis is triggered by the work itself, but the cathartic realization does not only concern the actual work, but also the entire life. In his view, in the process of reception we are not only surprised at the beauty of art, but also at the essence of some phenomenon in life conveyed by the work of art. According to him, the catharsis is an activity which makes the individual recognizes the fact that with his most unique feature he belongs to the whole society. In his approach different types of artists and listeners can be distinguished. However, none of the categories can be considered as exclusive. He thinks, the artist shapes the life into work, while the performer fills up the work with life. For him, in the process of the presentation the communication is the most important among the elements of catharsis, as opposed to recognition, symbolic action or emotional rapture.

In Vas's (2005) approaches the origin of the musicality refers to the results of psycho-biological development. In his analysis, the embryo

already has musical skills and musical memory too. The acoustic apparatus develops in the third/forth months after the conception. This enables the embryo to detect and process the sounds and the surrounding stimuli. Since most of the sensory stimuli are processed by different acoustic modality, Vas considers this to be one of the most essential resources of the developing brain. This modality can alter the cerebral activity due to the excitement conveyed by the brainstem's reticular system. According to Vas's approach the inner and outer reality harmonize emotionally in the musical experience which is partly based on the coordination of the physiological functions of the mother and embryo presumably.

Losonczy (1969) distinguishes different levels of understanding music. The levels proceed from simple to more complex and are built on one another. These levels can be evaluated objectively using the structures defined by musicology (melody, rhythm, harmony, timbre) on the one hand and the visual and textual function supporting the interpretation on the other hand. The first stage is the phase of the elementary understanding in which the text and melody go together. In the second stage the melodic line and the structure becomes more complicated. The third phase distinguishes two poles. The sight and text is still necessary for the understanding, but a more abstract nuance of meaning appears as well. The music is alone in the fourth stage and does not need any associate explanation. The fifth phase of understanding does not involve melodies which can be followed or constant rhythm schemas so the focus is on the comprehension of the musical structure. Losonczy distinguishes two types of student's behaviour. The one that perceives and listens to music and finds only relaxation in it, but is also enriched by emotions. The other conduct needs the students' mental activity, concentration and intellectual performance to interpret and process the incurred emotions. Relying on the communication domains introduced in Bense's (1965) aesthetic system Lissa (1975) distinguishes the following domains of understanding applicable to musical communication as well. The first is the level of understanding, the physical stimuli such as tone, pitch. The second is the understanding the pitch relationships and metric characteristics. The third is interpreting the organized system of music, such as following the lead voice, scales and chords. The fourth is deciphering the different musical codes and symbols, as in the case of language. This can mostly be found in illustrative music. Finally, the last one is the level of understanding the recipient's associations an previous intellectual expectations on the basis of prior knowledge (Laczó, 2003). Mrs. Csillag's research (2008) wants to get an answer to the question if the examination of elementary phenomena can lead to understanding the work of art as a whole. In her opinion, the most

determining fact in this matter is to handle and examine the relationship between the art and recipient and the momentums appearing in the process of recognition, and their concomitant phenomena equally. According to her results the psyche as a whole becomes active in the process of receiving a work of art. As the intellectual and emotional effects occur together, it is possible and necessary to examine them simultaneously to comprehend the meaning of work of art. Any attempt focusing only on the emotional or intellectual effect ignores significant components. Since the interpretation of the meaning is determined by the knowledge of the musical components and the life story of the recipient or the former music learning experiences. However, the personality components originated in the personal life and related to the emotional, associative and creative characteristics constitute the basis of the experience of identification with the work of art and have significant role in the process of understanding. Relying on Stachó (2005), Erkkila (1997) distinguishes the following resources in the field of music sense. This system specifies three parallel semantic levels. The first two are based on the emotions representing the level of vitality and psycho dynamism and the comprehension level regulated by cognitive operation. Following Stachó's idea (2005) the level of vital effects is based on the innate meanings representing different types of experience triggered by linked perceptions. They represent the „halls" of later emotions as well. The psychodynamic level consists of unique associations. The meanings depending on this cannot be universal to everyone, but they are associations related to individual events of life. Their origin cannot be accessed consciously by even more educated music listeners. The next level is the culturally evolved semantic level. In his approach you cannot enjoy music not knowing the style or the inherent code of it originated in cultural conventions. This is true of both the interpreter and recipient. Finally, the semantic level originated from the structural analysis of the music is distinguished. Accordingly, based on the structural and stylistic knowledge of music you nourish momentary expectations of the musical process which expectations generate emotions due to the fulfilment or non-fulfilment. The mimetic paradigm is applied for music by Walker (2004) and Jan (2000) in their analytical studies. In their view, the wide range of the spreading cultural phenomena was previously verified by mimesis, which is closely related to the domain of the verbal expressions. They take the minimum layer of the musical MIMEs as a basis (three or four audio configurations) to justify the key issue of the hierarchical position of MIMEs in the cultural and organizational hierarchy and on the level of the global archetypes. The mimetic paradigm is identified as an explanation of cultural

meanings. The transmission and mutation of musical MIMEs results in the development and understanding of the musical styles. In addition, the MIMEs can produce evidence concerning the possible existence of universal innate predispositions towards modal integration, which may contribute to the semantic development of music for instance. Echo (2006), psychologically examining the emotions triggered by music reached the conclusion that the musical structures and relationships provide opportunities for structural analysis. The musical elements have their own system of rules: the rhythm has its own set of mathematical rules, the pitch can be expressed by audio frequency and chords can be described in quantity. But exploring the nature of music, the world of emotions triggered by music and by the tension of the desired and produced sound should be taken into consideration. As for the subject of the artistic pleasure it is a relation between the complex of tonal stimuli being able to organize themselves and a human reaction, which can be described as cultural and behavioural models. For example, if a stimulus originated in artistic pleasure proves to be ambiguous and appears as a tendency to satisfaction resulting in crisis, while doing so, the recipient will feel necessary to find satisfaction. This situation produces emotions, because the effort to answer gets stuck. According to Hartmann's (1977) system the piece of music produced by successive sounds built on each other has significance beyond the mere sequence of sounds. He distinguishes three background layers of interpreting music. The first is the level of students' co-vibration, which is present in the rocking of dance music and which enchants the listener. The second layer is the one that upsets the listener's soul. Characteristically it brings to the surface hidden things and it is highly differentiated and unique. The third is the metaphysical domain. In compliance with its nature this is the domain of anticipating inevitable contents perceived vaguely. However, this layer can be detected rarely.

According to Vist (2011) the musical experiences are connected with emotional literacy in most cultures, since we can gain information about our emotions through musical experiences. Music appears as a mediator in this process. Adult interviews about musical experiences reflecting the emotional literacy and learning culture in early childhood demonstrate the role of music as moderator between the child and caretaker which affects the interaction and emotional accessibility. Thorgersen confirms the opinion (2011) that the musical knowledge increases by the expression of musical experiences while we create or recreate them. The literature concepts, specifications and their quality should be used as database to make us capable of responding to them and of discussing the experiences as authentically as it possible. However,

Thorgensen states, this is missing on the various levels of education in most instances. According to him, the multidimensional character of music explains the influence of the different styles and of the early experience of the general knowledge and of the different aspects of the responses on knowing and learning music. All of these are in connection with the tongue. Therefore, musical knowledge can be expressed and assessed, but only in the spirit of intersubjectivity. According to Savage (2006) musical taste is strongly diverse and controversial within a given society. In general, people in large groups like certain types of music, while they exclude others. In his analysis, he distinguishes two characteristic tastes of the audience. For example, rock, electronic, heavy metal fans and classical, jazz style fans. In his view, taste for concrete works can hardly outline genre preference, since the two do not seem to have close ties. According to his results, age, gender, employment status and ethnicity strongly outline certain musical tastes both for genres and concrete works.

In terms of development it is important to realize the absolute necessity of mapping the participants' personal attitudes, musical qualifications for the sake of the success to which the music semantic theory framework can give assistance (Stachó, 2005).

The empirical study.

Aims

Our goal in the process of the questionnaire is to demonstrate the independence of the musical elements from specialization, gender, and year and the stability in time through a repeated survey later ("test-retest reliability"). In addition, we study the change of the musical attitude in the professional career and the independence of the negative musical experience in it comparing the present situation to the past status through repeated examination.

Sample 0

The subjects of the sample were 60 first, second and third year students of teacher training. They are students of teacher training in a big city. Students of humanities and science were selected, in order to compare them, 30 of them specialized in music and singing and 30 students specialized in natural sciences. Among the students, 28 were male and 32 were female, and 21 visited the first year while 20 the second and 19 the third year. The selection followed the aspect of comfort, which

means the students were selected on a voluntary basis. They were the ones who had the most easily accessible personal life. Their number was determined by our practicable possibilities.

Data survey

The students completed the questionnaire twice, at the beginning and end of the school year, as part of a lesson. We informed them of the purpose of the survey, the elements of the questionnaire and the definition of the elements and the way they had to fill in the questionnaire. We tried to help their undisturbed job providing calm local conditions, and complete silence. Three years later, we asked the students to fill in the questionnaire again to carry out further interrelated investigations. We examine the status of the past and present in terms of the change in the professional life and of the negative connection with music.

Measuring Tool

First, the possible sample questionnaires and tests were discussed. Following Mrs Dombi (1992, 1999), Janurik and Józsa (2013) there were three types of tasks: comparison, aesthetic judgment and improvisation. Reviewing the tasks seemed useful on the account of theory and attitude, but since the development based on music therapy does not use the basic musical skills defined by the science of music, the specific use of them is not relevant for us.

Second, the musical components, typical of the musical precondition of the training performed by musical devices, were determined on the basis of private experiences, practical experiences and literary antecedents (Losonczy 1964, 1969). The components can be summarized in the following dimensions:
- Musical intensity: involving the quantity, quality, awareness and choice of relation to music.
- Musical activities: including the love, way, opportunity and habit of musical activity, in addition the personal assessment of aptitude.
- Musical experience: considering the quantity and the introspection level of the previous musical experiences.
- Perception of the ambient sounds: relating to their perception, love, interference and indifference to them.

As a next step, a specification table (see Table 1) was prepared on the basis of Szokolszky (2004), which contains the specified dimensions, the elements associated with them and the relevant indicators.

Table 1

Dimensions	Elements	Indicators
music intensity	necessity	Do you feel an urge- to listen to music every day?
	awareness	Do you listen to music accidentally or deliberately?
	choice	Does your relation to music depend on your mood or is it a daily habit?
	the degree of want	Do you miss music on a day without it?
	quantity	Are you satisfied with the musical sources available?
musical activity	love	Do you like singing?
	habit	Do you sing on your own or along with-the performer you are listening to?
	aptitude	Do you have the aptitude for playing music in you opinion?
	way	Do you sing on your own or along with the others?
	opportunity	What framework do you sing or play music in?
musical experience	expression	Have you ever felt that music expresses exactly what you feel?
	catharsis	Have you ever had cathartic experience under the influence of music?
	negative effect	Have you ever had a musical experience, which triggered negative effects?
	level	How have you experienced music?
perception of the ambient sounds	perception	What are the sounds you notice?
	love	What are the sounds you love?
	interference	What are the sounds disturbing you?
	indifference	What are the sounds indifferent to you?
previous training experiences	existence	Have you ever participated in training sessions?
	effect	If so, how did they affect you?

Specification table of the questionnaire development

The students were asked to choose the answers the most typical of themselves and offered beforehand and to fill in the questionnaire three times.

The results of the empirical study

In the process of testing the questionnaire we aimed to examine the musical elements independent of specialization, gender and grade while the repeated survey after a while wanted to prove temporal stability. In addition, a historical comparison was carried out through the third survey, demonstrating the change in the professional life and examining the independence of the decisive negative musical experience. The results are shown along the specified criteria.

Examination of the independence of musical elements

First, in the process of testing the questionnaire the relationship of the musical attitude to violence, sex and year was analyzed. This process took place at the beginning of the school year, immediately after filling in the questionnaire.

The results of the connection of the musical elements with the profession are summarized in tables 2, 3. The tables include – in accordance with the proper quality data – the test values of the Chi-square measuring the statistical relationship of the two variables and p-values +- belonging to it and indicating the significance level. Based on these results, we can say that the musical attitude measured by the elements in question is independent of the specialization no significant relationship can be revealed between them under the conditions of the cross-table. Regarding the lack of significant correlation, analysing the strength of the relationship has no purpose (Sajtos and Mitev, 2007).

The tables illustrate that each of the p-values belonging to the χ2 values is above 0.128 values at least in the dimension of musical intensity. It means that the level of significance exceeds the 5% margin of error regarding all the elements, which can verify the nil hypothesis. So there is no statistical correlation between the two variables. Consequently we can say that each element of the musical intensity independent of the student's specialization. The p-values each associated with χ2 values in dimension of musical activity are above 0.297 values. Thus, the significance level exceeds the 5% margin of error in every element, which means that there is no correlation between the two variables. Consequently, connection between the elements of musical activity and specialization cannot be revealed. The p-values associated with the χ2 values are above 0.297 at least in the dimension of the musical experience. It means that we cannot dismiss the nil hypothesis in this case either, saying that there is no correlation between the two variables. That is, judging the elements of musical experience does not depend on the students' specialization. The p-values near the χ2 value exceed 0.128 value in the dimension of the surrounding sounds which means they surpass the 5% margin error, on the basis of which it is not possible to demonstrate statistical relationships between the variables on an acceptable level. In other words, the musical attitude - regarding the surrounding sounding elements - does not depend on the students' specialization either. In the dimension of the previous training experiences – which is determining besides the musical attitude in the case of a music training program of this type - the χ2 values are between 0.005 and 2.00, while the significance level associated with them is between 0,945 and ,571???. The significance level based on the p-values surpasses the 5% margin of error in all elements, that is why the nil hypothesis cannot be rejected. In other words, there is no correlation between the two variables. Thus, nor does the existence and effect of previous training experiences depend on the specialization.

On the basis of these results, it can be said that the students' attitude to music is independent of the specialization. So the most basic, universal relationship is not determined by the fact if the students belong to the faculty of humanities - namely music – or sciences.

Table 2

element	Musical Intensity Chi-square	P-values	Element	Musical Activity Chi-square	P-values	Element	Musical Experience Chi-square	P-values
necessity	,045	0,833	love	1,72	0,633	expression	1,08	0,297
awareness	,918	0,338	habit	,703	0,704	catharsis	0,26	0,605
choice	,322	0,570	aptitude	1,08	0,297	negative effect	,065	0,945
degree of want	,750	0,687	way	,202	0,693	level	1,64	0,439
quantity	1,75	0,187	opportunity	,766	0,858			

The relationship between the specialization and musical elements in the dimension of musical intensity, activity and experience (Chi-square)

Table 3

Element	Perception of the ambient sounds Chi-square	P-values	Element	Previous training experience Chi-square	P-values
perception	,007	,935	existence	,005	,945
love	,200	,650	effect	2,00	,571
interference	,630	,427			
indifference	2,31	,128			

The relationship between the specialization and musical elements in the dimension of perception the ambient sounds and of the previous experience (Chi-square)

Tables 4, 5 show the results of testing the relationship between the musical elements and gender. Based on these results, we can say that the musical attitude measured by the above mentioned musical elements is independent of gender and statistically significant correlations between them cannot be demonstrated. Consequently the strengths of the correlation between the variables will not be presented.

The results show that the p values near the χ2 values in the dimension of the musical intensity are above 0.142. It means that the level of significance exceeds the 5% margin of error in all elements, and the nil hypothesis cannot be rejected. In addition there is no statistical correlation

between the two variables. So the musical attitude, in terms of the intensity of the elements is independent of the students' sex. In the dimension of the musical activity each of the p-values belonging to the χ2 values is over 0.346, which means no evident relationship between the two variables. According to this nor does the musical attitude, in respect of the elements of the activity depend on the students' gender. In the dimension of the musical experience the p-values exceed the 5% margin of error, which means that statistically significant relationship cannot be demonstrated between the two variables. That is, the attitude to music, in respect of the musical experience does not depend on the students' gender. In the dimension of the surrounding sound the p-values are above 0.129 at least. Having the lack of a significant correlation, it can be stated that the musical attitude in respect of surrounding sound elements does not depend on gender either. In the dimension of the previous training experience any statistically significant correlation was not found either. Thus, the existence and effect of the previous training experience is also independent of gender.

Based on these results, we can say that the students' attitude to music is independent of their gender. So the most basic, universal musical relationship is not specified by the students' gender.

Table 4

Element	Musical Intensity		Element	Musical Activity		Element	Musical Experience	
	Chi-square	P-values		Chi-square	P-values		Chi-square	P-value
necessity	,336	,562	love	3,20	,361	expression	,890	,346
awareness	,424	,515	habit	1,56	,456	catharsis	,820	,356
choice	2,15	,142	aptitude	,890	,346	negative effect	,808	,369
degree of want	1,82	,401	way	,449	,503	levels	3,74	,154
quantity	2,03	,154	opportunity	1,71	,633			

The relationship between the gender and musical elements in the dimension of music intensity and activity (Chi-square)

Table 5

Element	Perception of the ambient sounds		Element	Previous training experiences	
	Chi-square	P-value		Chi-square	P-value
perception	2,30	,129	existence	,019	,890
love	1,68	,194	effect	4,03	,257
interference	,018	,976			
indifference	,057	,811			

The relationship between the gender and musical elements in the dimension of perception the ambient sounds and of previous experiences (Chi-square)

Tables 6,7 present the results of testing the relationship between the musical elements and year. The results demonstrate that the attitude to music measured by means of the above mentioned musical elements is independent of the year and statistically significant correlations between them cannot be demonstrated.

In the dimension of the musical intensity the level of significance belonging to the χ2 values exceeds the acceptable 5%, margin of error in respect of each element, so the nil hypothesis can be rejected and statistical correlation between the variables cannot be stated. Consequently, the musical attitude in respect of the elements of intensity does not depend on the students' year. In the dimension of the musical activity the p-values are also found over 0,305 and there is no correlation between the two variables. It means that the musical attitude, regarding the activity does not depend either on the year the students are in. In the dimension of the musical experience the same can be stated about the p-values next to the χ2 values as in the previous dimensions. So the musical attitude regarding the elements of musical experience does not depend on the students' year.

In the dimension of the surrounding sounds and previous training experience the significance level belonging to the χ2 test values also goes beyond the level of 5% margin of error. Therefore, the perception of the surrounding sounds and the existence and impact of the previous training experience is also independent of the specialization.

Based on the results, we can say that the students' attitude to music is independent of their year. That is, the most elemental, universal relationship is not determined by the year the students are in or the time they have spent in higher education.

All in all, the attitude to music is independent of the specialization, gender and year. It means that the items of the questionnaire appear reliable to evaluate the musical attitude measured by the elements in question regardless of specialization, gender and year.

Table 6

Element	Musical Intensity		Element	Musical Activity		Element	Musical Experience	
	Chi-square	P-values		Chi-square	P-values		Chi-square	P-value
necessity	,241	,932	love	2,78	,853	expression	1,63	,441
awareness	1,23	,539	habit	1,86	,761	catharsis	2,43	,299
choice	,310	,856	aptitude	2,37	,305	negative effect	,248	,883
degree of want	2,94	,567	way	1,61	,446	levels	3,00	,556
quantity	,899	,638	opportunity	5,89	,435			

The relationship between the year and the musical elements in the dimension of music intensity, activity and experience (Chi-square)

Table 7

	Perception of the ambient sounds			Previous training experience		
Element	Chi-square		P-value	Element	Chi-square	P-value
perception	1,90		,387	existence	,689	,708
love	,493		,782	effect	5,08	,536
interference	1,49		,474			
indifference	,582		,747			

The relationship between the year and the musical elements in the dimension of perceiving the ambient sounds and of the previous training experience (Chi-square)

Time stability testing

At the end of the school year we asked the students to complete the questionnaire again testing the temporal stability by means of repeated surveying. We wanted to know the degree of the coincidence of the two evaluations.

Tables 8, 9 summarize the results of the examination of the stability in time including every single element of the dimensions one by one. The tables contain the Cronbach's Kappa values indicating the degree of the coincidence of the two evaluations and the correlation in percentage form.

The mentioned indicator can be applied well to express the degree of the coincidence of the two evaluations in the case of qualitative data. At the same time it does not deal with the possible missing data and the situation when one of the reviewers never uses the code the other does. As this situation is not possible in our case, the indicator can be used in the examination. The Kappa's value is expanded with the percent agreement values, to prevent the use of misleading Kappa values. It occurs when the variability of the data is missing and a member of the team evaluating the results uses a dominant code. The random matching must be avoided when considering the percentage connection and the lack of data variability and dominance of the code must be precluded previously. That is, why it is necessary to take into account both the two values when calculating the degree of the coincidence.

The results show that the Kappa indicators expressing the degree of the coincidence range from 0.860 to 1.00. That is, the values are above 0.81 and in many cases they reach the maximum (1.00) match. Consequently, it can be declared that the values range almost in the interval of the perfect coincidence at least, according to Viera and Garrett (2005). This is confirmed

by the extremely high values of around 90% percent coincidence. This characteristic is typical of every single element.

In the dimension of the musical intensity the conscious choice of the contact with music showed the highest and the quantity of music the least coincidence of the two evaluations. It means that the students preserved their judgement of the awareness of getting in contact with music the most and of the quantity of music the least during the time between the two surveys. In the dimension of the musical activity the personal judgement of musical talent appeared the most stable. The pursuit of music showed the least degree of the connections among the evaluations. So the students judged the type of musical activity completed by them differently after a while, besides the stability of judging their own personal aptitude. In the dimension of the musical experience the two evaluations on the level of reception are perfectly identical, while the judgment of the musical experience harmonizing with the current mood shows a slightly less agreement. It means that the reception level of the students based on their earlier judgement did not change as the time went on. The result harmonizes with our practical and personal experience since to change the ability of perception musical experience needs a conscious training enriched by the aspects of depth psychology or the conscious control of a reliable expert. All these do not depend on a professional musician's statement after practicing music or having a concert when they say "I had a good practice and it was a nice concert, because I felt it had expressed my mood". The evaluation of the surrounding sounds and previous training experiences also show a perfect match over the time. It is worth mentioning, that the answers to these elements are the most similar among the questionnaire items. The explanation of the coincidence regarding the evaluation of the surrounding sounds is supported by the fact, that a conscious semantic-psychological training is necessary to modify the evaluation of the sounds around us. The agreement of judging the previous experiences demonstrate - in our opinion –, that there was no change in the number of the students who had the experience of the training possessing the same mechanism of action. The lack of developing programs in teacher training is likely responsible for this. On the other hand, based on practical experiences we can say that the opinion of the developing programs is very stable, and only another very high efficiency training can surpass it in time. So we can say that the students' judgements regarding the questionnaire elements show the high level of coincidence at least, which sometimes achieves the perfect level. It means, the questionnaire in the aspect of time stability can be used reliably.

Table 8

	Musical Intensity		Musical Activity				Musical Experience	
Element	Kappa	%	Element	Kappa	%	Element	Kappa	%
necessity	,878	90,0	love	,880	90,7	expression	,902	94,3
awareness	,918	92,3	habit	,868	90,0	catharsis	,918	92,7
choice	,930	93,7	aptitude	,899	92,7	negative effect	,930	93,0
degree of want	,910	91.0	way	,892	91,8	levels	1,00	100
quantity	,880	90,7	opportunity	,860	90,0			

Time agreement level in the dimensions of musical intensity, activity and musical experience (Cronbach's Kappa, percentage agreement)

Table 9

	Perception of the ambient sounds		Previous training experience		
Element	Kappa	%	Element	Kappa	%
perception	1,00	100	existence	1,00	100
love	1,00	100	effect	1,00	100
interference	1,00	100			
indifference	1,00	100			

Time agreement level in dimensions of perceiving the ambient sounds and of the previous training experience (Cronbach's Kappa, percentage agreement)

Comparison of the two situations

Three years later the same survey was completed among the students who were in various stages of the process of becoming an educator at that time. All this happened in order to compare the two situations. The aspect of comparing the second and third survey was to see if the participants had significant negative musical experience or any professional changes happened to them over time. The existence or lack of the dominant negative musical experience and the type of change in the professional life is introduced in the upper lines of the table. In this case we highlighted the question regarding the negative impact of music in the last three years, asking particular questions.

The results in tables 10, 11 show the correlation of the judgements depending on the presence or absence of the negative musical experience. The tables include the Chi-square test values expressing the correlation between the compared situations in accordance with the qualitative data. In addition, in the case of a significant relationship they contain the Phi / Cramer's V values (Cheesey and Mitev, 2007) indicating the connection strength, applicable in the case of symmetric variables and appropriate for the size of the crossable.

From the table it can be said that the relation of the two codings is significant on P <0.001 level considering every element in the case of the negative musical experience. The correlation of the participants' two evaluations is statically significant on the highest level, regardless of experiencing negative musical experience or not. This is confirmed by the very high Phi / Cramer's V values around and above 0.8 expressing the strength of the connection. In the dimension of the musical intensity the p-values for the χ2 test values do not exceed the 0,001 level in the case of any element, which means that the nil hypothesis can be rejected at the highest level of error margin. So the two evaluations concerning the musical intensity are connected with each other regardless of experiencing negative musical experience or not by the students. On the basis of the indicator expressing the strength of the connection, the quantity of getting in relation with music is the strongest while its necessity shows the slightest connection between the two judgements. The students seem to judge about the opportunity of playing music similarly to a greater extent than about the demand for it. In the dimension of musical activity the p-values for the χ2 test values are p <0.001 concerning every element. That is, the two assessments in respect of musical activity are also linked regardless of experiencing negative musical experience or not. In this case, it was found that the way of evaluating of the involvement in music shows maximum connection strength over time. In addition, concerning the judgement of the personal aptitude we found no relevant statistical differences. Thus, in evaluating the form of playing music and the musical talent there was no change between the two assessments, regardless experiencing negative musical experience or not by the students. A further result of this dimension is that to have opportunity for dealing with music shows a stronger correlation than the habit or love, in both cases. So there was a bigger difference in judging the love and habit of music than in judging the opportunity over time. In the case of the musical experience there is a highest-level connection in the students' self-assessment between the two stages. That is, the two evaluations are connected in respect of the musical experience regardless having negative musical experience or not. In addition, it can be stated that relevant difference does not seem to appear on the level of the musical experience and of its relation to the current psychological status in either case. This situation was not influenced by the fact if the students had negative musical experience or not between the two surveys. As for the evaluation of the surrounding sounds and the existence or impact of the previous training experience no relevant difference can be seen between the two assessments in either case. That is, the negative

experience of music did not specify the students' opinion about the ambient sounds and possible training experience.

The results demonstrate that the attitude to music evaluated by means of the elements applied in the survey is not determined by the negative experience of music. Thus, the questionnaire items can be reliably used to judge the musical attitude specified by our elements in terms of the independence of the negative musical experience.

Table 10

Dimension	Element	Negative musical experience-			Negative musical experience +		
		Chi-square	Phi/Cramer V	P-value	Chi-square	Phi/Cramer V	P-value
Musical intensity	necessity	12,59	,793	,000	19,48	,698	,000
	awareness	14,70	,852	,000	15,00	,866	,000
	choice	12,53	,792	,000	14,62	,855	,000
	degree of want	28,88	,850	,000	61,81	,879	,000
	quantity	15,55	,882	,000	31,11	,882	,000
Musical activity	love	35,38	,852	,000	63,98	,730	,000
	habit	27,87	,853	,000	58,32	,854	,000
	aptitude	n.s.			n.s.		
	way	20,00	1,000	,000	40,000	1,000	,000
	opportunity	29,44	,858	,000	103,9	,931	,000

Correlation with the past state in terms of the negative musical experience, in the dimension of musical intensity and activity (Chi-square, Phi / Cramer's V)

Table 11

Dimension	Element	Negative musical experience-			Negative musical experience+		
		Chi-square	Phi/Cramer V	P-value	Chi-square	Phi/Cramer V	P-value
Musical experience	expression	20,000	1,00	,000	n.s.		
	catharsis	12,59	,793	,000	34,44	,928	,000
	levels	40,00	1,00	,000	80,00	1,00	,000
Perception of the ambient sounds	perception	20,00	1,00	,000	40,00	1,00	,000
	love	20,00	1,00	,000	40,00	1,00	,000
	interference	20,00	1,00	,000	40,00	1,00	,000
	indifference	20,00	1,00	,000	40,00	1,00	,000
Previous training experience	existence	20,00	1,00	,000	40,00	1,00	,000
	effect	20,00	1,00	,000	40,00	1,00	,000

Correlation with the past state in terms of the negative musical experience, in the dimension of the musical experience, perception of the ambient sounds and the previous training experience (Chi-square, Phi / Cramer's V)

Tables 12, 13 introduce the results of the correlation between the evaluations regarding the changes in the professional life.

Based on these results we can say that in the case of interrupting the studies the relationship between the two judgements is significant on p <0.001 level considering every element. So the nil hypotheses,

presuming no relation between the two evaluations, can be rejected. It means that the two judgements have significant correlation in case the students suspend their studies. There is no relevant difference demonstrated between the two evaluations concerning the personal judgement of the musical aptitude and the way of the musical activity or the previous training experience. It means that interrupting the studies does not modify the assessment completed in the domain of the personal judgement of the musical aptitude, of the way of the musical activity and of the existence or impact of the previous training experience. The two assessments have a relationship of maximum strength while judging the involvement level of the musical experience and evaluating the surrounding sounds. That is, interrupting the studies changed the students' evaluation of the surrounding sounds and their opinion about the involvement level of the musical experience in the least. A further result represents that judging the conscious choice of getting into contact with music showed the strongest connection between the two evaluation processes in the case of the students interrupting their studies. So regardless of having suspended their studies, the students evaluated the awareness of choosing the music the most similarly over time. Judging the love of the musical activity showed the biggest modification.

In case of enrolling at a second specialization the two evaluations are significant also on the highest quality level. Therefore, the nil hypothesis presuming no correlation between the evaluations can be rejected. It means the judgment of the musical attitude is significantly correlated to enrolling at a new specialization. Concerning the personal judgment of the musical aptitude no statistically relevant difference can be seen between the two evaluations, very similarly to the case of the students interrupting their studies. That is, enrolling at a second specialization modifies the personal judgement of the musical aptitude in the least between the two evaluations. A connection of maximum strength is found in the dimension of evaluating the surrounding sounds and of the previous training experience. So the extra specialization did not alter the evaluation of these elements. In addition, the way of dealing with music showed the strongest and the harmonization of the musical experience with the current atmosphere the slightest connection between the evaluations. That is, the biggest difference can be found in judging the coincidence of the musical experience and current atmosphere in the case of the students attending a second specialization while less difference is manifested in judging the form of playing music. The correlation, however, is statistically significant even in this way.

According to the data, suspending the studies and enrolling at a second specialization does not modify significantly the judgement of the attitude to music between the two evaluations. So the questionnaire items can be used reliably in terms of independence of suspending the studies and attending a second specialization.

Table 12

| Dimension | Element | Change in the professional life | | | | | |
| | | Interrupting the studies | | | Second specialization | | |
		Chi-square	Phi/Cramer V	P-value	Chi-square	Phi/Cramer V	P-value
Musical intensity	necessity	47,66	,887	,000	47,26	,862	,000
	awareness	57,63	,928	,000	45,45	,870	,000
	choice	52,10	,952	,000	43,23	,826	,000
	degree of want	91,82	,875	,000	91,87	,875	,000
	quantity	47,16	,887	,000	41,16	,887	,000
Musical activity	love	98,67	,792	,000	98,97	,742	,000
	habit	86,25	,884	,000	86,25	,848	,000
	aptitude	n.s.			n.s.		
	way	n.s.			54,23	,951	,000
	opportunity	51,33	,917	,000	151,3	,917	,000

Correlation with the past state in terms of change in the professional life in the dimension of musical activity and intensity (Chi-square, Phi / Cramer's V)

Table 13

| Dimension | Element | Change in the professional life | | | | | |
| | | Interrupting the studies | | | Second specialization | | |
		Chi-square	Phi/Cramer V	P-value	Chi-square	Phi/Cramer V	P-value
Musical experience	expression	29,49	,871	,000	29,49	,701	,000
	catharsis	48,00	,892	,000	48,00	,894	,000
	levels	5,000	1,00	,000	120,0	1,00	,000
Perception of the ambient sounds	perception	5,000	1,00	,000	60,00	1,00	,000
	love	5,000	1,00	,000	60,00	1,00	,000
	interference	5,000	1,00	,000	60,00	1,00	,000
	indifference	5,000	1,00	,000	60,00	1,00	,000
Previous training experience	existence	n.s.			60,00	1,00	,000
	effect	n.s.			60,00	1,00	,000

Correlation with the past state in terms of change in the professional life in the dimension of musical experience and of perceiving the surrounding sounds and of previous training experiences (Chi-square, Phi / Cramer's V)

In tables 14, 15 we can find the results of the correlation of the evaluations in terms of change in the professional life.

The results showed that in the case of employment the correlation between the two evaluations concerning each item is significant on the highest p <0.001 level with a high connection strength about 0.8 and above, or the maximum (1.00).> in most cases. There is no relevant statistical difference demonstrated in the necessity of the musical intensity, and in the

personal judgement of the musical aptitude or in the harmonization of the musical experience with the current mental state. It means that the students' evaluation did not change either concerning the demand of getting into contact with music and the judgement of the musical aptitude or the concurrence of the musical experience and mood. The employment influenced the judgement of these elements in the least between the two evaluations. A relationship of maximum strength was found between the two evaluations in respect of the awareness of getting into contact with music and of the way and framework of dealing with music, moreover of the involvement levels of the musical experience and of the evaluation of the surrounding sounds. The employed students evaluated the awareness of choosing music and the framework or conditions of playing music, moreover the level of perceiving the musical experiences in the same way. Besides this, concerning the other elements, the biggest contact strength manifests itself in judging the habit of dealing with music and the slightest one in evaluating the cathartic musical experience. The employed students seem to judge the cathartic experience in a different way although they had the same opinion about the level and expression of the musical experience as previously. Despite the change the relationship is still significant.

Concerning the lack or existence of the degree/certificate the relationship between the two evaluations is also significant. There is no statistically relevant difference seen in the judgements relating to the quantity of getting into contact with music and to the musical aptitude, moreover to the harmonization of the musical experience with the current state of mind. The judgements of these elements in the case of the lack of degree did not alter over time. In addition, a relationship of maximum strength was found between the evaluations in respect of assessing the involvement level of the musical experience and the surrounding sounds and the previous training experiences. So, in the case of the lack of degree the students had a similar opinion to the previous one concerning the level of the musical involvement and the way of perceiving the different surrounding sounds and the previous training experiences. As for the other elements, the way of playing music possesses with the closest relationship while the judgement of the cathartic experience has a weaker one, similarly to the results in the case of employment. As for the other items, the closest contact can be found with the way of playing music and the weaker one with judging the musical cathartic experience- as in the case of employment. So the students' self-evaluation shows the biggest difference between the two evaluations regarding the judgement of the cathartic experience, but despite this the connection is still significant.

That is, it can be said, the lack of degree or the employment had no significant effect on the evaluation of the musical attitude. The questionnaire items can be used considering the independence of the employment or the lack of degree.

Table 14

		Change in the professional life					
		Employment			Lack of degree/Certificate		
Dimension	Element	Chi-square	Phi/Cramer V	P-value	Chi-square	Phi/Cramer V	P-value
Musical intensity	necessity	n.s.			7,98	,860	,000
	awareness	20,00	1,00	,000	8,40	,870	,000
	choice	26,11	,842	,000	6,730	,830	,000
	degree of want	25,00	,791	,000	18,09	,865	,000
	quantity	20,00	1,00	,000	n.s.		
Musicl activity	love	39,76	,814	,000	10,00	,890	,000
	habit	28,95	,851	,000	10,54	,898	,000
	aptitude	n.s.			n.s.		
	way	20,00	1,00	,000	6,40	,941	,000
	opportunity	20,00	1,00	,000	n.s.		

Correlation with the past state in terms of change in the professional life in the dimension of musical intensity and activity (Chi-square, Phi/Cramer's V)

Table 15

		Change in the professional life					
		Employment			Lack of diploma/Certificate		
Dimension	Element	Chi-square	Phi/Cramer V	P-value	Chi-square	Phi/Cramer V	P-value
Musical experience	expression	n.s.			n.s.		
	catharsis	10,58	,729	,000	10,70	,789	,000
	levels	40,00	1,00	,000	5,00	1,00	,000
Perception of the ambient sounds	perception	20,00	1,00	,000	6,730	1,00	,000
	love	20,00	1,00	,000	6,730	1,00	,000
	interference	20,00	1,00	,000	6,730	1,00	,000
	indifference	20,00	1,00	,000	5,00	1,00	,000
Previous training experience	existence	20,00	1,00	,000	5,00	1,00	,000
	effect	20,00	1,00	,000	5,00	1,00	,000

Correlation with the past state in terms of change in the professional life, in the dimension of musical experience and of the perception of the ambient sounds and of the previous training experience (Chi-square, Phi/Cramer's V)

Overall the results demonstrate a significant correlation between the two evaluations in respect of changes in the professional life and of the type of changes. It means the type of changes in the professional life did not modify the students' evaluation over time. According to the questionnaire items their judgements are connected significantly concerning any type of changes in the professional life.

Resume

This paper introduced the functional suitability of our questionnaire by means of a pilot study which examined the basic attitude to music among the students of teacher training. The measuring device was prepared for a training program being under elaboration and using the devices of music therapy. The program is expected to develop the emotional elements of the social competence of the students participating in teacher training. The questionnaire developed in the process of previous training experiences and included the following dimensions: musical intensity, activity, musical experience and perception of the surrounding sounds. The exploration of the background characteristics and the development of the musical devices and methods used in the process of the program necessitate the examination of these elements. The elements of the existence and impact of the previous training experience also appear since they can modify the factors typical of the same initial level and development, therefore an experience of this kind is a disqualifying reason. The operation of the selected items in the questionnaire was explored through self-characterization. The students had to choose the most typical option of themselves given beforehand. There were three possibilities to fill in the questionnaire: at the beginning and end of the school year and three years later.

The results of the survey, examining the elements characteristic of the attitude to music and the relationship between the specialization, gender and sex, demonstrate that the significance level of the Chi-square test exceeds the acceptable 5% margin of error in the case of every dimension and of every element of it. That is, a significant connection is not represented between the students' attitude to music and their sex, year and specialization. It means that the students' evaluation does not depend on the characteristics mentioned above concerning the elements of the musical attitude.

Regarding the analysis of the temporal stability the Cronbach's Kappa values, expressing the degree of the coincidence of the two evaluations, move above 0.81 and reach the maximum (1.00) value in the case of several elements. These are the elements of the dimension of the involvement in the musical experience and of the perception of the surrounding sounds and of the previous training experiences. Thus we can reach the conclusion that the values can be found in the interval of an almost perfect match. This is confirmed by around 90% values of the coincidence. The results account for the reliable use of the questionnaire concerning the temporal stability.

The analysis of the relationship with the past was evaluated in respect of the students' possible significant negative musical experiences between the second and third judgements. According to the results, the connection of the evaluations is significant on p <0.001 level in every dimension and in every element of the dimensions. No statistically significant difference is represented between the two evaluations concerning the personal judgment of the musical aptitude and the expression of the musical experience. A relationship of maximum strength appears between the two judgments in respect of the elements representing the involvement level of the musical experience and the assessment of the ambient sounds. The correlation of the students' second and third judgement compared to each other is significant statistically on the highest level, regardless of the students' possible negative experience connected to music. This is confirmed by the very high Phi / Cramer's V values, expressing the connection strength, around and above 0.8.

The second and third evaluation was compared in the aspect of the types of changes in the students' professional life over time. The results show, the connection between the two evaluations is significant on p <0.001 level concerning every element, regardless of interrupting the studies or enrolling to a second specialization. In the case of suspending studies no significant difference was seen concerning the elements of the personal judgement of the musical aptitude and of the type of the musical activity or of the previous training experiences. No difference was found in assessing the musical aptitude in the case of enrolling to a second specialization. A significant correlation of the finest p <0.001 level with a high connection strength of about and above 0.8 or in the most cases of a maximum (1.00) is represented in the case of employment or lack of degree. As for the employment, no statistically relevant difference is demonstrated while evaluating the necessity of the musical intensity and the expression of the musical experience or the personal judgement of the musical aptitude. Analysing the evaluations in the case of lack of degree there is no significant difference either in several elements. They are: the quantity of the musical intensity, the personal judgement of the musical aptitude, the opportunity of the musical activity and the expression of the musical experience. So the results guarantee the reliable use of the questionnaire items concerning the independence of the negative musical experience and the changes in the professional life.

Overall the questionnaire is reliably suitable for evaluating the students' basic musical attitude under the conditions mentioned above. The positive change of the students' judgements manifested in the responses demonstrates the development and expresses a deeper musical relationship as well.

However, it has to be mentioned that apart from the extremely good results, the research had its own bounds: the slight possibility of sampling and the extreme difficulty of specifying the musical elements. The voluntary principle of the application is necessary for both testing the measuring device and the actual training program since the direct regulation can modify the impact degree of the development or the same initial level shaped as a methodological expectation between the experimental and control group. Moreover, the voluntary intention of participating is typical of a training program of this kind. We tried to find starting points relying on literature concerning the elements specifying the musical attitude and to use the literary specification in harmony with the practice and intention of our own developing training program involving our decennial practical experiences as well.

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III. PRAYERS OF FEMALE PROTAGONISTS IN GIUSEPPE VERDI'S OPERAS. LUCREZIA'S CAVATINA – *TU AL CUI SGUARDO ONNIPOSSENTE* (ACT I, SCENE 2) FROM VERDI'S *I DUE FOSCARI*

ADÉL FEKETE[1]

SUMMARY. With this analysis the author continues with the presentation of the prayers of female protagonists[2] from Giuseppe Verdi's operas, a lesser-known topic within the vast bibliography dedicated to the *oeuvre* of the great Italian Maestro. After presenting prayers from *Nabucco* and *I Lombardi alla prima crociata,* the author now addresses a less conspicuous prayer "hidden" in the pages of *I due Foscari*: Lucrezia Contarini's Cavatina (with its *bel canto* traits and featuring a female choir). Further analyses published in this series will shed light upon well-known examples of *preghiere* – such as famous prayers of Leonora from *La Forza del Destino* –, as well as other arias which bear further *bel canto* influences (*preghiere* from *Giovanna d'Arco* and *Stiffelio*), but also illustrating how the musical language of female prayers has transformed in Verdi's more mature operatic works, such as *Aida* and *Otello*.

Keywords: *preghiera*, prayer, opera, Verdi, *I due Foscari*, Lucrezia, aria, analysis

1.Verdi's *I due Foscari*. General Aspects

We continue our analytical venture with the opera *I due Foscari*. Chronologically speaking, this work follows *Ernani,* but the latter does not contain prayers for the female voice, nor other *preghiere* (although it contains a well-known aria for prima donna *Ernani, Ernani involami*).

I due Foscari, however, contains two arias that are in fact prayers. These are rendered by the husband and wife – Lucrezia Contarini and Jacopo Foscari –, as if the librettist Francesco Maria Piave and Verdi, the composer, wanted to unite them even more, by way of this symbolic gesture. Jacopo's Prayer, *Non maledirmi, o prode,* from Act II, is one of the most

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[2] The aforementioned analyses focus only on prayers uttered to divinities (both in Christian and pagan contexts), saints or the Virgin Mary, but exclude prayers addressed to the dead (e.g. Lina's second act prayer from *Stiffelio – Ah, dagli scanni eterei*).

popular pages of the opera *I due Foscari*,[3] this being a restless cry of a man awaiting exile, his death sentence, in the pit of a deep, dark dungeon. However, Lucrezia's prayer – *Tu al cui sguardo onnipossente (Act I, Scene 2)* – is not usually known, as if it would be intentionally "hidden" also by Verdi himself, who had decided to name the scene *cavatina* and not *preghiera*, thus emphasizing its role as the first aria of a soloist.

The opera *I due Foscari*, based on Byron's play by the same name,[4] had its premiere at the Teatro Argentina in Rome, in 1844. With this new work, Verdi hoped to repeat the success of *Ernani*, following the same pattern, the oeuvre being "relatively short, focusing on conflict rather than on grand stage effects."[5]

Nevertheless, the opera's success was late to arrive. Verdi himself was aware of the fact that "... Byron's play does not encompass the theatrical grandeur necessary for an opera",[6] thus urging his librettist, Francesco Maria Piave, in his letter to "... try to find something that would insert a bit of verve in the work, especially in Act I."[7] Piave, who at the time had already collaborated with Verdi's on *Ernani*, used the composer's recommendations as his guide. He minimized the action of the play to three acts, from the initial five, and added, for example, the two prayers that do not appear in Byron's drama.[8] However, the changes have proven insufficient to win the public's sympathy and to ensure maintaining the work in the universal opera repertoire. The staging of this work has been sporadic until this day, as compared to *Nabucco, Rigoletto* or *La traviata* ...

They say that the positive reception that Verdi was hoping for regarding this work and its delayed occurrence would have also had something to do with the less than optimal vocal skills of the singers performing the premiere.[9] While this might be true or false, it is not our

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[3] *See* Iván Kertész, Fiesta-Saxum © 1997, p. 396.

[4] In turn, Byron wrote his drama in 1821, based on a true story, namely the tragic fate of the Doge Francesco Foscari (1373-1457). However, Byron and Verdi were not the only ones who were inspired by the topic. We can also recall two representatives of the French and Italian Romantic painting who have shown interest in this topic: Eugène Delacroix - *Les deux Foscari* (1845) and Francesco Hayez - *L'ultimo abboccamento di Jacopo Foscari (con suo padre, il doge Francesco Foscari)*, 1852.

[5] *The New Grove Dictionary of Opera*, http://www.oxfordmusiconline.com/subscriber/article/ grove/music/O004054?q=i+due+foscari&search=quick&pos=1&_start=1#firsthit, accessed on June 26, 2013.

[6] F. Abbiati, *Giuseppe Verdi*, vol. I, Ricordi, Milano, 1959, p. 523, in: Julian Budden, *The Operas of Verdi,* vol. I, Claredon Press, Oxford, 1992, p. 177.

[7] *Ibidem.*

[8] *See* Lord Byron: *The Two Foscari* in: *The Dramatic Works of Lord Byron*, Published by A. V. Blake, New York, 1840, pp. 475-539.

[9] Julian Budden, *The Operas of Verdi,* vol. I, ed.cit., p. 179.

place to argue in favor of neither stance, nevertheless, these singers have created history, and their names deserve to be mentioned alongside the characters they portrayed and the type of their voice:

Francesco Foscari, Doge of Venice (baritone) – Achille De Bassini
Jacopo Foscari, his son (tenor) – Giacomo Roppa
Lucrezia Contarini, Jacopo Foscari's son (soprano) – Marianna Barbieri-Nini
Jacopo Loredano, Member of the Council of Ten (bass) – Baldassare Miri
Barbarigo, a Senator (tenor) – Atanasio Pozzolini
Pisana, Friend and confidant of Lucrezia (mezzo-soprano) – Giulia Ricci[10]

2. *Tu al cui sguardo onnipossente* – Cavatina (Act I, Scene 2)

2.1. Soprano Role Creators

Marianna Barbieri-Nini (1818-1887)[11]

We stop for a moment to mention the role creator of Lucrezia Contarini, namely soprano Marianna Barbieri-Nini (1818-1887), whose vocal qualities – a strong, dramatic voice, possessing also the agility of a coloratura[12] – have left their mark on the voice our heroine and her prayer. The New Grove Dictionary of Music and Musicians offers other noteworthy

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[10] The cast of characters and performers was quoted from: Julian Budden, *The Operas of Verdi,* vol. I, ed.cit., p. 174.

[11] https://amfortas.wordpress.com/2013/01/09/il-corsaro-di-giuseppe-verdi-al-teatro-verdi-di-trieste-notizie-curiose-e-semiserie-in-attesa-della-prima-di-venerdi-11-gennaio/ accessed on March 15, 2016.

[12] *The New Grove Dictionary of Opera*, http://www.oxfordmusiconline.com/subscriber/article /grove/music/02008?q=marianna+barbieri+&search=quick&pos=1&_start=1#firsthit, accessed on July 1, 2013.

information on Marianna Barbieri-Nini: she was the student of famous soprano Giuditta Pasta, and that of the renowned singing teacher Nikolai Vaccai; she made her debut at La Scala, later singing on the great European operatic stages, such as Paris, London, Barcelona and Madrid.[13] She was the first Lucrezia Borgia, Anna Bolena (Donizetti) and the first Semiramide (Rossini) in the history of opera, being also the role creator for the absolute world premieres of three verdian heroines: Lucrezia Contarini, Lady Macbeth and Gulnara from *Il Corsaro*.[14]

Nowadays, searching through the recordings of the *I due Foscari* opera, we find few internationally renowned sopranos who approached the role: Maria Vitale, Katia Riciarelli, Leyla Gencer, Montserrat Caballé or June Anderson, for example, all delivering different and outstanding interpretations of the role, performances that we highly recommend to our readers.

2.2. The "Leitmotifs" of the Opera and Lucrezia's Prayer

Let us return now to the narrative of the opera *I due Foscari*. The work presents a Venetian family drama, the center of which is Jacopo Foscari, the Doge Francesco Foscari's son. The young Foscari is found guilty and sentenced to be exiled by the Venetian state's Council of Ten. The Doge, who loves his son and believes in his innocence, cannot save him; he listens helplessly to the pleas of his daughter in law, who tries desperately to save her husband. Lucrezia is forbidden to follow her husband in exile, and sees him for the last time in prison, where he bids farewell to his wife and his father. Jacopo is then led to hear the Council's sentence, and is sent to the island of Crete. He dies before light is shed on his innocence; nevertheless, Loredano, the enemy of the Foscari, has not yet gotten even with the family, he obliges the old Doge to give up his position as the ruler of Venice, which will eventually kill the latter.[15]

We could say that the story of *The Two Foscari* starts work with the Prelude of the opera, which already introduces its characters. We refer here to several "musical elements" used as quasi-leitmotifs,[16] through which each of the protagonists is assigned a musical motif that characterizes them, and which will reappear during the following acts. The heroine of the opera, Lucrezia Contarini, receives the following agitated, [17] strong and determined "leitmotiv", throughout the work:

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[13] *Ibidem.*

[14] *Ibidem.*

[15] The presentation of the opera's synopsis is based on Iván Kertész, *op. cit.,* p. 396.

[16] Julian Budden, *The Operas of Verdi,* vol. I, ed.cit., p. 180.

[17] *Opera. Composers, Works, Performers,* Ed. András Batta, Könemann, 2005, p. 677.

Lucrezia's agitated "leitmotif" from *I due Foscari*

However, the Prelude of the opera – which introduces an entire musical fragment in order to invoke Lucrezia – does not feature this "leitmotif", but a quote from her Cavatina (her prayer), coupled with Jacopo's "leitmotif":

Prelude to the opera *I due Foscari* (excerpt)

2.3. Analysis

Subsequent to the instrumental prelude, the first scene of the opera shows us Venice in 1457, with its political intrigue, lust for power and vengeance, all characteristic of this rich maritime state, fascinating, but also startling and decayed at the same time. The plot begins *in medias res,* while the first scene depicts the assembly of the Council of Ten Inquisitors, which is preparing to deliberate in the case of Jacopo Foscari (however, we will find out only later in the opera the reason for his conviction):

Act I, Scene 1. *Outside the Council Chamber of the Doge's Palace of Venice.* The curtain rises and we are witnessing the gathering of the Council of Ten Inquisitors. The initial choir fragment (*Silenzio ... Mistero*) immediately shrouds the opera in a threatening atmosphere, musically suggested by the bleak vocal and instrumental sounds and meandering chromatic passages. The melody of the clarinet introduced firstly in the Prelude is echoed again, when Jacopo appears on stage, coming out from prison to be questioned by the Council. He greets his beloved Venice with an arioso orchestrated ever so delicately, and sings the first section of his *Cavatina*. The first movement, "*Dal più remoto esilio*", evokes the local color of the piece by the 6/8 rhythm, its protruding sounds from the woodwind section and unusual chromatic passages. The "*Odio solo, ed odio atroce*" cabaletta is energetic as usual, although breaking with conventions with the high pitch A held by the tenor while the orchestra plays the reprise of the main theme.[18]

The second scene of the work (*Scena, coro e Cavatina*)[19] takes place at the Foscari Palace. The ascending theme that is present in the string section – Lucrezia's "leitmotif" - announces the arrival of Jacopo's faithful wife, who comes to confront her father-in-law, the Doge of Venice. Together with him, she wants to find a way to save her husband, the Doge's son. Lucrezia is, retained, however, by her ladies-in-waiting. Lucrezia reposts to this gesture (*No... mi lasciate... andar io voglio lui...* – recitative), but stops when hearing their words (*Resta, quel pianto accrescere può ...),* which talk about hope and urges her to say a prayer to the Almighty. Lucrezia listens to their advice, and responds affirmatively with a short cadence (*Ah si, ah si, conforto*), after which she addresses the Heavens.

The entrance, *Lucrezia's Cavatina* (a three-strophic form of the following type A A1 A1v) is a luminous sounding prayer (D major), with a strong *bel canto* quality, characterized by an unusual style of ornamentation even for Verdi's first creative period.[20] In contrast with the actual entrance

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[18] Based on: *The New Grove Dictionary of Opera, http://www.oxfordmusiconline.com/ subscriber/article/grove/music/O004054?q=i+due+foscari&search=quick&pos=&_start=1#firsthi t* , accessed on June 26, 2013.

[19] The delimitation may vary from one edition to another. This particular one is based on the piano reduction G. Verdi - *I due Foscari*, ed. Ricordi, Milano, f.a., http://petrucci.mus.auth. gr/imglnks/usimg/a/a6/IMSLP30543-PMLP68963-foscari.pdf, accessed on July 2, 2013), however, in the orchestral score used by us it appears as: *Scena ed aria* (G. Verdi - *I due Foscari*, act I, Ricordi, Milano, f.a. reprinted by Edwin F. Kalmus, Miami, f.a. in http://petrucci.mus.auth.gr/imglnks/usimg/5/5d/IMSLP52674-PMLP68963-Verdi_-_I_due_foscari_-_ Act_I__orch._score_.pdf, accessed on July 2, 2013).

[20] *The New Grove Dictionary of Opera*, http://www.oxfordmusiconline.com/subscriber/article/ grove/music/O004054?q=i+due+foscari&search=quick&pos=1&_start=1#firsthit, accessed on July 2, 2013.

of Lucrezia (marked by *Allegro agitato*), the cavatina's tempo is adjusted to the text and purpose of the aria, the heroine singing her prayer in an *Andante maestuoso* tempo, in piano (which is highly appropriate for an mannered aristocrat belonging the *Quattrocento* era, who has most probably received the most rigorous catholic upbringing).

Even if the listener is not aware that the heroine is about to sing a prayer, this can be inferred from the introductory bars of the *Cavatina* (bars 1-5)[21]: the orchestration of the fragment reintroduces here two instruments associated with religious sentiment, the harp and the flute (the latter being doubled at the beginning by the clarinet at a lower octave). Moreover, the chamber music-type introduction highlights again the "arpeggios that are characteristic to prayers", while the ternary rhythm of the triplets bring forth a counterpoint to the binary dotted rhythm of the vocal score. Lucrezia utteres the opening lines of his prayer while kneeling,[22] by way of a "free", non-liturgical supplication text:

Tu al cui sguardo onnipossente	*You under whose omnipotent gaze*
Tutto esulta, o tutto geme;	*All exalt, or all groan;*
Tu che solo sei mia speme,	*You who alone are my hope,*
Tu conforta il mio dolor.	*Comfort my pain.[23]*

The four verses quoted above create the image of an omnipotent God who has the power to create and destroy life with a glance; the One who sustains life and is worthy of the praise of all creatures (*tutto esulta*), but Who also has the power to crush in an instant (*tutto geme*). Such an Almighty God is the One to Whom Lucrezia addresses her plea of hope (*solo sei mia speme*), and Whom she trustingly invokes, not unlike she would her own father (we should note that she addresses Him by using the second person singular form of the pronoun, *you*), while expecting His compassion and understanding (*conforta il mio dolor*).

These verses, which depict the father-like image Lucrezia has of God, are coupled with a simple musical score, which is at the same time a sublime one: her voice renders her monologue over the arpeggios accompaniment of the harp, thus evoking the technique of the accompanied monody, which was characteristic to the early stages of the opera as a genre. The first musical period (A, bars 6-13) consists of a single musical section, a musical phrase with an arc form, which is initially introduced in a simple form, and then repeated in a varied form and ornamented. The diatonic harmonies are assigned the

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[21] The numbers refer only to the bars of the *Cavatina*!

[22] *S'inginocchia* is indicated in the score.

[23] The lyrics in English come from the following source: http://homepage.ntlworld.com /evwool/page4.html, accessed on March 11, 2016.

basic key of D major – which could illustrate here Lucrezia's hope – changed to a minor key for a just a moment, in order to highlight the meaning of the word "*geme*".

E.g. 3

The first musical period (A) of Lucrezia's Prayer

After gaining some courage, Lucrezia then rises (which is expressly marked in the score by giving a specific indication of a nonverbal gesture: *s'alza*), not unlike someone who is standing in front of a judge and asks for justice to be made and they be protected, since they know they are innocent. Her gesture is accompanied by words that express precisely these things:

Per difesa all'innocente   *Prepare your voice of thunder*
Presta tu del tuon la voce, ah!   *In the defense of the innocent,*
Ogni cor il più feroce   *And the fiercest heart*
Farà mite al suo rigor.   *Will make its severity mild.*[24]

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[24] The lyrics in English come from the following source:
  http://homepage.ntlworld.com/evwool/page4.html, accessed on March 11, 2016.

Not only the heroine's attitude, but also this new period of musical material (A1, from bar 14, with anacrusis) is anew at first. The key signature switches to A major, while the orchestration becomes denser – the densest of the prayers analyzed so far, for the strings also make their appearance, together with the woodwind section, two horns in D, a cimbasso,[25] a harp and timpani –,Verdi, thus, is making sure that the writing stays light, airy.[26] The vocal range shifts to a medium-high pitch register, while the melody is increasingly ornate in the spirit of a *bel canto* aria, allowing the soprano to show off her technical skills henceforth: instrumental-type virtuosity (a process rooted in the Baroque era and further developed in the *bel canto* era) and a cantabile melodic line, with jumps and high notes often sung in a lowered volume. These features are further perpetuated in the vocal writing of this musical period, which recalls the first sentence of the aria, but transfigures it highly with profuse ornamentation (bars 18 to 21, first beat). The virtuosity and technical difficulty of the section reach their peak, the manuscript of the fragment showing that Verdi composed the opera with great care, rewriting the fioritura[27] of Lucrezia's melodic line several times:

E.g. 4

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[25] "Cimbasso" (It.) - Bass trombone with a ventilation system, used in the 19th century in Italian opera orchestras. *Dicționar de termeni muzicali*, ed. cit., p. 115.

[26] The orchestration elements of the aria can be observed in the general score of the Cavatina, which is attached to the thesis.

[27] Julian Budden, *The Operas of Verdi,* vol. I, ed.cit., p. 185.

**The second musical period of Lucrezia's Prayer
(A1, from bar 14 with anacrusis)**

The last section of the aria (A1v) is the most interesting, for it introduces also the women's choir in a most unusual way. Verdi reveals here a quasi-responsorial dialogue created by the encouragement sung in thirds by the women's choir (*Sperar puoi dal ciel clemente un conforto al tuo dolor*, uttered twice) and Lucrezia's highly ornate musical discourse with a cadence-like character (which, from a musical standpoint brings forth a newly ornamented variation of the consequent musical phrase in A1). Thus, the Cavatina receives its ensemble feel:

E.g. 5

The third musical period of Lucrezia's Prayer, with the choir (A1v)

The dialogue becomes even more intense in the last bars of the aria's inner expansion, featuring only cut-outs of musical cells and motifs from the two different "thematic" musical discourses (voice, choir), the aria ending with Lucrezia's cadence (that had a large vocal range, spanning on almost two octaves), her final trill being accompanied by the entire vocal-symphonic ensemble.

E.g. 6

The vocal cadence and final cadence of the *preghiera*

There are a few observations that we would like to add at the end of the above-seen musical analysis concerning the Cavatina, with regards to the broader context of the whole opera.

First, it is quite curious how Verdi conceived the entrance of Lucrezia (the *Cavatina*) in the form of a prayer. Lucrezia is a strong female character, the only one of the Foscari family who dares to acknowledge the truly evil side of Loredano and dares to oppose this dangerous enemy of both her husband and her father in law. Hence, the last thing we would expect from this proud and courageous aristocrat is for her to pray. (Her bravery is unheard of in that age: she enters, for example, the chamber of the Council of Ten.) Nevertheless, her condition as a woman who lives in the 15th century limits her influence, and robs her of the real chance to actually change anything concerning the fate of her husband. Perhaps this is the reason why she invokes her heavenly Father and appears before her earthly father prior to doing anything on her own.

However, her prayer will not get a favorable answer: the Doge does not have the power or the will to put his paternal feelings first as opposed to his sense of duty, even though he loves his son. He, not unlike his son Jacopo, are blinded by the lure of their beloved city, Venice. Nevertheless, their loyalty is "rewarded" by treachery, death and mockery: Jacopo is exiled and dies, while in the end the old Doge is forced to abdicate.

Although she loses everything, Lucrezia remains a model of human dignity: she had the courage to speak the truth and to confront power; she was ready to love and sacrifice her life; she was the support of those in need and came to their aid; and whatever the future would have brought her, she raised her sons with dignity, proudly bearing the name Foscari.

Lucrezia is the prototype of the tragic heroine, who is thrown in the most difficult circumstances by destiny, while refusing to be defeated, fighting with all her might to change the given situation. She first tries to create change by praying, then my attempting to change the fatidical destiny of her husband through her own actions.

Byron's merit in creating Lucrezia Contarini is to have envisaged this strong character out of a woman and wife doomed to a life of obedience and silence by the social conventions of her time; while Verdi's merit is to have created yet another side of Lucrezia Contarini who – even though is strong – still takes refuge, if need be, under the protective wing of the one true Judge.

Translated from Romanian by Juliánna Köpeczi

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LA SYMÉTRIE HARMONIQUE DANS LA CONSTRUCTION FORMELLE DE DON JUAN (*MASQUES* OP. 34) DE KAROL SZYMANOWSKI

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SUMMARY. The purpose of this study is to show—by means of a rigorous analysis of the harmonic principles which govern the multiple sections of the work—that beyond the apparently heterogeneous surface the musical discourse is coherently and subtly organised within a space governed by complex relations of symmetry. Through these symmetries we witness a constant resonance between microcosm and macrocosm. This analysis brings new light upon Szymanowski's architectural conception, which suddenly reveals itself clear and intelligible.

Keywords: Szymanowski, harmony, symmetry, quintal organization, pillars, formal conception

[i.1] Karol Szymanowski naquit le 3 Octobre 1882, dans la famille Korwin-Szymanowscy, riches propriétaires terriens d'ascendances polonaises, à Tymoszowka (actuellement Tymoshivka en Ukraine), petit village sous gouvernorat de Kiev au sein de l'Empire Russe. Considéré par les polonais comme l'héritier de Frédéric Chopin, il incarne aussi la figure du renouveau de la musique polonaise du XXème Siècle. Au cours des années 1915, s'émancipant peu à peu de l'influence de compositeurs germaniques post-romantiques tels que Richard Strauss, Szymanowski s'est alors aventuré très loin dans la voie d'une modernité musicale qu'il avait pu découvrir lors de récents séjours en France – séjours qui lui avaient permis d'entrer en contact avec Debussy, Stravinsky et Ravel.

[i.2] S'assimilant les techniques de composition de ces derniers, Szymanowski a su élaborer, partant de là, une écriture tout à fait originale, dont la complexité et le raffinement dépassent, à certains égards, ceux qu'atteignaient déjà ses modèles. La raison en est que la poétique musicale de Szymanowski s'est développée à la confluence de plusieurs univers musicaux de son époque : non seulement celui qu'il est convenu

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d'appeler l' « impressionnisme » musical – caractérisé, techniquement, par l'emploi (au lieu de la simple gamme majeure/mineure du système tonal) d'une riche diversité d'échelles de sons aux propriétés remarquables (telles l'échelle par tons entiers, l'échelle octotonique, etc.) –, mais aussi celui du russe Scriabine, chez qui joue un rôle central le chromatisme hérité de Wagner. Il puise aussi son inspiration, de façon tout à fait originale, dans des cultures plus lointaines, tout spécialement celle de la Perse – ce qu'attestent les titres de maintes compositions, ainsi que le choix des poèmes mis en musique, par exemple dans les Chants d'amour de Hafiz (1914) ou dans la 3e Symphonie, qui se fonde sur un poème du mystique persan Jala ud-Din Rumi (XIIIe siècle). L'interaction de ces divers éléments permet à Szymanowski de concevoir un univers harmonique et sonore, et une logique du discours musical reconnaissables entre tou(te)s, et par là de tourner la page de la tradition tonale de façon extrêmement personnelle.

[i.3] Au travers de sa large ouverture à la modernité, associée à son désir de penser la musique différemment, à l'aune d'une dissolution partielle de la tonalité, Szymanowski a toujours conservé l'âme, slave au demeurant, d'un compositeur nourri d'ardentes émotions et sensible à l'expressivité d'un pathos latent. Inspiré par la poésie, la littérature, ou l'art pictural, féru de cultures anciennes et exotiques, il conserva un rapport à l'art intimement lié à l'esthétique romantique, et en cela profondément émotionnel. Toutefois, dans toute son œuvre, Szymanowski ne s'abandonne jamais à l'effusion désordonnée, et se maintient dans une forme d'intériorité des sentiments, malgré parfois la perception d'un intense bouillonnement. Une grande attention aux détails, un sens de la dramaturgie, servie par une harmonie raffinée et complexe, un mélisme mélodique aux contours quasi improvisés mais pourtant étroitement encadré, sont les caractéristiques essentielles de son art, qui, par son mode d'élaboration, se réclame d'un idéal conçu par Frédéric Chopin : exigence dans la forme, souplesse de la ligne. Szymanowski parvient, grâce à la finesse de son esprit, à réaliser l'alliance subtile entre l'éloquence d'un lyrisme quasi-vocal, et la rigueur d'une construction architectonique dans laquelle s'incarne une pensée musicale novatrice, s'appropriant les techniques d'écriture issues de la modernité.

[i.4] Au cours des premières décennies du XXème Siècle, la remise en cause du système tonal entraine peu à peu l'abandon de la quinte comme intervalle de référence. Le discours musical s'organise non plus autour d'un système stable, unidirectionnel comme l'était celui de la tonalité, mais autour de systèmes variables, qui s'interpénètrent eux-mêmes. C'est notamment le cas dans l'échelle octotonique où alternent tons et demi-tons et où sont combinées deux transpositions de cycles

d'intervalles de 3ces mineures, que l'on peut également envisager comme l'imbrication de quatre tritons. Cette gamme incite tout particulièrement à l'équivocité, car si sa structure symétrique s'articulant autour de l'intervalle de triton semble l'écarter d'une référence à la tonalité, il est en revanche toujours possible d'en exprimer le contenu par des accords propres au système tonal (accords parfaits majeur et mineur, accords de 7ième ou de 9e de dominante), sans pour autant que ne s'installe clairement, de par la structure même de la gamme, une quelconque perspective tonale. Le triton devient ainsi un intervalle unificateur par lui-même et non plus seulement un élément constitutif de l'accord de dominante. Il est libre de revêtir plusieurs aspects, et notamment d'évoquer, à travers la superposition de tons entiers qui le compose, une saveur de gamme par tons, ou un segment du mode acoustique. Messiaen écrit au sujet du mode 2 :

« Il se trouve dans l'atmosphère de plusieurs tonalités à la fois, sans polytonalité – le compositeur étant libre de donner la prédominance à l'une des tonalités, ou de laisser l'impression tonale flottante. »[1]

Les fonctions harmoniques traditionnelles dominante/sous-dominante/tonique sont remises en question et l'on voit surgir de nouveaux rapports, au sein desquels l'aspect sonore occupe une place de premier ordre, devenant un élément de structuration du discours à part entière. L'espace musical commence à se penser en termes de textures, les accords en termes de couleurs. Ceux-ci se caractérisent et se différencient les uns des autres par leur potentiel énergétique plus directionnel, ou plus statique, et sont de plus en plus envisagés sous l'angle du stimulus sensoriel qu'ils provoquent chez l'auditeur.

[i.5] Le triptyque *Masques* Op. 34 est l'une des œuvres pianistiques phares de Karol Szymanowski, écrite entre 1915 et 1916, à la suite de deux autres cycles majeurs : Métopes Op. 29 pour piano seul et Mythes Op. 30 pour piano et violon. La pièce *la Sérénade de Don Juan*, qui clôt le recueil, longue d'une dizaine de minutes, se réfère au mythe de l'éternel séducteur, archétype de l'humain qui, en lui, a étouffé toute morale pour ne se dévouer qu'à son égoïste plaisir immédiat. Grisé par l'hédonisme, investi d'un sentiment de toute puissance, il manipule sans cesse et fuit devant les responsabilités d'un amour déclaré. Comme chacune des trois œuvres constituant le triptyque, cette dernière se rapporte à une source littéraire et fait allusion au poème « La Sérénade de Don Juan » écrit par le célèbre dramaturge *Aleksey Konstantinovich Tolstoy* (1817-1875)[2] et tiré de sa

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[1] Olivier Messiaen, *Technique de mon langage musical*, Leduc, Paris, 1944, p. 96

[2] Cousin de Léon Tolstoï (1828-1910). Signalons également que Tchaïkovski composa en 1878 un cycle de Six Romances Op. 38 parmi lesquelles figure la mise en musique, pour voix et piano, du poème de A. K. Tolstoy.

pièce de théâtre « Don Juan ». Szymanowski ne réalise pas ici une stricte illustration musicale du poème, mais s'attache à en traduire l'essence. C'est d'envoutement dont il est question ici : par le pouvoir des mots, suaves, captivants, mais lardés de tromperie, devant sa nouvelle proie, Don Juan se réinvente et se pare du voile des illusions, trompant sa victime et se trompant lui-même. Des trois pièces du triptyque, la *Sérénade de Don Juan* est la plus passionnée, celle dans laquelle le matériau musical manifeste le plus grand lyrisme. Or, l'interprète informé ne sera pas leurré par l'apparence trompeuse de cette ardeur bouillonnante, et, connaissant la fausseté du personnage, il en rendra avec subtilité toute l'insolence et la frivolité contenues dans ces chimériques transports romanesques. Dans le souci d'une unité avec le reste du recueil, Szymanowski conçoit l'œuvre comme une succession de moments qui sont parfois, à première vue, de nature antinomique. Comme une personnalité, au-delà de ses multiples facettes et de son aspect changeant, se réfère à un être unique et individuel, il est nécessaire, pour saisir ou tendre à la vérité de l'œuvre, de déceler le principe unificateur qui relie ces différents moments musicaux. De même qu'il est indispensable pour comprendre la technicité utilisée dans la réalisation d'une œuvre sculpturale de connaitre à fond les caractéristiques et les limites du matériau employé, c'est la structure harmonique et ses implications dans le dessin formel qui sera l'objet de cette étude. Les sections, dans *La Sérénade de Don Juan*, sont marquées par des indications de caractère métrique bien définies et s'articulent chacune, de façon organique, autour d'un ou deux centres de polarité harmonique. Le risque est grand d'appréhender l'œuvre comme un kaléidoscope d'éléments disparates ou d'états dénués de sens. L'objectif de cette étude, par la mise en lumière de la structuration du discours musical et du principe d'unification sous-jacent, est d'importance non seulement dans le champ théorique, mais également dans l'élaboration d'une interprétation informée et construite de l'œuvre.

[1.1] A l'écoute de la Sérénade, au premier regard sur l'œuvre, l'auditeur ou l'analyste percevra la répétition fréquente d'un motif caractéristique (nommé *élément alpha*), énoncé à la main gauche, légèrement *marcato*, constitué d'une idée de deux mesures réitérée immédiatement, ramassé sur lui-même du point de vue de la distance intervallique parcourue, et expressivement peu développé. Nous rencontrons *l'élément alpha* cinq fois au sein du déroulé de la pièce : au *Piu mosso* (pg. 29)[1], aux *A Tempo* (pg. 30 1er système, et pg. 30 5ème système), au *Vivace Scherzando* (pg. 33), et au *Vivace* (pg. 35). Lors de la première

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[1] Les numéros de page se referent à l'édition de la partition : K. Szymanowski, *Masques - Trois Morceaux de piano op.34*, Universal Edition U.E.5858

occurrence, pg. 29, *l'élément alpha* se voit suivi d'une section de plus large ampleur (nommée *élément béta*), au caractère énergique et passionné, qui doit, selon toute vraisemblance, être considérée comme le développement de notre motif. En effet, les accords en contretemps, ponctuations harmoniques d'un accompagnement de guitare, figurent l'élément de constante qui lie les deux sections ensemble. A la page 30, Szymanowski reproduit le même schéma d'enchainement tandis que *l'élément beta* bénéficie à présent d'un accompagnement plus fourni mais harmoniquement similaire. En revanche, au 5ème système de la page, la répétition de *l'élément alpha* prend les traits d'un espace transitionnel voué à introduire un nouvel espace dont nous parlerons plus avant. A la page 35, dans une sorte de procédé miroir, *l'élément béta (Tempo I)* – à présent à son paroxysme expressif, où l'instrument se pense orchestre par l'étagement et l'imbrication texturelle – est donné avant *l'élément alpha* (*Vivace*) et virtuellement séparé de celui-ci par un accord frappé, suivi d'un point d'orgue. Or, si *l'élément beta* est, au fil de ses répétitions, toujours centré autour du pôle d'attraction *réb*, ce n'est pas le cas de *l'élément alpha* qui, après son exposition (pg. 29), se trouve transposé lors de ses occurrences aux pages 33 et 35. Le parcours mélodique qu'accomplit la main gauche pose les jalons d'un geste tonal, affirmant la première note du motif comme fondamentale à travers son rapport à sa 4te descendante (V), et la broderie au ton supérieur qu'il présente (II).

Ex. 1

Mesures 2–3, page 29, élément alpha, parcours harmonique

[1.2] Or donc, la première occurrence de *l'élément alpha* (pg. 29) et sa répétition (pg. 30) sont centrées sur le pôle *réb*. En revanche, lorsque le motif est réitéré à la page 33, son dessin mélodique se voit décalé vers *lab*, puis, lors de sa dernière apparition (pg. 35), il semble s'être orienté sur *solb*. Cependant, l'expérience auditive ne permet pas de classer avec

certitude l'ultime occurrence (pg. 35) comme une unité organisée autour d'un centre *solb*, mais incline davantage à la sensation d'une dominante altérée sur *lab* (*lab-do-ré-fa#/solb*). En effet, dès le premier agrégat du motif, là où les quatre notes dessinent un segment de gamme par tons C2[0], nous y entendons surtout, de par le positionnement caractéristique triton + fondamentale, un accord de dominante en l'état de premier renversement (*do-fa#/solb-lab*). Ainsi, considérant le parcours des fondamentales organisatrices des différentes occurrences de *l'élément alpha*, ainsi que le centre d'attraction harmonique qui prévaut au sein de *l'élément beta*, nous voyons l'émergence de deux pivots à distance de 5te : *réb-lab*. Par ailleurs, ces deux notes s'affirment de façon saillante dès l'introduction de l'œuvre par l'entremise des deux premiers jalons évidents, frappés *sff* sur le clavier : 1) l'accord initial de *réb* sans tierce, 2) l'octave tenue *lab* qui le suit ; et se retrouvent également, toujours martelés, comme dans une sorte de miroir, à l'ultime mesure de la Sérénade.

[1.3] A la présentation des éléments *alpha* et *béta*, succède un troisième instant dont la première occurrence se situe au *Poco meno* (pg. 31). La batterie de triolets de double-croches qui fonde l'accompagnement de cet *élément gamma* procède d'une forme d'amplification agogique. En effet, dans *l'élément alpha*, le remplissage harmonique est constitué de croches invariablement espacées d'un demi-soupir ; ce « hoquet », relatif à la constance de l'évènement sonore sur le temps faible, se dissout progressivement à partir de la troisième mesure de *l'élément béta* (pg. 29) lors de l'introduction de groupes de deux double-croches, qui, au dernier système de la page (pg. 29) se dilatent enfin en groupes de triolets de double-croches. De même, le fourmillement de broderies ornementales, et la ligne mélodique en octaves qui émaillent *l'élément gamma*, trouvent leur initiation et leur modèle au sein de *l'élément béta*. Toutefois, si le matériau constitutif de *l'élément gamma* s'impose comme un développement organique et naturel de ce qui le précède, cet élément est remarquable car il figure aussi un point focal dans la construction architectonique de l'œuvre, ceci notamment à partir du point d'orgue situé au quatrième système (pg. 31), et à partir duquel se produit un brouillage total des repères harmonico-motiviques. Pour déterminer un cadre temporel au déroulement de *l'élément gamma*, il s'agit d'en discerner l'achèvement. Ceci étant difficile lors de sa première occurrence au vu de la dislocation qui s'y produit, c'est sa réitération, légèrement modifiée, au *Meno mosso* à la page 33, qui nous éclaire : c'est la troisième mesure de la page 35 qui en symbolise la terminaison brutale, à travers la remarquable descente d'octaves dont nous parlerons plus avant, interrompue par le retour de *l'élément béta* pris en son milieu.

Ex. 2

Mesures 103–107, page 35, fin de l'élément gamma.

[1.4] L'espace sonore que forme *l'élément gamma* s'articule autour de plusieurs axes harmoniques, dont le tout premier, fondé sur *lab*, est discernable dès le début de la section par la quinte fondatrice *lab-mib* disposée dans le registre grave de l'instrument et assidûment réitérée. Ainsi, présenté au seuil de la section et se perpétuant durant les six premières mesures, résonne un accord de *lab* mineur subtilement enrichi d'une sixte ajoutée (*lab-dob-mib-fa*). Plus loin, au *forte appassionato* (ms. 7), les choses se compliquent lorsque, sur une pédale de *lab*, se greffe la saveur d'un accord de dominante sur *sib*. En effet, l'accord à la main gauche (*solb-lab-dob-ré*) est substantiellement le même que celui que nous trouvions déjà à la mesure 2 de la section, dans la partie de main droite (*lab-sib-dob-ré*) : c'est-à-dire un segment de notes capable d'exprimer soit les fondements d'une 9e de dominante – sa fondamentale (*sib*), sa sensible (*ré*), sa 7e (*lab*) et sa 9e (*dob*) (la présence de la 5te étant, tel que nous l'enseignent les règles de l'harmonie classique, subsidiaire) –, soit une appoggiature de l'accord parfait de *lab* mineur (*dob-lab* / *ré-sib* allant à *mib-dob*). A partir de la mesure 7, ces quatre notes sont réunies (le *sib* se trouvant au sein de la mélodie en octaves), or l'adjonction du *solb* à la main gauche incline irrémédiablement l'univers harmonique et implique auditivement l'agrégat comme un accord de 9e de dominante sur *sib*, avec 5te haussée (*sib-ré-solb-lab-dob*). Plus loin encore, à la mesure 10, au *subito pp*, une nouvelle modification de l'axe harmonique se produit lorsque sur la 5te fondatrice *réb-lab* se superposent une 7e (*si/dob*), une 9e (*mib*), une sensible (*fa*, en octave), tandis que le *sol* incarne l'altération de la 5te de l'accord (*réb-fa-sol-lab-dob-mib*). Lorsque l'on considère le parcours de ces trois pivots, on note que le déplacement du *lab* au *sib*, puis au *réb*,

montre un élément de constante caractérisé par l'additionnement de notes communes qui permettent de lier ces trois agrégats ensemble et qui ne sont pas anodines : au sein de l'accord de 9e de dominante altéré sur *sib*, les notes *lab-dob* sont communes à l'accord parfait mineur de *lab*, de plus l'accord de 9e sur *réb* fournit non seulement la note commune manquante à la réalisation de l'accord parfait (*mib*), mais également la sixte ajoutée à ce dit accord, et présente au début de la section (*fa*). Rappelons, en outre, la dimension qu'acquiert la 3ce mineure *dob* lors de sa manifestation au cœur des agrégats fondés sur *sib* (la 9e), et sur *réb* (la 7e), car celle-ci va, au fur et à mesure de notre analyse, s'avérer d'une importance capitale dans la structure de l'œuvre.

[1.5] A travers le discernement du parcours harmonique de *l'élément gamma* (nous omettons volontairement, pour le moment, la descente d'octaves des mesures 12-14, laquelle bénéficiera d'un traitement à part entière plus avant dans cet article), nous obtenons donc les pivots *réb-lab-sib*, dont les deux premiers constituaient déjà l'axe harmonique majoritaire des éléments *alpha* et *béta*. Dans la continuité de *l'élément gamma*, suivent à la page 32 deux courtes sections particulièrement remarquables (*Piu mosso* et *Meno mosso*) qui s'intercalent juste avant la réitération de *l'élément alpha* transposé en *lab* (*Vivace scherzando*, pg. 33). Ces deux instants se caractérisent par une grande malléabilité du discours harmonique, induisant la coexistence simultanée de plusieurs espaces sonores distincts qui, malgré leur diversité, parviennent à former des agrégats complexes mais cependant gouvernés par des fondamentales auditivement intelligibles. Ainsi, dès le début de la section *Meno mosso*, le *mib* s'impose naturellement comme fondamentale d'un accord de 7e au sein duquel cohabite la 5te juste et la 5te augmentée : *mib-sol-sib-si-réb*, auquel s'adjoint, au troisième temps de la mesure, la 9e mineure, lors de l'arrivée du *mi*. Arrêtons-nous un instant sur ce fait, et considérons l'importance de la survenance de la fondamentale *mib* à l'aune du parcours harmonique global de l'œuvre. En effet, notre analyse avait jusqu'alors démontré qu'au travers du déroulé des multiples occurrences des éléments *alpha, béta et gamma*, nous étions en présence de trois axes structurants : *réb-lab-sib*. Le *mib* incarne le maillon qui permet désormais d'esquisser l'ébauche d'un cycle de quintes : *réb-lab-mib-sib*.

[1.6] Or, de ces quatre notes, deux s'affirment plus particulièrement comme des jalons essentiels autour desquels s'organisent toutes les sections de l'œuvre (exception faite des sections centrales *Piu mosso* et *Meno mosso*, dont nous expliquerons la signification plus avant) : *réb-lab*. A ce titre, *l'élément alpha* en est un condensé : 1) tout d'abord par le geste intervallique accompli par la main gauche au niveau phraséologique

(comportant deux mesures) et qui s'implique harmoniquement dans des fonctions *tonique-dominante*, 2) également à travers le déplacement d'un agrégat spécifique à une construction d'accord de dominante, à la main droite : *do-solb-sib* (ms. 1), vers *fa-dob-mib* (ms. 2) ; agrégats qui se voient complétés de leur quinte par l'intervention mélodique de la main gauche et qui forment alors deux accords de 9e sans fondamentale (*[lab]-do-mib-solb-sib*, *[réb]-fa-lab-dob-mib*). De même, preuve s'il en est d'une maitrise parfaite des subtilités de l'écriture musicale, au premier temps de *l'élément gamma* (Poco meno, pg. 31), l'accord de 9e de dominante sur *réb* scintille au cœur même d'un espace sonore fondé sur *lab*, par l'intermédiaire de la sixte ajoutée (*fa*) qui, l'espace d'un instant, pourrait apparaitre comme une sensible. Lors de la réitération de *l'élément gamma* (Meno mosso, pg. 33), c'est à présent l'accord de 9e de dominante sur *lab* qui s'impose, éclairé par un *do* devenu bécarre, et dont le *fa* résonne comme appoggiature de la quinte *mib*. Ainsi, le segment de cycle de quintes *réb-lab-mib-sib,* obtenu par la mise en lumière des pivots structurants de l'œuvre, tend à s'impliquer, au sein du déroulé musical, comme l'ossature de deux accords de 9e, fondés sur les deux axes harmoniques principaux : *réb-lab-mib*, *lab-mib-sib*.

[2.1] Nous avons vu que, des différentes possibilités de complétion de l'ossature, celle formant un agrégat à saveur de dominante est privilégiée de façon récurrente par Szymanowski. Or, la question des possibles altérations de la quinte d'un accord de dominante et de leurs implications dans la création de systèmes de structuration multiparamétriques (octotonisme, cycle de tons entiers, mode acoustique, notamment), est d'une importance capitale. En effet, au sein d'un agrégat de 9e de dominante, lorsque la 5te juste et son altération descendante cohabitent simultanément, nous obtenons, disposé en classe de hauteur, un mode acoustique (ex : *réb-mib-fa-sol-lab-[sib]-dob*) ; lorsque la 5te juste se scinde en deux par un mouvement de ½ tons, ceci ouvre à la fois la possibilité d'organiser l'espace par tons entiers (ex : *réb-mib-fa-sol-la-dob*), ou par tritons (*réb-sol, mib-la, fa-dob*). Il est aisé alors d'obtenir un segment de notes pouvant s'inscrire au sein d'une gamme octotonique : soit par l'intermédiaire de notes constitutives de l'accord par l'abaissement de la 9e et par la réintroduction de la 5te juste (*fa-lab-dob-ré*), soit par l'intermédiaire de notes étrangères (*solb, sib, do, mi*).

[2.2] Il est impossible de ne pas remarquer l'autorité avec laquelle s'imposent les deux altérations de la 5te, lors du tout dernier accord de l'œuvre, par le glissement de la double appoggiature *sol-lab* et *la-lab*. Lors de l'introduction, nous rencontrons la première et subtile occurrence de l'accord de *réb* 9e altérée au *Poco meno* :

Ex. 3

Mesure 1, page 28, introduction, accord sur réb

Il se manifeste, dissimulé au sein d'un groupe ornemental, déployant ton, 3[ce] majeure et triton, et formant, avec le *si trillo* à la main gauche une gamme C2[1] dont seul le fa est absent. C'est le bondissement des trois petites notes en guise d'incipit qui attache notre cycle de tons entiers comme participatif d'un agrégat : en effet, le triton *ré-lab* trouve son explication par l'oscillation de la 9e (*mib -> ré*), et l'insertion de la 5te juste (*lab*), permettant ainsi de former l'accord suivant : *réb-fa-sol-lab-la-si-ré/mib*.

La première occurrence de l'accord de dominante altérée sur *lab* se trouve au premier système de l'introduction sous la forme d'une 7e avec la double altération de la 5te :

Ex. 4

Mesure 1, page 28, introduction, accord sur lab

On retrouvera une présentation similaire de cet agrégat lors de la dernière apparition de *l'élément alpha* (*Vivace*, pg. 35), auquel, par un mouvement de tons entiers de la main droite, s'adjoint le *sib* incarnant la 9e. C'est ainsi, qu'au *Vivace scherzando* (pg. 33), débute la nouvelle manifestation de *l'élément alpha*, harmoniquement soutenu par un agrégat contenant la 9e de l'accord (*sib*) et les deux altérations de la 5te (*ré*, *mi*).

De nouveau dans l'introduction, il est également possible de discerner le miroitement de l'accord de 9e altérée fondé sur *lab*. Immédiatement après l'instant *Poco meno* cité au-dessus, le *trille* réalisé par la main gauche se déplace vers un agrégat qui, par sa configuration, évoque une saveur de 7e de dominante dont le trille *mi-ré*, formant un segment de gamme par tons C2⁰, occulte le rayonnement de la 5te *mib*, présente à la main droite, avec la 9e (*sib*). De plus, la présence du *si bécarre* nous rappelle l'importance de cette note au *Poco meno* (pg. 31), enharmoniquement tout à la fois 3ce mineure de l'accord de *lab*, 7e de l'accord sur *réb*, et 9e de l'accord sur *sib*.

Ex. 5

Mesure 1, page 28, introduction, accord sur lab

A cet instant, nous assistons à la démonstration de la finesse et en même temps de la maitrise d'écriture musicale dont fait preuve Szymanowski. Le dessin de la main droite forme l'accord suivant (*mib-sol-sib-réb*) qui, ainsi que nous l'avions vu au point [1.5] est d'une importance capitale dans la structuration globale de l'œuvre, or ici celui-ci n'a de réalité auditive que parce qu'il est constitué de deux paires de notes communes à nos deux accords : *réb-sol* issu de la 9e sur *réb* avec 5te abaissée et *mib-sib* issu de la 9e sur *lab*. Nous voyons jusqu'à quel point peut se manifester l'interpénétration des éléments, et de quelle façon ceux-ci sont rendus proches, par l'intermédiaire des notes communes. Ainsi, nos structures de

quinte issus des pivots structurants de l'œuvre (*réb-lab-mib*, *lab-mib-sib*) étant réunis par leur quinte commune *lab-mib*, il devient limpide de reconnaitre cette quinte au sommet et au bas du trait descendant, débouchant sur un point d'orgue et concluant l'instant.

[2.3] Par la double altération de la 5te de nos deux accords structurants, nous obtenons deux tons entiers (*ré-mi*, *sol-la*), que nous pouvons aussi disposer en cycle de quintes (*sol-ré-la-mi*). Ce nouveau cycle de quintes se présente à distance de triton du premier, créant ainsi les rapports suivants : *sol-réb*, *ré-lab*, *la-mib*, *mi-sib*. Il faut y noter l'existence du cycle de 3[ces] mineures complet (*réb-mi-sol-sib*), dont celui-ci peut trouver son implication au sein des gammes octotoniques C3[0,1] (avec *la-mib*), ou C3[1,2] (avec *ré-lab*). De plus, les deux tritons constituant ce cycle (*réb-sol* et *mi-sib*) sont chacun représentatifs des deux accords structurants, l'un pour la partie inférieure avec altération descendante de la 5te (**réb**-*fa*-**sol**-*dob*-*mib*), l'autre pour la partie supérieure avec altération ascendante de la 5te (*lab*-*do*-**mi**-*solb*-**sib**). Musicalement, les quatre tritons obtenus émaillent le déroulé du discours, soit pris dans un flot à l'intérieur duquel ils expriment un dessin mélodique ou ornemental, soit comme intervalles constitutifs d'accords altérés, soit, et cela est le plus remarquable, comme fondamentales de complexes harmoniques. Par ailleurs, ils sont tous présentés et regroupés lors de l'apogée dynamique de *l'Introduction* (5ème système, *ff adirato*), par l'intermédiaire d'un trait qui, sous une apparence de quasi-improvisation, contient en fait une densité structurelle remarquable du point de vue du rapport microcosme/macrocosme :

Ex. 6

Mesure 1, page 28, introduction, *ff adirato*

Le triton *sol-réb,* naturellement présent au cœur de l'accord altéré de 9e sur *réb*, se manifeste à un point stratégiquement important dans la construction architectonique de l'œuvre, lors duquel, la première occurrence de *l'élément gamma* (pg. 31) se désagrégeant, s'entremêlent des bribes

d'éléments motiviques issus de l'introduction (le long trille sur *dob*, la batterie en double-croches qui rappelle celle initiée au dernier système de la première page de la Sérénade), tandis que résonne, lancinante mais allant s'affaiblissant, la descente d'octaves à la main droite. Les trois double-croches menant au trille sont bien évidemment considérées comme parties prenantes d'un agrégat de quatre sons. Or, l'altération d'une seule note au cours des trois occurrences de l'agrégat modifie son inscription au sein d'une polarité harmonique : la première fois, la relation de 7e *réb-dob* et le triton caractéristique *fa-dob*, font apparaitre le *sol* comme une altération descendante de la 5te dans le cadre d'un accord de 7e de dominante fondé sur *réb* ; la seconde fois, la quinte juste produite par le haussement du *réb* au *ré bécarre* inverse à présent le triton *fa-dob* par enharmonie et transforme l'agrégat en accord de 7e de dominante fondé sur *sol*. Nous voyons ici le triton *sol-réb* s'affirmer à travers le parcours des fondamentales de ces deux accords. Nous le voyons également émailler le discours musical de façon plus ou moins saillante, notamment dès l'introduction, comme nous l'avons détaillé au point [2.2], au quatrième système à la main droite, ainsi que lors du tout premier trémolo d'accords au premier système (s'incarnant ici comme triton expressif au sein d'une saveur de 9e de dominante sur *la : la-do#-fa#-sol-si*).

   C'est aux mesures 4-6 de chaque occurrence de *l'élément béta* que les notes du second triton *ré-lab* se manifestent comme pôles harmoniques soutenant deux accords de 9e de dominante avec leur 5te abaissée : tout d'abord **ré**-*fa#*-**lab**-*do-mi*, puis **lab**-*do*-**ré**-*solb-la*. L'implication des notes du triton au sein d'accords de 9e de dominante, tant comme fondamentales que comme constituant intervallique par l'altération de la quinte, lie de façon particulièrement prégnante les deux agrégats par une relation de tons entiers formant une gamme C2^0, participant de l'impression de flou et d'immobilisme qui se ressent lors d'un tel enchainement.

Ex. 7

Mesures 9–11, page 29, élément béta

Par ailleurs, à la deuxième mesure de *l'élément alpha* (ligne mélodique à la basse), il faut noter la présence naturelle du triton dans l'intervalle que forme l'enchainement du IIe degré napolitain (*ré*) au Ve degré (*lab*), tel que nous l'avions souligné au point [1.1].

Le troisième triton *la-mib*, bien que nativement présent au sein de l'accord de 9e de dominante mineure sur *lab* mais néanmoins peu usité sous cette forme, s'incarne plutôt comme intervalle générateur d'une structuration octotonique, initiant l'espace cadentiel de *l'élément béta*.

Ex. 8

Mesures 17-18, page 29, élément béta, *poco più rit.*

A cet instant, le parcours de la basse, représentant la fondamentale de l'accord de 7e sur *la*, puis s'inclinant vers un accord de *solb* majeur – bien qu'ayant laissé un instant planer le doute sur sa résolution par l'inclinaison du chant au *mib* – forme un segment de tierces mineures qui, avec la 7e et la 5te de l'accord de dominante sur *la*, et la 3ce et la 5te de l'accord sur *solb*, achève de compléter la gamme octotonique C3^{0,1} dont seul le *do* est absent.

Enfin, le quatrième triton *mi-sib* est notamment investi d'un rôle tout particulier lors de la transposition de *l'élément alpha* en *lab* (*Vivace scherzando*, pg. 33). Il cohabite, dès le premier accord, avec le second triton *lab-ré* par la double altération de la 5te de l'accord de *lab* (ces deux tritons, là considérés au sein d'une gamme C2^0, étaient déjà contenus, à la mesure antérieure, dans le trait de virtuosité descendant). Toutefois, à la fin de l'extrait (ms. 7-8 de la section), tirant parti de l'instabilité du discours, il joue sur la multi-paramétricité harmonique qui s'y déroule, permettant son inscription au sein d'espaces harmoniques multiples sans qu'aucun pourtant ne parvienne à

s'imposer par rapport à l'autre. Ainsi, vis-à-vis de la mesure 7, il peut être perçu à la mesure 8 comme l'abaissement de la 5te tantôt d'un accord de 7e de dominante sur *mi* (***mi***-*lab*-***sib***-*ré*), tantôt d'un accord de 7e de dominante sur *sib* (***sib***-*ré*-***mi***-*lab*). Autrement, selon la subjectivité auditive, le *sib* peut être vu comme un retour de la 5te juste d'un accord de *mib* à la saveur de dominante, et le *mi bécarre* comme sa 9e mineure.

[2.4] La relation de triton entre le cycle de quintes fondateur (c'est-à-dire issu des fondamentales organisant les sections de l'œuvre) et le cycle de quintes obtenu par l'altération de la 5te des deux accords formés par le cycle fondateur (*réb-lab-mib* et *lab-mib-sib*, engendrant *sol-ré-la-mi*), trouve son paroxysme au milieu exact de l'œuvre, lors de la section *Piu mosso*, pg. 32[1]. A cet instant, cohabitent deux espaces clairement compartimentés dans les deux mains, à première vue antinomiques et pourtant complémentaires. Tandis que la main droite, autour de l'ossature d'un accord *mib-solb-sib*, par l'intermédiaire de broderies inférieures, parvient à dessiner auditivement une structure pentatonique dont le *solb* semble être le point focal (*solb-lab-sib-réb-mib*), la main gauche, elle, déploie sur les parties faibles du temps tout d'abord trois accords à la saveur de dominante, puis trois accords parfaits. C'est durant les deux premières mesures de la section que se concentre le nœud tritonique structurel. Pris isolément, les trois accords exposés à la main gauche se fondent sur les fondamentales *la*, *sol* et *ré*, or réévalués par l'adjonction de la main droite, ils se transforment en accords altérés de 9e de dominante dont les fondamentales sont à présent les suivantes : *mib* (*mib-sol-la-do#-fa*), *réb* (*réb-fa-sol-si-mib*), et *lab* (*lab-do-ré-fa#-sib*). Disposant en cycle de quintes les fondamentales de des accords de la main gauche seule et celles obtenues en y accouplant la main droite, nous obtenons un segment de nos deux cycles structurants à distance de triton : *sol-ré-la*, *réb-lab-mib*.

[2.5] Dans les trois mesures suivantes, le parcours de la main gauche seule ajoute deux nouvelles notes au cycle *sol-ré-la* : *mi* (dernier accord) et *si* (premier accord). Avec la main droite, le 1er temps des trois mesures devient un accord altéré de 9e de dominante mineure sur *sib* (*sib-ré-fa#-lab-si*), complétant ainsi le cycle *réb-lab-mib-**sib***. L'accord du deuxième temps sonne comme un accord parfait avec 3ce mouvante (*do-réb*) dont le *mib* est l'appoggiature et forme dans le même temps le triton structurant issu du cycle (*la-mib*), et l'ultime accord est entendu à postériori comme une anticipation avec appoggiature de l'accord de dominante sur *mib* qui se déploie ensuite au *Meno mosso mib-sol#*(appgg. du *sol*)-*si*(*appgg. du sib*)-

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[1] Cette section se déroule entre les mesures 67 à 71, incarnant ainsi le centre de l'œuvre totalisant 142 mesures.

réb-mi. Toutefois, le rapport de ½ ton des fondamentales *si/sib* au premier temps des mesures nous questionne inévitablement sur sa survenance lors de la descente d'octaves au sein de *l'élément gamma* (pg. 31, pg. 34) :

Ex. 9

Mesures 58–60, page 31, élément gamma, descente d'octaves

[2.6] A cet instant du déroulé musical, il y a cohabitation entre deux systèmes : l'un à la main droite fondé sur une gamme sur *sib* qui concentre, par sa 3ce majeure et sa 6te mineure, la double potentialité d'être perçue soit comme un mode de *la* (avec 3ce haussée), soit comme un mode de *sol* (avec 6te abaissée) ; l'autre à la main gauche fondé sur *si bécarre*, dont l'accord de 7e de dominante qui clos le passage résume la saveur auditive qui se dégage de la descente de broderies qui le précède et achève d'inscrire le *mi#* comme altération de la 5te. A l'écoute de ce passage, il apparait qu'aucun des deux systèmes ne parvient à s'imposer par rapport à l'autre : en effet, toute tentative de modification enharmonique des notes de l'un ou l'autre système au profit d'un espace unique est vaine. Ceci est particulièrement évident au moment où surgit l'ultime accord noté *sf* : il est tout autant impossible de considérer l'octave *sib* de la main droite comme un retard du *la* 7e, de même qu'il est impensable d'imaginer les notes *la-ré#* de l'accord comme des appoggiatures du triton *lab-ré* au sein d'un accord sur *sib* (le *si bécarre* devenant *dob*…). Si donc il n'y a pas effacement de l'un au profit de l'autre, il y a, en revanche, interpénétration des systèmes par l'intermédiaire des notes communes qu'ils sont en mesure de partager. Comme nous l'avons signalé au point [2.5], le 1er temps de la troisième mesure de la section centrale déploie un accord de 9e de dominante altéré sur *sib*, or la 5te haussée de cet accord a la particularité de former avec la 9e mineure une 5te juste à distance d'$^{1/2}$ ton de la fondamentale (*si-fa#*). De même, lorsqu'un accord sur *si* voit sa quinte abaissée, il peut aisément

basculer, par enharmonie, dans l'univers de *sib* : *si-ré#-mi# -> dob-mib-fa*, le *mib* devenant appoggiature de *ré*, nous accédons ainsi à un segment d'un potentiel accord de 9e de dominante sur *sib*.

[2.7] Poursuivons encore notre raisonnement : lorsque nous disposons deux accords de 9e de dominante mineure sur sib et si bécarre, sans que leurs quintes ne soient aucunement altérées, nous observons que leur seule note commune est le si/dob. Cette note se trouve au centre d'un segment de deux ½ tons constitué par les deux fondamentales et les deux 9e des accords (*sib-si-do*). Ce segment nous permet de réévaluer le début des deux occurrences de *l'élément gamma*. La première fois, le *dob* assombrit l'accord de *lab*, et porte avec le *fa*, ainsi que nous l'avons vu, la potentialité de le saisir comme un segment d'accord de 9e sur *réb*. Dans cette configuration, le *sib* se trouve inéluctablement attiré vers le *lab*. La seconde fois, le *do bécarre* ôte le doute sur la fondamentale de l'accord et transforme le *sib* en note neutre, 9e de l'accord de dominante sur *lab*. Nous voyons donc que le rapport de ½ ton des deux accords de dominante *sib/si bécarre*, génère un segment de trois notes que Szymanowski dote d'une capacité structurante, et dont le *dob* au centre va s'avérer d'une extrême importance.

[3.1] La question d'un segment de ½ tons structurant se pose de façon prégnante tout au long de l'œuvre par le fait que cet élément réside déjà dans les deux cycles de quintes à distance de triton, obtenus, comme nous l'avons longuement décrit, à partir de l'ossature des accords fondateurs (*réb-lab-mib-sib*) et les altérations de leurs quintes (*sol-ré-la-mi*). Or, on trouve, dès la première occurrence de *l'élément alpha*, la relation de ½ ton *réb-ré*. Présentée ici sous un aspect horizontal, elle s'implique de façon verticale au sein de *l'élément béta* au travers des fondamentales harmoniques. L'oscillation *réb-ré* se déploie à distance de quinte générant naturellement le rapport *lab-la*. Ces quatre notes – outre la capacité qu'elles prêtent de basculer instantanément entre des parties éloignées du cycle des quintes – renferment aussi le triton *ré-lab* que l'on retrouve au cœur des deux accords fondateurs (sur *lab* par l'abaissement de la quinte, sur *réb* par la minorisation de la 9e), et qui s'implique harmoniquement aux mesures 4-6 de *l'élément béta*.

Ex. 10

Mesures 2–21, page 29, éléments alpha et béta, relation de ½ tons réb-lab, ré-la

Lors de la *coda* (3ème système, pg. 37), Szymanowski présente les quatre notes simultanément et parvient à en réaliser la coexistence au sein d'un espace entendu comme un accord de *ré majeur* sur une pédale de *réb*.

Ex. 11

Mesure 143, page 37

Par ailleurs, au commencement de l'œuvre, le groupe de deux accords *trémolo ad lib* s'inscrit, malgré sa graphie enharmonique, comme un seul agrégat de dominante fondé sur une fondamentale *la* absente mais auditivement bien présente ([*la*]-*do#-fa#-sol-si*), dont le positionnement entre un accord de *réb* et une octave *lab* trouve sa justification vis-à-vis de la relation des quatre notes. De plus, cet accord trouve résonnance à la mesure 12 de *l'élément béta*, lorsque le pivot *la bécarre* y est introduit. La théorie classique nous enseigne que notre triton *ré-lab* a, tonalement, la capacité de se résoudre vers *do#-la*, fondation d'un accord de *la* majeur. Or, des quatre tritons constituant nos deux cycles de quinte, seul l'enchainement de *ré-lab* vers un accord de 9e mineure fondé sur *la*, est en mesure, si sa quinte est altérée, de contenir l'intégralité des huit notes des deux cycles : *ré-lab -> la-do#-mib-mi-sol-sib*. Il est donc tout à fait remarquable que, lors des deux premières occurrences de *l'élément béta*, les pivots harmoniques dissonant au sein de la gamme de *réb* forment tout d'abord le triton *ré-lab* (mesures 4-6), puis le *la bécarre* (mesure 12).

[3.2] Afin d'éclairer le parcours des fondamentales harmoniques principales et structurantes des sections qui composent l'œuvre, nous procédons à un relevé topographique que nous choisissons de classer sous la forme de deux colonnes, l'une décrivant l'implication du premier cycle de quintes (sur les « touches noires »), l'autre le second (sur les « touches blanches »). Rappelons également que cette distinction *bémol/bécarre* est présentée dès les vagues ornementales de *l'introduction* de l'œuvre à partir du *Piu vivo*.

Ex. 12

Relevé topographique

Nous voyons à présent clairement que, tout au long de la Sérénade, l'espace musical se fonde sur l'interpénétration constante de deux univers, au sein desquels certaines notes s'affirment avec plus de récurrence que d'autres. Le tableau d'énumération permet de les classifier par fréquence d'apparition :

Ex. 13

Colonne 1		Colonne 2	
Nb	**Note**	**Nb**	**Note**
9	**Réb**	5	**Si/Dob**
9	**Lab**	4	**La**
4	**Mib**	3	**Ré**
3	**Sib**	2	**Mi**
3	**Solb**	2	**Sol**
		1	**Fa**

Tableau d'énumération

Ce tableau nous confirme l'implication primordiale des deux fondamentales *réb-lab*, qui sont à la base du cycle sur les « touches noires » par le double empilement de quintes qu'elles génèrent au-dessus d'elles, formant l'ossature des deux accords de 9e (*réb-lab-mib*, *lab-mib-sib*). L'apparition récurrente du *si/dob* suscite également un intérêt tout particulier, car celui-ci est, avec le *fa*, la seule note du cycle sur les « touches blanches » pouvant être envisagée de deux façons : 1) soit en tant que continuation naturelle du cycle en « touches blanches » formé par les altérations de la 5te des accords fondateurs (*sol-ré-la-mi-si*), 2) soit en tant que 7e de l'accord fondé sur *réb*, donc rattachée de facto à la structuration agrégative non-altérée de l'accord fondateur (*réb-fa-lab-**dob**-mib*). Le *fa*, tout en bas de la colonne en terme de fréquence d'apparition, porte en lui la même dualité : 1) c'est-à-dire l'achèvement du cycle en « touches blanches », 2) mais également l'incarnation de la sensible de l'accord fondateur, formant le triton caractéristique avec la 7e *dob*.

[3.3] Parmi la liste des fondamentales issues du relevé topographique et présentées dans le tableau, seul le *do* – permettant de clore le cycle et de former l'intégralité des 12 notes – est absent. Si celui-ci est présent comme sensible dans l'accord fondateur de 9e de dominante sur *lab* (*lab-do-mib-solb-sib*), nous avons vu que Szymanowski joue tout particulièrement avec la fonction de cette note au sein de *l'élément gamma*. En effet, il se sert du *dob* et de sa possibilité (illusoire au demeurant, or c'est là tout le jeu des masques) d'être perçu comme abaissement de la sensible, afin de neutraliser son pouvoir d'attraction et de créer la confusion dans son implication soit comme 3ce mineure de *lab*, soit comme 7e de

réb.[1] Le *dob* est aussi le chaînon manquant entre la 9e majeure et la sensible, formant ainsi un segment de trois notes (*sib-dob-do*) qui, au cours de la descente d'octaves dans *l'élément gamma*, deviennent matériau structurant (c.f. [2.7]).

[3.4] La tentative de la formulation d'un cycle complet de 12 notes présenté par la succession d'intervalles de 5tes justes trouve sa réalisation de façon tout à fait remarquable dans *l'élément alpha* [2]. Nous avions noté au point [3.1] la génération par la main gauche d'un segment de ½ tons *réb-ré*. Celui-ci trouve un écho à distance de quinte, à la mesure suivante, via l'enharmonie *sol#-la*. Or, par le dessin mélodique conjoint des 2ème temps des deux mesures de la carrure, signalons également la présence de la nouvelle 5te *mib-sib* qui forme, avec *réb-lab*, un segment de cycle rattaché à notre cycle sur « les touches noires ». Enfin, la 5te *mi-si* – seule quinte juste que forment les accords égrenés de la main droite – s'adjoint naturellement à la quinte *ré-la* et présente à son tour un segment de cycle afférent au cycle sur les « touches blanches ».

Ex. 14

Mesures 2–3, page 29, élément alpha

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[1] A ce titre, c'est la même chose qui se déroule lors des occurrences de *l'élément alpha* fondées sur *réb*, lorsque la sensible *fa* de l'accord de dominante est abaissée au *mi*.

[2] Nous choisissons ici de porter notre analyse sur sa toute première occurrence, *Piu mosso*, pg. 29.

Les notes qui permettent de compléter les deux cycles se trouvent dans les deux accords des 2ème temps à la main droite. Ils apparaissent sous la forme de deux accords de 9e de dominante sur *lab* et *réb*, sans leurs fondamentales, et dont les deux tritons *do-solb* et *fa-dob* sont d'une importance capitale. Si la survenance du *solb* permet de relier les deux cycles entre eux, le rattachement de la quinte *fa-do* à l'un ou à l'autre pose question : en effet, la séparation *bémol/bécarre* qui avait été induite par le cycle premier issu des accords fondateurs de 9e (*réb-lab-mib*, *lab-mib-sib*) et par la génération d'un cycle second obtenu par les altérations des deux quintes de ces dits accords (*sol-ré-la-mi*), cette séparation *bémol/bécarre* également présentée dès le premier système de l'introduction (*Piu vivo*), il semblait théoriquement exact d'inclure, dans le tableau d'énumération ci-dessus, le *fa* comme élargissement du cycle sur les « touches blanches ». Or, comme nous le voyons ici, les notes *fa-do* incarnent le rôle de sensibles respectives des deux accords fondateurs (*réb-**fa**-lab-dob-mib*, *lab-**do**-mib-solb-sib*) et constituent – avec la fondamentale – le matériau inamovible de l'identité sonore et expressive d'un agrégat de dominante. Ainsi, puisque ces notes subsistent quelle que soit la présentation de l'accord (authentique, ou avec sa 5te altérée), elles sont communes aux deux segments de cycles par le fait qu'elles peuvent, en les complétant, ainsi refermer le cercle complet.

[3.5] Des quatre notes formant les deux tritons, le *dob* également mérite toute notre attention. En effet, l'enharmonie *si/dob* sépare virtuellement les deux cycles *bémol/bécarre* et agrandit de facto le cycle sur les « touches noires ». A ce titre, l'enharmonie présentée à la main gauche – c'est-à-dire le *réb* devenant *do#* pour aller à sa 5te *sol#* – doit être éclairée. En réalité, le *solb* demeurant exempt de notation enharmonique et éliminant de fait l'émergence d'un *fa#*, la quinte *do#-sol#* se voit coupée du cycle duquel elle devait être la continuité (*ré-la-mi-si-fa#-do#-sol#* etc). Il semble donc que Szymanowski mette en œuvre là un procédé d'écriture ayant pour objectif unique de pourvoir à l'intelligibilité mélodique d'une *canzonette* quasi-vocale[1] et qui ne doit pas induire en erreur notre explicitation théorique. Or donc, le point tournant enharmonique permettant de caractériser le basculement *bémol/bécarre* entre les deux cycles se situe sur la note *si/dob*. L'analyse de cette section permet ainsi de montrer l'implication musicale de la quasi-intégralité du cycle des quintes dont seul le *sol* est absent :

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[1] En effet, du point de vue de la lecture pure, le rapport intervallique *ré-do#* est plus aisé à concevoir et à former que le rapport *ré-réb*.

Ex. 15

**Cycle de quintes, dont les deux sensibles des accords
structurants sont notées à part**

[4.1] Nous avons vu au cours de notre analyse de *l'élément gamma* à quel point le *dob*, émaillant le discours, jouit d'un statut pluridimensionnel. Le *dob trillo*, sous la descente d'octaves caractéristique, unit par sa constance les deux agrégats à distance de triton, se voyant investi tantôt du rôle de 7e (sur *réb*), tantôt du rôle de sensible par enharmonie (sur *sol*). C'est le *si/dob* qui figure la note unificatrice entre les deux univers à distance de ½ tons aux mesures 12-14 de la section : en effet, la fondamentale *si* organisant la main gauche participe également de l'agrégat de dominante fondé sur *sib* exprimé par la ligne mélodique de la main droite par le fait qu'elle peut y incarner la 9e mineure (par enharmonie *dob*). Cela se réalise de façon plus saillante encore au milieu exact de l'œuvre (*Piu mosso*, pg. 32), lorsque, au deuxième système de la section, l'ambivalence au ½ ton se produisant de nouveau, c'est la fondamentale *sib* qui s'impose. Car à cet instant, le *ré* abaissé à la main gauche (ex *ré#* précédemment) ayant été ôté de toute fonction de sensible sur *si*, l'accord parfait mineur se voit envisagé alors par enharmonie : le *fa#* devenant *solb*, appoggiature de la 5te *fa*, le *ré* incarnant la sensible sur *sib*, et le *si* devenant *dob*, 9e mineure de l'accord de dominante. Nous avons vu également que, dès le début de la première occurrence de *l'élément gamma*, le *dob* provoque l'ambiguïté par sa double implication tantôt comme 3ce mineure de *lab*, tantôt comme 7e de *réb*[1]. Enfin, l'importance structurelle du *dob* nous permet de mieux saisir le sens de l'aboutissement stupéfiant des vagues ornementales de l'introduction : les traits de virtuosité caractéristiques de la séparation *bémol/bécarre* voient au 2ème

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[1] Cette ambiguïté est levée lors de la seconde occurrence de *l'élément gamma* (Meno mosso, pg. 33), lorsque le *do* à présent bécarre s'inscrit pleinement comme sensible au sein de l'accord de 9e de dominante sur *lab*.

système leur dynamique augmenter et leur tempo se précipiter, provoquant une chute brutale sur un *si bécarre*. A l'aune du rôle acquis par le *si/dob* comme point tournant enharmonique du cycle des quintes incarnant, ainsi que nous l'avons vu dans l'exemple 15, son point médian entre une organisation en *bémol* et l'autre en *bécarre*, il n'est pas surprenant de trouver cette hiérarchisation condensée de façon très subtile au cœur de l'introduction de l'œuvre. Signalons également que le *si/dob* a la capacité de transformer l'accord de *lab* en un accord de *mi* majeur ou de *mi* 7e de dominante, par l'altération ascendante ou/et descendante de la 5te *mib* ; faculté dont Szymanowski use notamment au premiers temps de *l'élément alpha* fondé sur *réb* (pg. 29, pg. 30), ainsi que dans les deux dernières mesures de son occurrence fondée sur *lab* (pg. 33).

[4.2] Nous avions constaté plus haut dans le tableau d'énumération des fondamentales de l'œuvre que seul le *do* manquait à l'accomplissement de l'intégralité du cycle des quintes. Or justement, Szymanowski joue avec le rôle harmonique que cette note est amenée à remplir dans une certaine situation. En effet, au sein des deux accords fondateurs (*réb-lab-mib*, *lab-mib-sib*), c'est dans l'univers de *lab* que le *do* dévoile son potentiel expressif, prenant les traits d'une sensible et transfigurant alors l'accord en 9e de dominante. Pourtant, ce rôle de sensible est perturbé par l'intermission du *dob*, considéré au premier abord comme 3[ce] mineure de *lab*, mais également voué à travestir l'accord mineur de *lab* en segment de l'accord de 9e sur *réb*. Ce jeu sur la 3[ce] se déplace et se voit reproduit dans l'univers de *réb*, lors des occurrences de *l'élément alpha* concernées par cette fondamentale, et dès la première mesure de *l'élément béta*. Ainsi, le *fa* – qui apparaitra au 2ième système de *l'élément béta* (pg. 29) – est abaissé au *fab*, ou *mi* par enharmonie. Il forme alors, avec le *dob* emprunté à l'abaissement de la 3[ce] de *lab* – ici originellement assimilé à la 7e – une quinte qui, lorsqu'on lui adjoint un *sol#/lab* – note commune aux deux accords respectifs sur *réb* et *lab* – achève de former l'accord de *mi majeur* que Szymanowski réitère quatre fois dans *l'élément alpha*.

[4.3] Nous avions, au point [2.3] de cette analyse, déduit par l'exploration d'itérations agrégatives caractéristiques que Szymanowski généralise dans la Sérénade l'emploi de deux accords structurants de 9e fondés sur *réb* et *lab*, et dont leurs quintes sont altérées. Si l'ossature de ces deux accords avait formé un premier cycle de quintes (*réb-lab-mib-sib*), la double altération de leurs quintes en formait également un second à distance de triton (*sol-ré-la-mi*). Le relevé topographique des fondamentales de l'œuvre avait permis de mettre en lumière l'implication de ces deux cycles, ainsi que d'y voir apparaitre trois autres notes, intrinsèquement liées à l'assise

expressive des deux accords structurants : *fa-dob-solb*, soit respectivement le triton sensible-septième (*fa-dob*) inscrivant l'agrégat sur *réb* comme une dominante, et la 7e (*solb*) faisant de même au sein de l'agrégat sur *lab*. Or donc, par la superposition de deux couches harmonico-structurelles, l'une directement perceptible par l'oreille (agrégatif), l'autre de l'ordre de l'inconscient (pivots fondamentaux), Szymanowski présente l'intégralité des douze notes de la gamme chromatique qu'il choisit de déployer sous la forme d'un double cycle de quintes.

Ex. 16
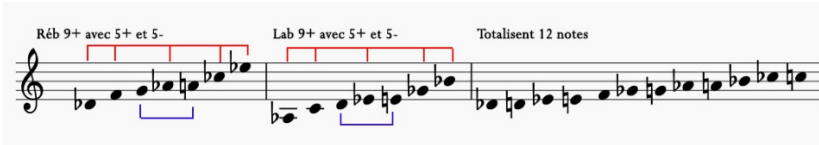
Accords de 9e altérés sur réb et lab, formant la totalité des 12 notes

[4.4] Nous avions plus haut évoqué notre questionnement sur l'appartenance des notes *do* et *fa* à l'un ou l'autre des deux cycles de par leur double implication, à la fois comme continuation naturelle du cycle sur les « touches blanches », à la fois comme notes déterminant l'expression des accords fondateurs (sensibles) et par conséquent jamais altérées. Or, puisque nous avons admis le *si/dob* comme lieu où s'effectue le basculement enharmonique au sein du cercle quintal des douze notes, il s'impose comme une évidence d'organiser le cycle complet avec comme point de départ *si/dob*, cette note figurant le moyeu à partir duquel s'étendent, vers le haut et vers le bas, le nombre nécessaire de quintes jusqu'à parvenir à la jointure du cycle.

Ex. 17
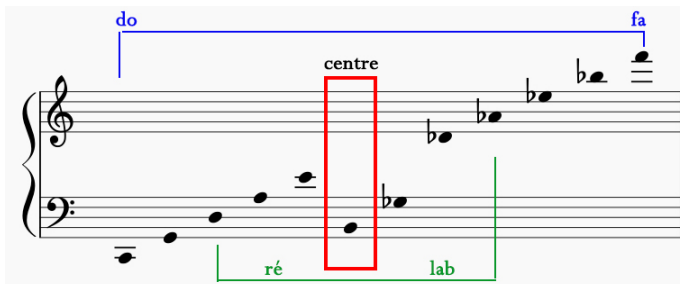
Cycle de quintes complet, obtenu à partir du centre si/dob

Nous voyons qu'aux deux extrémités figurent justement les notes ambivalentes *do* et *fa* et nous allons constater que celles-ci ont la capacité de résonner de façon particulièrement remarquable avec le moyeu enharmonique *si/dob*. Par sa relation de symétrie, l'exemple ci-dessus nous instruit que c'est véritablement au cœur de la quinte centrale *si/dob-solb* que se produit le changement enharmonique ; ainsi c'est lorsque le *si* tend vers le *solb* qu'il se transforme en *dob*. Néanmoins, et c'est là que figure toute l'extraordinaireté de la conception architectonique imaginée par Szymanowski, cette quinte centrale *dob-solb*, neutre en apparence, se voit dotée de la possibilité de s'inscrire au sein des accords fondateurs par une double altération : lorsque le dob est haussé au do, extrémité basse du cycle, nous obtenons le triton caractéristique de l'accord de dominante sur lab ; lorsque le solb est abaissé au fa, extrémité haute du cycle, nous disposons alors du triton caractéristique de l'accord de dominante sur réb.

Ex. 18
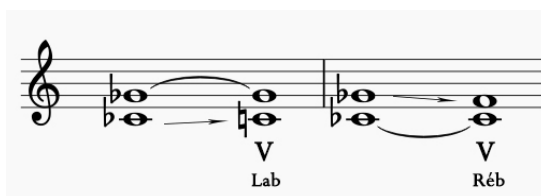
Différentes altérations de la quinte dob-solb

Enfin, signalons également qu'en déployant symétriquement les quintes à partir du moyeu *si/dob*, nous obtenons le rapport de triton *ré-lab* dont nous avions parlé au point [2.3] et qui est au centre du parcours harmonique des *éléments alpha* et *béta* (pg. 29, 30, 35). Là encore, ce triton a la capacité de s'inscrire au cœur des deux accords fondateurs : soit dans l'accord de *lab* par l'altération descendante de sa quinte, formant ainsi un mode acoustique et un segment de tons entiers ; soit dans l'accord de *réb* par l'abaissement de la 9e, formant avec le triton sensible/septième *fa-dob* un cycle de 3ces mineures pouvant générer avec la fondamentale une construction octotonique.

[c.1] Afin de conclure cette analyse, j'ai jugé nécessaire d'insister sur les relations de symétrie qui gouvernent un accord de 9e de dominante. L'ossature quintale de l'accord fait figure d'étalon : on dispose deux quintes à partir d'un moyeu central qui figure l'élément de liaison par sa note commune. Prenons ici l'exemple du premier des accords fondateurs de la Sérénade :

Réb	Lab	Mib
7		7

Tableau Intervallique : Ligne 1

Le même déploiement symétrique, organisé autour du point central *lab*, permet d'obtenir un cycle de 3^{ces} mineures qui est la base même de l'identité expressive portée par le terme *dominante* :

Fa	Lab	Dob
3		3

Tableau Intervallique : Ligne 2

Par ailleurs, l'éventualité d'élargissement offerte par l'ossature quintale présentée à la colonne 1, voit l'apparition de deux nouvelles notes qui, envisagées de façon isolée, forment un segment d'accord parfait de la possible résolution de l'agrégat de dominante (*solb-sib*)[1], mais qui, envisagées de façon plus globale, peuvent trouver leur inscription au sein d'un accord de 9e de dominante sur *lab*, second accord fondateur de l'œuvre (*lab-réb-mib-solb-sib*)[2] :

Solb	Réb	Lab	Mib	Sib
7	7	7	7	

Tableau Intervallique : Ligne 3

[c.2] A partir du moyeu, les possibilités d'écartement symétrique sont au nombre de sept avant que de parvenir à l'ossature quintale de référence. Ainsi, le résultat du premier mouvement présente la division de la quinte en sa double altération, le second résume la ligne 3 du tableau intervallique par l'établissement d'un segment de trois notes à distance de tons dont les deux extrémités forment la 3^{ce} *solb-sib* porteuse tel que nous l'avons vu plus haut d'une double potentialité.

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[1] Notons que ceci fait particulièrement sens dans le cas où l'ossature quintale est fondée sur le pivot *lab* ; ainsi les nouvelles notes obtenues (*réb-fa*) s'affirment comme résultantes d'un geste cadentiel entre les deux accords fondateurs de l'œuvre.

[2] Le *réb* est assimilé à l'appoggiature de la sensible *do*.

Sol	**Lab**	**La**
	1	**1**

Tableau Intervallique : Ligne 4

Solb	**Lab**	**Sib**
	2	**2**

Tableau Intervallique : Ligne 5

Poursuivant le mouvement, nous obtenons le cycle de 3ces mineures présenté plus avant à la ligne 2, segment à capacité octotonique lorsqu'on lui adjoint, avec l'altération de la 5te, la fondamentale ou la 9e de l'accord. Le mouvement évolue ensuite vers une disposition en 3ces majeures, intrinsèquement porteuses d'une saveur de gamme par tons, et trouvant également la possibilité de s'inscrire au sein d'un accord de dominante avec 5te haussée fondé sur *lab*.

Fa	**Lab**	**Dob**
	3	**3**

Tableau Intervallique : Ligne 6

Mi	**Lab**	**Do**
	4	**4**

Tableau Intervallique : Ligne 7

A ce stade, les deux derniers mouvements d'écartement se caractérisent par leur double implication tant au sein de l'accord sur *réb* que celui sur *lab*. Ainsi, le premier résonne avec l'ossature quintale de référence mais diffère de celui-ci par sa présentation en quartes qui par conséquent lui confère la faculté de se voir perçu comme un second renversement de l'accord parfait de *lab* majeur dont le *réb*, comme nous l'avions vu dans la ligne 3, incarne l'appoggiature du *do*. Le second, quant à lui, représente la division de l'octave de 12 notes en son milieu par le triton, symbolisant tout à la fois l'abaissement de la 9e majeure sur *réb*, et

l'abaissement de la 5te sur *lab*, permettant dans ce dernier cas la création d'un segment de tons entiers (*lab-sib-do-ré*) pouvant s'inscrire comme générateur d'un mode acoustique (*lab-sib-do-ré-mib-[fa]-solb*).

Mib		Lab		Réb
	5		5	

Tableau Intervallique : Ligne 8

Ré		Lab		Ré
	6		6	

Tableau Intervallique : Ligne 9

[c.3] Dès lors que ces relations de symétrie ont été établies, non seulement par l'exemple de *réb* que nous avons choisi de présenter ici mais également sur la base du second pivot fondateur *lab*, que ces relations montrent leur multiples possibilités d'implication dans l'un ou l'autre des deux accords fondateurs par leur complémentarité, nous pouvons alors tenter de procéder à la superposition des deux systèmes symétriques, l'un fondé sur *réb*, l'autre sur *lab*, sous la forme de huit colonnes présentant chacune le résultat agrégatif d'une telle imbrication :

Ex. 19

Combinaisons symétriques sur Lab et Réb

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Au-delà de la prégnance naturelle d'accords de 7ᵉ ou de 9ᵉ de dominante, altérés ou non, fondés sur les pivots structurants *réb* et *lab*, on note la présence de trois agrégats remarquables. Au sein d'un intervalle de quinte juste formé par les deux extrémités, l'agrégat de 9ᵉ de dominante mineure altérée fondé sur *sol* jouit d'une constitution qui le rend très proche de l'accord de 9ᵉ de dominante sur *réb* : en effet, avec leur quatre notes communes, il suffit à la fondamentale originelle (*réb*) d'effectuer un déplacement de triton pour créer ce nouvel accord sur *sol*. A cet instant, la 7ᵉ de *réb*, notée *dob*, devient sensible sur *sol* et se transforme enharmoniquement en *si bécarre*. Ainsi, n'est-il pas anodin de constater à la page 31 de l'œuvre, la manifestation quasi-simultanée de la mise en œuvre du point tournant enharmonique lors de la descente d'octaves, et de l'oscillation tritonique *réb-sol*.

A ce titre, l'extrémité haute des trois accords lors de laquelle émerge un agrégat de dominante fondé sur *si* et dont la 5te est haussée, s'implique dans la fameuse descente d'octaves personnifiant le point tournant enharmonique, mais également au sein du balancement de triton *réb-sol* par le jeu des altérations de la quinte et des notes communes au trois accords : *si-ré#-sol-la -> sol-si-mib-[fa]-la -> [réb]-[fa]-sol-la-dob-mib*.

Enfin, si les fondamentales aux extrémités figurent également la minorisation des sensibles des accords fondateurs (*réb-fa -> mi*, *lab-do -> si*) – procédé avec lequel, comme nous l'avons vu, Szymanowski joue fréquemment – l'extrémité basse forme un accord fondé sur *mi* qui apparait de façon ostensible dès *l'élément alpha*, à la main droite, aux côtés des accords sur *réb* et *lab*.

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THE ORCHESTRAL PLANE IN THE OPERA
ALEXANDRU LĂPUŞNEANU BY GHEORGHE MUSTEA

LUMINIŢA GUŢANU STOIAN[1] - CĂTĂLINA GUŢANU[2]

SUMMARY. Essentially this study aims at emphasizing the orchestral plane in the Opera"Alexandru Lăpuşneanu" by Gheorghe Mustea. The structure of the musical material is based on the thematic contrast, having a strong folk nature. The melodics of the opera proves to be greatly inventive, as it seeks effects of tone colors that are found in its ornamental mantle. In the orchestral score, the composer uses free improvisations and heterophonic elements and he actively poliphonizes the sonorous texture.

Keywords: Bessarabian opera, Gheorghe Mustea, Alexandru Lăpuşneanu, orchestral plane, musical material.

The instrumental ensemble used by the composer is a large orchestra. From scene to scene, the instruments vary, which allows for diversity in the sound (with the evident intention of strongly highlighting the direction of the vocal lines).

The orchestral plane of the opera is conceived organically, it is dramatic and contrasting.

The orchestral numbers fulfill clearly defined functions, actively influencing the content of the opera. Hence, the orchestra has the role of an active character:

– it sets the fluency and the link between vocal sections;

– after the choral culminating points, it is the orchestra that emphasizes the moment (the action);

– it creates the dramatic ambiance;

– it unifies and ensures the integrity of the opera.

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Each act or image starts off and ends with a symphonic introduction; hence, the orchestra makes the shift towards a new stage of the dramatic development.

With each scene, the instrumental peaks vary, allowing for diversity in sound and for a different highlighting of the vocal lines.

The composer creates superb orchestrations in various combinations, which enhances the sonorous expressiveness of this work.

If we look at the overall evolution of the instrumental sections, we can mainly find a tendency to individualize the tone colors, to exploit their most specific traits or even to rediscover new possibilities, by including, among the instruments in the orchestra, a few rare instruments, seldom found in such scores: *the kaval (shepherd's pipe), the iron chain, the marimba and the wooden box.*

The composer also uses various string procedures (*tremolos*, *glissandos, flageolets*, *solos* in the *violin* and *contrabass*, particularly in the *Feast Scene*); in the woodwind instruments, we have *solos* by the *kaval, flute, oboe, clarinet, bassoon,* in the brass section – *solos* by the *horn*, imitating the *Romanian alphorn* ("*bucium*"), *glissandos* and *unisons*; the use of *mutes* and *frulato* in *trumpets*; in the percussion instruments *(the fife, the big bells, the celesta, the vibraphone, the gong,* etc.). Hence, the composer displays a wide array of fruitful choices, when it comes to using tone colors.

The central factor of the orchestration is found in timbrality. We can notice Mustea's generous resources in processing certain sources.

The exploration of the instruments' timbral characteristics also includes the synthesis between these instrumental tone colors. The author pleads in favor of *alternating* and *combining* the tone colors. Thus he obtains new sonorities, whether archaic or with percussion or woodwind effects.

The instrumental support is also targeted on effects that suggest noise, laconic remarks, mistrust, suspicions, etc. Some scarce dramatic insertions are used, as well. His music has a certain theatrical plasticity and power of suggestion; it encourages movement and determines the pulse and dynamics of the emotions.

The composer operates with a large array or techniques, such as: sliding chromatism (through the use of *glissando*), changes in pitch *(glissandos, portamentos),* changes in tempo *(accelerando, stringendo - ritardando, rallentando*), appoggiaturas (which create a special dynamic plane), together with changes in dynamics and tone color, managing to create a particularly colorful, expressive and suggestive music, full of sound effects, performed with no electronic means, but only with traditional ones.

Dynamics and timbrality are essential in this work.

We could say that the author declares his interest for the meaning of tone color in music, also found in *onomatopoeia* words, which bring along precious sound information.

Certain instruments are used with the aim of attaining a dramatic effect, which emphasize, from a timbral perspective, the key points of the dramatic development (for instance, the brass section accentuates the dramatic character of certain significant moments of the opera). In order to create a colouristic effect, he uses instrumental timbres (generally, of percussion and wooden instruments), most of the times used with an illustrative or descriptive role.

The orchestration of this opera is attained based on the three types of sound production:
- solistic;
- group;
- tutti.

Here, the instruments as treated as "voices" (through the presence of solos). Therefore, we can say that a vocal music approach is used here.

Group sonorities are treated as ensembles, which affirm or combine themselves temporarily. The role of instruments evolves from total identity[3] towards a loss of identity.[4]

The author multiplies and diversifies the timbres within the instrumental groups. The composer needs this interior organization (within groups) in order to elaborate a new strategy at macro-structural level *(tutti).*

We can notice here the alternation between maximum identity– relevant in solistic passages – and timbral neutrality – within the sonorities of the groups and of the entire orchestral ensemble (in *tutti*).

The musical thinking here is revealed through the development of the timbral parameter, but, also, through the evolution of the harmonic one (e.g. *The Feast Scene* – the presence of harmonic diffuseness, through the use of an intensely chromatized sound paste, going all the way to total chromaticism).

Throughout the entire musical construction, we can find a preference for tone „color", but also for harmonic „color" (in the descriptive fragments).

There can also be found a playful alternation of „*lights and shadows*", of dark and light shades, „thrown" over the various tone colors. Consequently, the composer seeks color effects and he grants an important role to the selection of pure tone colors, in expressive sequences

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[3] The quality of being identified.

[4] Its non-identification within the overall sonority, due to the global complexity.

of instrumental solos or in dialogued planes, which creates interesting ratios between timbral density and rarefaction.

Hence, timbrality is the essential element of language in this opera.

From beginning to end, the entire opera is woven with leitmotifs, leit-themes, leit-harmonies and leit-timbres that provide it with unity within diversity.[5] As they are dipped within the spheres of musical psychology, that dramatic development of the opera is achieved.

By using the leitmotif system, Mustea performs the technique of „portrait characterization" for each character, ensuring the organic link between the musical and dramatic development of the opera.

Alexandru Lăpuşneanu's leitmotif traverses the opera as a leading red wire, which seems to be leading and supervising the entire portrait-related development of the hero. Thanks to its nature, this leitmotif expresses the entire profoundness of his desires and of the purpose of this return to reign. It also expresses that *„fixed idea"* of the ruler: *"to get the peasants on his side and to slain the boyars".*

The leitmotif consists of a chromatic rhythmic formula made up of three musical notes that revolve around a fundamental idea.

E.g. 1

Stated in numerous transformations, this leitmotif expresses various inner dispositions: terror, tension, horror, suffering, sadness and regret. In essence, all of them define Lăpuşneanu.

Ruxanda's leitmotif consists of the lyrical descending scale stated by three trumpets:

E.g. 2

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[5] We mention them here, as they are a symphonic presence.

This leitmotif expresses the *fear, worry* and *concern* of the ruler's wife.

Iancu Moţoc, the ruler's „man of trust", is also characterized musically, through harmonic patterns on the minor natural pentachord, with the fourth scale degree ascended.

These leitmotifs are entities that can be recognized throughout the opera, as they act as "*hallmarks*" or distinctive traits.

In the orchestral foreplay, which will be analyzed in the following section, we can notice the presence of two leit-themes: Lăpuşneanu's *"fixed idea"* and the *motherland* leit-theme*.*

The symphonic foreplay (Act I)

The *symphonic foreplay* represents the quintessence of the opera, in which two leit-themes take shape: the first one is the ruler's "*fixed idea*", being stated in unison by the brass section. Its musical pattern reveals a state of unrest.

E.g. 3

The second leit-theme is the *motherland* theme, or, as musicologist Serafim Buzilă names it, *"the musical emblem of Moldavia"*[6]. The theme is stated by a kaval solo. The kaval sounds are relevant both through their capacity to suggest a certain atmosphere, as well as through the creation of a sonorous background.

Its melody stands out thanks to the specific Romanian modal beauty. This leit-theme can be heard as a reminiscence, at the end of the opera.

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[6] *Moldavia's Youth,* Chişinău, 6 April 1988.
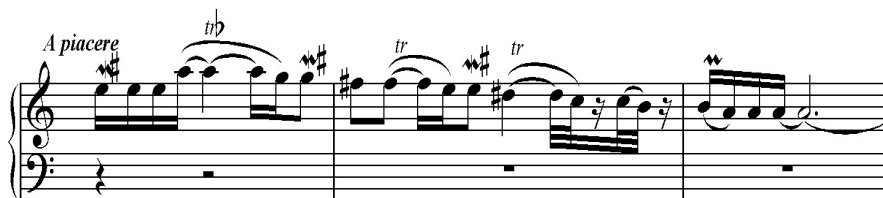
In this orchestral page, the timbral dimension is cleverly enhanced, the timbral ratios being conditioned by the author's ideas and reflections. The section is also marked by the alternative manifestations of the dynamic markings.

The structure of the symphonic foreplay entails the participation of two, alternating components:

- *the orchestral development* (the ruler's leit-theme);
- *the solistic evolution of the kaval* (the *motherland* leit-theme) with syntactic bifurcations → *monody*
                    → *homophony.*

The debut of the orchestral foreplay takes place with low dynamic markings (an *introductory segment* on a pedal on *mi* (*E*) – in the brass section – in ***ppp),*** which gradually amplifies (through a *tremolo*), eventually reaching a general *cluster* in ***sff*** that creates effects of strain and maximum tension.

The composer highlights the following techniques:

- *classical instrumental support* (the group of string instruments: *violin I, II, viola, cello, contrabass*), made up with an alternation of timbres *(horns, trumpets, trombones, Campanelli (*glockenspiel*), harp);*
- the *melody* is *overlapped* upon the orchestral foundation, being rendered in melodic and rhythmic patterns of folk essence, with an *improvisational* and *cadential* character*.*

The melodic line of the soloist is pretty well developed, stated through interval leaps, but also through gradual movement. This theme by the kaval has a gracious, melancholic emergence, full of sorrow, chanted in the manner of playing a "*doina"* (with the characteristic turns and effect). The instrumental trajectory is built on mobile scale degrees and melodic sines across narrow ambituses.

Let us follow a fragment of this solistic discourse:

In the melodic trajectory of this symphonic foreplay, we find the following modal progressions:

- Measures 1-5 – *A Aeolian mode;*
- Measure 5 – *A Phrygian* with Dorian 6th scale degree (B flat and F sharp – appoggiatura);
- Measure 6 – A *Dorian* with ascended 6th scale degree (F sharp – appoggiatura);
- Measure 7 – *A Aeolian;*
- Measures 8-11 – *A Aeolian;*
- Measure 12 – harmonic *A minor;*
- Measures 13-14 – *A Dorian;*

Reference point 1
- Measures 1-2 – *A Aeolian*;
- Measures 3-7 – *A Aeolian* with descended 5th scale degree (E flat – appoggiatura);
- Measures 8-10 – *A Aeolian* with ascended 4th scale degree (D sharp);

Reference points 2, 3, and 4 – *A Aeolian*.

In its turn, the harmonic parameter is varied and complex, passing through the following keys: *A minor → D major → E major → F sharp minor → A minor → C major → D minor;* the last segment reinstates the atmosphere of the beginning – *A minor*.

Being preoccupied with finding the proper way of combining both the European and domestic perennial indicators of tradition, Gheorghe Mustea creates a work with a synthesis vision that incorporates these elements into a manner of thinking marked by the musical traditions of the Romanian folklore, creating a musical osmosis. „This Bessarabian opera is built upon a thematic structure deeply anchored in folklore, an element that

catalyzes the expression. As the great musician *Béla* Bartók used to say about the beauty of the folk song: „With no exception, folk melodies are genuine models of artistic perfection. Within their restricted frame, I consider them masterpieces, just as a Bach fugue or Mozart sonata are, in the field of large forms. Such melodies are classical examples of how a musical idea can be expressed in a concise, laconic form...“[7]. The reflection of the folk ethos into opera works is attained through various solutions tackled by composers, such as: *direct citation, micro-citation, re-intonation and the creation of melodies* in the style and spirit of the Romanian folklore”[8].

Through his work, Gheorghe Mustea proves once more the validity of using traditional forms and the possibility to adjust them to the contemporary languages. As I mentioned in a study, “This is not merely a simple vocal-instrumental score, but also a perfect intertwining between the message of the text and the music”[9].

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[9] Guţanu, Luminiţa, **"***The Choral Outline in the Opera "Alexandru Lăpuşneanu" by Gheorghe Mustea*", published in STUDIA UBB MUSICA, LVII, 2, 2012 (p. 257-270).

THE QUOTATION IN TIBERIU OLAH'S *SINFONIA GIOCOSA (!?)*

OLGUŢA LUPU[1]

SUMMARY. The study starts with a brief debate on the nature of a text as interference space of preexisting texts or, on the contrary, as an original and autonomic reality. Different aspects of music quotation are then considered: cognoscibility, defamiliarization, incorporation of cultural associations and meanings, visibility, position and integration. The case study (analysis of Tiberiu Olah's *Symphony No.4*) reveals an interesting way of incorporating the quotation. The main quotation, deriving from *Ode to Joy*, is clearly presented only in the end of the Symphony, although its deep structure (the trichord) constitutes the basis of the whole work. Even this late appearance is not a simple quotation; the Beethovenian fragment is transformed, the affirmation turning into a painful and uncertain interrogation. Beside the famous quotation, there are many others, more or less audible, coming from a variety of authors and music spheres (opera, religious music, chamber music, patriotic song, film music). Despite their diversity, the quotations are fastened by a common DNA (the trichord), the work acquiring thus a teleological, centripetal, ordering function.

Keywords: quotation, intertextuality, *Ode to Joy*, trichord, Tiberiu Olah

The text - interference space of preexisting texts or original and autonomic reality

"Everything is connected", says Barenboim in his recent book[2]. And the new theories emerged in physics in the century that just ended demonstrate essentially the same thing, paving the way for a spectacular paradigm shift which, among other things, overturns one of the fundamental theses of classical physics: the observer's independence (*the subject*) in relation to the observed reality (*the object*). Both the theories of relativity and the principle of indeterminism prove the impossibility of separating the

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[2] Daniel Barenboim: *Everything is connected: The Power of Music*, 2008, Weidenfeld & Nicolson, Great Britain.

subject from the object, reality being the result of the interaction created between the two[3].

In this context, the emergence of the theory of intertextuality – coming from the territory of semiotics and literature (Julia Kristeva[4], Michel Foucault[5], Roland Barthes[6], Harold Bloom[7]) – seems to have been a necessary and ineluctable consequence. At the heart of the new theory resides the idea of *relation* ("[L]a signification du langage poétique s'élabore dans la relation"[8]), involving a multitude of branches and derivations. To point only those relating directly to the text, it is about the relation between a text and other texts, between author and the texts covered by the latter and, perhaps most important, between text and reader.

In Julia Kristeva or Roland Barthes's visions, any text is composed of a multitude of quotations: "[T]out texte se construit comme mosaïque de citations, tout texte est absorption et transformation d'un autre texte"[9]; "The text is a tissue of quotations drawn from the innumerable centres of culture"[10]. And the melting pot, in which all text elements are fused and unified, is no longer represented, in Barthes's conception, by the creator, but by the receiver, which thus acquires the status of *pivot:* "there is one place where this multiplicity is focused and that place is the reader, not as was hitherto said, the author. The reader is the space on which all the quotations that make up writing are inscribed without any of them being lost; a text's unity lies not in its origin but in its destination"[11].

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[3] See Mark Delaere, P. H. Daly, *Mutations in Systems in the Natural Sciences and Music in the First Half of the Twentieth Century*, *International Review of the Aesthetics and Sociology of Music*, Vol.21, No.1 (Jun., 1990), 3-28, published by the Croatian Musicological Society. See also the study realized by Weizmann Institute of Science from Israel, published by E. Buks et al. in *Nature*, Vol. 391, Febr. 1998, 871-874, in which it's demonstrated that, at the level of particles, the act of observation affects reality. See also the so-called "observator effect".

[4] The term was used for the first time by Julia Kristeva, in the essay *Le Mot, le dialogue et le roman*, 1966, republished in J. Kristeva, *Séméiotiké : recherches pour une sémanalyse*, Seuil, Paris, 1969.

[5] Michel Foucault, *What is An Author?*, conference presented to the French Society of Philosophy in 22.02.1969.

[6] Roland Barthes, *The Death of the Author* (1968), in *Image - Music - Text*. Ed. and transl. Stephen Heath, Hill and Wang, New York, 1977, 142-148.

[7] Harold Bloom, *The Anxiety of Influence: A Theory of Poetry* (Oxford University Press, Oxford, 1973), *A Map of Misreading* (Oxford University Press, New York, 1975).

[8] J. Kristeva, *Pour une sémiologie des paragrammes*, in *Séméiotiké: recherches pour une sémanalyse*, 126.

[9] J. Kristeva, *Le mot, le dialogue et le roman*, in *Séméiotiké: recherches pour une sémanalyse*, 85.

[10] R. Barthes, 146.

[11] R. Barthes, 148.

Between the absolute originality of the artistic work and the text as omnipresence of the quotation, the truth is, as always, in the middle[12]. As quantum is both wave and corpuscle, as each of us is a whole and also a part[13], any text (musical, in our case) is an agglomeration of quotations/takings-over/influences and also a new structure, more or less original and coherent than thereof[14]. And the author's central place cannot be taken by the receiver, but can be shared with this latter, the "hard core" being rather represented by a triadic relation (author-opera-receiver), recalling of Pierce's semiotic triangle[15].

Moreover, as most important ideas, the notion of the receiver's crucial role is not new[16]; to provide an example of a fairly recent date, more than a hundred years ago, the esthetician and music critic Eduard Hanslick drew attention to the role played by the receiver in decantation of meaning[17], outpacing with subtle intuition some of the conclusions that neurologist Antonio Damasio would reach regarding the sensory- physiological- emotional- rational interdependence[18]. Neither Hanslick's observations are new, the empiricist philosopher John Locke noting in 1690 that objects have only a few primary qualities ("solidity, extension, figure, mobility, motion or rest, number, bulk, texture, motion, size, and situation"[19]), the others, secondary, not residing in the objects themselves, but in the different sensations they produce in us through the mediation of these primary qualities.

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[12] See the principle of complementarity, of the coexistence of opposites.

[13] Werner Heisenberg, *Partea şi întregul (The Part and the Whole)*, Ed. Humanitas, Bucureşti, 2008.

[14] Ravel urged young composers to imitate because originality (if any) shall come to light by itself.

[15] Regarding the importance of ternary structuring, see Basarab Nicolescu.

[16] As intertextuality theoreticians assert, what seems new is nearly always the rediscovery / reformulation of something already existing; completely new ideas are *rara avis*, they just migrate from a visible area to a shaded one, in order to return with force in the foreground at a given moment, following a spiral or cyclicity of the yin-yang type.

[17] "Music may reproduce phenomena such as whispering, storming, roaring, but the feelings of love or anger have only a subjective existence. Definite feelings and emotions are unsusceptible of being embodied in music. Our emotions have no isolated existence in the mind. (…) They are, on the contrary, dependent on physiological and pathological conditions, on notions and judgments (...). Only by virtue of ideas and judgments – unconscious though we may be of them when our feelings run high – can an indefinite state of mind pass into a definite feeling. (...) The colour, the sound, or the plant as such, are not related to our emotions, but only to the meanings we ourselves attach to them. (...) The definite character of our emotions implies a psycho-physiological relation" (Eduard Hanslick, *The Beautiful in Music*, London, Novello and Company, 1891; transl. by Gustav Cohen; 33-40).

[18] Antonio Damasio, *Eroarea lui Descartes; emoţiile, raţiunea şi creierul uman (Decartes's Error: Emotion, Reason, and the Human Brain,* 1994*),* Ed. Humanitas, Bucureşti, 2004.

[19] J. Locke, *An Essay Concerning Human Understanding* (1690), Ed. P.H. Nidditch; Oxford University Press, The Clarendon Edition of the Works of John Locke, 1975, Book II, Chapter Viii, 9-10. See also Robert A. Wilson, *Locke's Primary Qualities*, in *Journal of the History of Philosophy*, Vol. 40, No. 2, April 2002, 201-228.

Consequently, this study shall try to overcome certain dichotomies, canvassing them in the spirit of inclusion. The musical text shall be regarded both as interference space of preexisting texts and original and autonomic reality. The analysis shall start from the purely musical data offered by the score (let us say 'objective data'), but shall pass, in the endeavor to decant an extra-musical sense, both through the filter of the composer's certain statements, and by that of correlations inspired to the receiver, in the awareness that, on the one hand, any analytical approach is a 'work-in-progress' and a subjective assumption, tributary to temperament, education and personal experience of the analyst, but on the other hand, there is that 'universe of universals'[20] thanks to which, be it even partially, the meaning of an artwork can be decrypted also under the 'general human'[21], transgressing the inevitable individual variations and identifying their common denominator.

Aspects of the presence of quotation in musical texts

In the attempt to trace the main coordinates of quotations in a musical text, I took into consideration six issues. Three of them seem to be defining in obtaining the balance between the part and the whole: *cognoscibility*, *defamiliarization* and assuming the *ensemble of associations and meanings* incorporated by the quotation.

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[20] Leonard B. Meyer, *A Universe of Universals*, in *The Journal of Musicology,* Vol. 16, No. 1 (Winter, 1998), 3-25.

[21] Delimiting the meanings connotative (subjective) from denotative (cultural objective) in music seems a challenging, if not impossible enterprise. Ch. Rosen's claims that in music there is no denotation stage ("Musical phonemes act directly without first being strained through an abstract system of denotation". See Charles Rosen, *Art has its Reasons*, in *New York Review of Books*, 17 June 1971, 38). Yet, the existence of some patterns in perception, affectivity and thinking, especially in the case of patterns circumscribed to a certain cultural areal, leads to the decantation of some meanings shared in common, based on which musical communication is built. The theory of universal facial expressions is revealing in this regard (see P. Ekman, P.; W. V. Friesen, *Constants across cultures in the face and emotion*, *Journal of Personality and Social Psychology* (17), 1971, 124-129; P. Ekman; W.V. Friesen; M. O'Sullivan; et al, *Universals and cultural differences in the judgments of facial expressions of emotion*, in *Journal of Personality & Social Psychology* 53 (4), 1987, 712-717), whose contestants refer rather to the accuracy of the results and less to substance assertions.

Perhaps future research should also include the fact (acknowledged in neurology) that any thought or emotion determines not only a chemical response that remains stuck within the borders of each body, but also a bioelectrical one that goes beyond the boundaries of the body, forming an energetic field (electromagnetic) which is propagated in space independently of our will and whose influence is exercised on all those with whom it comes into contact (see Dumitru Constantin Dulcan, *În căutarea sensului pierdut: Creierul şi noua spiritualitate*, Ed. Eikon, Cluj-Napoca, 2008, 29-61). We can say that, embodying the principle of analogy and isomorphism, we are, just like quanta, a kind of strange mixture between wave and corpuscle.

With regards to the first aspect (*cognoscibility*), going back to the perspective offered by J. Kristeva and R. Barthes (the quotation as omnipresence), I think it is necessary to ask ourselves: Does all the elements that can be identified as being "taken over"[22] simultaneously meet the condition of "quotation"? I think that, in order for a structure to be perceived as a quotation, *its origins must be unique and clearly traceable*, beyond the level of 'common place' and placing themselves on an upper plateau either in terms of extent (phrases shall be grasped as 'quotations' sooner than cells or motifs) or in terms of phrase profile pithiness (in which case there can be recognized as 'quotations' even smaller units, such as cells or motifs). From the perspective of source uniqueness, in traditional music (oral) we cannot talk about quotation, but rather about a 'loan' as take-over (variant) of some patterns/formulas. So do manifest the take-overs discernable in the early consistent forms of music laid on paper that have made their way until nowadays: the Christian liturgical chants from the Middle Ages. It was not until the Renaissance that the 'loan' gradually became 'quotation', composers often starting from an *initium* with clearly traceable identity and generator role, proving their skills by its ellaboration[23]. As the temporal compass between the composer and the quotationd music widens, creators increasingly tend to turn to quotation as a way of declaring their respect, appreciation for the author/source (as happens, for example, in the case of themes with variations built on the same principle of the generating initium) or to assert their filiation, family or cultural ancestry (such as the Bach 'dynasty', in which, by taking over fragments from the musical heritage of predecessors, family members strengthened their awareness of being part of an inseparable whole[24]). Of course, the degree of cognoscibility is variable, no quotation being identified as such by all potential receptors[25].

However, no matter how familiar the quotation would be to us, its reception shall be made in a context different from the original, which will open the way to *otherness*. Therefore, any quotation will be a hypostatization of the couple *familiarity-otherness*. While the *'familiar'* is attached to the first aspect (cognoscibility), forming a common platform between the composer

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[22] The definition of quotation given by David Metzer ("the placement of parts of a pre-existent piece in a new composition or performance", in *Quotation and Cultural Meaning in Twentieth-Century Music*, chapter IV ("The promise of the past"), Cambridge University Press, 2003, 384) remains rather ambiguous in this regard.

[23] J. Peter Burkholder, article *Borrowing*, in *New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 2nd edition, London: Macmillan Publishing, 2001, Vol. IV, 5-41.

[24] Karl Geiringer, *Artistic interrelations of the Bachs*, in *The Musical Quarterly*, Vol. 36, No. 3 (Jul., 1950), Oxford University Press, 363-374 ("a loyalty that made each member of the family (...) feel a part of an inseparable unit", 374).

[25] John Fallas, *Into the New Century: Recent Holloway and the Poetics of Quotation*, in *Tempo*, Vol. 61, No. 242 (Oct., 2007), 2-10; published by Cambridge University Press: "Any given quotation will be recognized by some listeners and not by others", 5.

and (certain) receptors, the *otherness* underlies the second aspect: *'defamiliarization'*[26]. Essential process and even purpose of the artistic endeavor, defamiliarization means proposing a different perspective, a different way of perception; the means within composer's reach vary from the simple insertion of a quotation, to deformation, creation of new connections, revelation of some unexpected potentialities etc.

The third aspect relates to the conscious, intentional use of the quotation in its double hypostasis of *strictly musical structure*, but also of *ensemble of cultural associations and meanings*, as David Metzer underlines: "When a musician borrows from a piece, he or she draws upon not only a melody but also the cultural associations of that piece. (...) Those manipulations provide a means to comment on cultural topics and to reconfigure fundamental cultural relationships"[27]. In this respect, the twentieth century was witness to a dramatic shift in perspective: if, in the 50s, the integral serialism, in its vectorial evolution, rejected any dialogue with the past, starting with the '60s, there was a reaction of opposite direction, recuperative, the quotation becoming a trend sometimes taken to extremes by the technique of collage. One of the chapters of Metzer's book is dedicated to studying how composers like Stockhausen (in *Hymnen*, 1967) and Berio (in the 3rd movement of *Sinfonia*, 1968) incorporated the quotation (in the version of agglomerations rather attachable to the technique of collage) wanting to (re)establish a dialogue between past and present[28], through the creation of familiar landmarks that would stimulate, "invigorate auditors and save them from the passivity to which society forces them"[29]. But the conscious use of the quotation's extra-musical valences involves not only inserting it in the form of an audible 'lifebelt'. It is necessary to create relationships, connections, a ratio between the quotation (part) and the work (as whole). And the ratio is established by formulating an attitude that can range from assertion (the quotation represents the work, supports its meaning, resonates with it) to denial (the quotation is deformed, parodied, placed in a divergent context) or problematization (reflection, debate, taking into discussion – the most

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[26] The term was first used by Viktor Shlovsky (1917), in the essay "Art as technique". Shlovsky considers that *defamiliarization* (seeing in another way what seems familiar) is, more or less, the aim of any art, drawing the source of the idea back to Aristotle ("poetic language must appear strange and wonderful"). See V. Shlovsky, in *Russian Formalist Criticism: Four Essays*, Ed. Lee T. Lemon, Marion J. Reis, 783.

[27] Metzer, quotationd in Carl Wiens, the review of the book *Quotation and Cultural Meaning in Twentieth-Century Music*, in *Music Theory Spectrum*, Vol. 30, No. 2 (Fall 2008), 382-393.

[28] See David Metzer, *Quotation and Cultural Meaning in Twentieth-Century Music*, chapter IV ("The promise of the past"), 108-159.

[29] L. Berio, quotationd in D. Metzer, 136 ("invigorate listeners and rescue them from the passivity forced upon them by society").

germinating attitude in the defamiliarization process). Insufficient clarification of the relationship between quotation and work indicates a dilution, an imprecision of compositional will/intention, leading to the perception of quotation as mechanically, quasi-arbitrary, randomly incorporated reality[30].

In addition to these three aspects I deemed as defining, I think other three need to be considered: *visibility*, *positioning* and the *degree of integration/expansion* of the quotation.

With regard to quotation *visibility*, the opinions of researchers are divided. While Metzer believes that *prominence* is a *sine qua non* quality of quotation[31], Ph. Keppler leans only on what I would call the case-limit, of the exclusive use of quotation, in the form of a *secret comment* targeted at a restricted and select sample of audience[32].

Referring to quotation *positioning* (initial exposure), we shall identify several situations: as a starting point (initium) or as 'stage'/phase occurring along the way or as destination. If in the first hypostasis, the quotation generally acquires the function of a *motto*/subtitle, in the version of the final exposure can also fulfill the role of coagulant element, of retrospective decantation of the meaning (reminiscent of the subtitles suggested at the end of Debussy's *Preludes*).

Finally, if we consider the *degree of integration*, *absorption*, *expansion* of the quotation in the musical work, it results a scale ranging from the episodic use to treating as generating, determinant and 'contaminating' element of the whole speech. Yet we cannot talk about the degree of integration/expansion without correlating it with the *number* and *heterogeneity* of quotations. It is true that any fragment of the speech is an 'integral part' thereof. But a musical work has limited absorption capacity, determined by the balance between unity and heterogeneity. In order to make communication possible, "the supreme principle of any idea rendering is the law of comprehensibility", says Webern[33]; and for comprehensibility to be achieved, *coherence* is needed, translated in the balance between predictability and surprise, between similarity and diversity, as a reflection

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[30] "Proof of borrowing is incomplete until a purpose can be demonstrated. If no function for the borrowed material can be established, its use remains a mystery and the resemblance may be coincidental. Reliance on the borrowed material as a theme, structural element or point of prominence makes its function clear." (J. Peter Burkholder, 8).

[31] Metzer, 384: "Quotation is also set apart by the prominence of borrowing, which is made to stick out from the surrounding music".

[32] In this form, the quotation becomes a compositional artifice characteristic of the romantic era. See Philip Keppler, Jr, *Some Comments on Musical Quotation*, in *The Musical Quarterly*, Vol. 42, No. 4 (Oct., 1956), 473-485 (474, 478), Oxford University Press.

[33] Anton Webern, *Calea spre muzica nouă* (1960), Ed. Muzicală, Bucureşti, 1988, 23.

(mimesis) of the world order, logic[34]. If, in principle, the more the thematic material is reduced, the greater the coherence of the musical discourse shall be[35] (provided that relations between elements are discernible not only through the study of the score, but also by the receiver, through the simple audition), then an extreme diversity of the material shall inevitably lead to the decline in coherence, despite the cognoscibility of the inserted fragments. As L. B. Meyer remarked, the chefs-d'oeuvre "persuade and convince not because they are validated general propositions about the phenomenal world, but because the patterns and relationships they present possess internal integrity and autonomous coherence"[36].From the perspective of creating unity and coherence, of 'organic' integration and not just formal, the abundance of quotations dooms them to the status of foreign objects, instruments increasing heterogeneity and entropy[37]. Thus, works like those mentioned above (*Hymnen* by Stockhausen; the 3rd movement from *Sinfonia* by Berio) fail, in the opinion of Susan Bradshaw, in a form of musical cannibalism, in which musical fragments from diverse sources are swallowed un-chewed and then regurgitated[38]. More gentle, but equally unconvinced by the sustainability of the musical endeavor, Metzer comments as follows: "What is left at the end of *Hymnen* is a monumental emptiness. (...) What is left in the final measure of the third movement of Berio's *Sinfonia*, mere threads. All (...) works conclude with depleted, if not erased, forms of the past"[39].

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[34] Olguţa Lupu, *Tiberiu Olah – Croquis in a mirror. Correspondences between his Correspondences between his musicological ideas and his activity as a composer*, in *Musicology Today*, No.13, 2013, 9.

[35] "Developing from a *single* main idea everything that follows, this is the strongest coherence" (Webern, 43). "Cohesion is, of course, the one that cannot miss from anywhere, when something must make sense. Cohesion, in general, means to bring as much connection as possible of parties between them" (Webern, 52).

[36] L. B. Meyer, *Concerning the Sciences, the Arts and the Humanities*, in *Spheres of Music*, the University of Chicago Press, 2000, Chicago, 24.

[37] "In the last forty years the extensive use of musical quotation and juxtaposition of contrasting styles has created an unprecedented level of heterogeneity in the musical language". Catherine Losada, *Between Modernism and Postmodernism: Strands of Continuity in Collage Compositions by Rochberg, Berio, and Zimmermann*, in *Music Theory Spectrum*, Vol. 31, No. 1 (Spring 2009), 57-100 (57).

[38] Susan Bradshaw, *Class of '45*, in *The Musical Times*, Vol. 136, No. 1825 (Mar., 1995), 139-141 ("It is difficult to avoid a suspicion that the decline of modernism as a certain pathway to the future was indirectly responsible for the onset of a nostalgic form of musical cannibalism - of a tendency to ingest bits and pieces of the past (or the ethno-elsewhere) before regurgitating them as (at worst) an unabsorbed mish-mash of stolen traditions even less honest (because more knowing) than the poverty-stricken recyclings of the pop music industry", 141).

[39] Metzer, 152.

Case study.
The quotation in *Sinfonia giocosa (!?)* by Tiberiu Olah

Completed in 1991 (as the *Obelisk for Wolfgang Amadeus*), Olah's fourth *Symphony* bears an exciting and at the same time problematizing title, the exclamation and question marks already representing a first step in the aforesaid defamiliarization process, as an assertion ("*Sinfonia giocosa*") and its questioning are brought face to face (by the punctuation marks "!?" inscribed by Olah himself in the musical score manuscript from the Library of the Romanian Composers' and Musicologists' Union).

Seen in the light of the musicologist-receiver, the work is not easily decrypted, requiring repeated auditions alternated with the study of the score, in a process of gradual discovery, along which the thrill of encountering with music does not dissipate, but increases in intensity.

Sinfonia Giocosa is composed of three parts, between which there is no tempo contrast, this being maintained throughout the work. From the very first audition, the listener enters the game familiar-unfamiliar, the parts II and III creating, on the one hand, the feeling of new, and on the other – of "déjà écouté". Only the call to the musical score can explain this contradictory feeling: as in other works by Olah (*Obelisk for Wolfgang Amadeus,* but also former works, such as *Timpul cerbilor,* the cycle *Armonii, Rime I pentru Revelaţia Timpului, Rime II, Sonata pentru vioară, percuţie şi bandă, Incontri spaziali* etc.), the first two movements are conceived as complementary parts, built on heterophony grounds, being reunited by overlapping in the last movement. The procedure specific to Olah, is an evolution in spiral and can be regarded as an *extensive quotation,* in integrality and simultaneity, of the first two movements, the two complementary halves forming together a reality perceived as new and familiar at the same time. Although apparently spatial, overlapping is one of the favourite means through which Olah organizes musical time, thus revealing the consensus of apparently different entities. The "tuning" of multiple layers can be viewed as a metaphor of the harmonization with ourselves, with our past, with the universe that surrounds us. In this process, memory plays a key role, converting, by connections created with earlier phases of the discourse, the vectorial in circular, the diachronic in spatial stratification.

From the viewpoint of the musical material, the first elements with which the listener comes into contact are different variants of diatonic trichords, originally exposed as adjacent steps, subsequently appearing as scattered, spatialized in different octaves (a technique also characteristic of Olah). The three hypostases in which the diatonic trichord is exposed in the first part exhaust the combinatorial possibilities in the equal-tempered European system: semitone-tone; tone-semitone; tone-tone. Without doubt, all the three structures sound familiar, however not as quotations (with

identifiable source), but as general patterns, sound archetypes. The construction logic of the work is disclosed only in the Coda of the last part, where there are inserted, with maximum visibility, two sentences from the *Ode to Joy* (the end of Beethoven's *Symphony No. 9*) – e.g. 1.

E.g. 1

Placed directly on the original sounds, the two phrases are rhythmically deformed by augmentations and, decisively, by the insertion of interruptions (pauses) that give the impression of a gradual, burdensome reconstruction, as if sprung from one's depths, and also creates a space for reflection and interrogation.

The use of quotation with multiple cultural meanings is not a new experience for Olah. After he had projected extensive architectures starting from archetypal structures (proto-cells of folk origin in *Cantata pe texte ceangăieşti* or in *Infinite Column*; major triad and pentatonic in *The 2nd Symphony "Adventures with major triads and pentatonics"* or in the *Quintet "Adventures with major triads"*), the composer explores, in various expressive registers, the idea of incorporating the quotation: *PaROdiSSINIana* (1973), conceived as a musical joke on themes of Rossini; *Metamorfoze pe un Capriciu de Paganini* (1980); *Harmonies IV* (1981), citing an excerpt from the *Chamber Symphony* by Enescu. Yet the opuses of the last period distinguish themselves through the special dramatic force, Olah resorting to musical phrases drawn from the works of Beethoven or Mozart, which become the constructive basis for significant meta-stylistic approaches: *The 3rd Symphony* - 1989, *The 4th Symphony – Giocosa (!?)* - 1991, *Obelisk for Wolfgang Amadeus* - 1991[40].

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[40] O. Lupu, *Tiberiu Olah*, in *Actualitatea muzicală*, No.12/2012, 9.

The first question that arises, inherently, is "why *this* quotation"? The answers are multiple: through the virtue of being well known by the European[41] listener (to which Olah addresses primarily), the fragment abundantly meets the first condition, that of the source cognoscibility. Furthermore, its double status (as part of the Beethovenian *Symphony* and European Anthem) confers it an unusual limpidity of meaning, rare in the case of a musical fragment, impelling to solidarity, fraternity, joy. The same attribute (assimilation of fragment in the consciousness of the indwellers of the old continent) guarantees to Olah a huge impact of the amendments operated, because in the predictable-unpredictable game, the surprise effect is directly proportional to the degree of predictability, the very tension between the two creating an intense excitement, through defamiliarization. Thus is created a conflict between present and past, what the receiver hears being partially at odds with what he preserves in memory. The conflict takes place not only at purely acoustic level, but also at the level of the original meaning, that is neither asserted nor denied, but questioned, problematized through the appearance of meditative cessations. The transformation from assertion into interrogation calls for introspection, axiomatic reordering, in search of the essential.

The very manner of exposure, clearly embodying the 'reminder' process, propels us in the past: everyone's personal past, musical and cultural past, but also the past of the just ended piece. Because at the meeting with the final quotation, re-audition of the work becomes an almost irrepressible urge. And what do we find by returning ourselves to the past of the piece (as Olah returns to himself, to his heartstrings, from where it seems he extracts the cited passage)? The entire work appears as a tremendous extension, a projection at the whole level of the five sounds that compose the Beethovenian theme, grouped into three diatonic trichords (which constitute an octave scale), following exactly the succession in which they appear in original, but using various transpositions (e.g. 2):

E.g. 2

Olah, 1st mov.
m.1-9   m.10-31   m.32-
semitone-tone   tone-semitone   tone-tone

Olah - transposed trichords, as they appear in Beethoven's *Symphony*

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[41] In 1972, the Council of Europe's Committee of Ministers announced at Strasbourg the adoption of *Ode to Joy* as Anthem of this European body. Then, in 1985, *Ode to Joy* was adopted as European Union's official anthem. Given the interest shown by Olah in politics in the 90s, it is likely that the use of the quotation had connotations also in this sphere.

Thus, the quotation acquires the value of a *motto*, which is not asserted, as usual, at the beginning of the work, but is brought as a haven, as the key to (re)reading the whole, being in fact a concealed initium, whose generator role is decrypted only at the end. The entire symphony can be regarded as playing the role of a Beethovenian introduction, at the end of which there arises the theme, which emerges as a convergence point, of reuniting the beginning with the end, having simultaneously generative, integrative and synthetic capacities. In this way a formidable organicity of construction is revealed, whose cohesion (detectable both auditory and by the study of the score) recalls of the holographic principle, as a two-way reflection between micro and macro universe.

But surprises do not end here. Re-auditing and researching the score reveal the incorporation also of other quotations, less obvious than the fragment from *Ode to Joy*, but still quite explicit.

The first is the beginning of the overture to the opera *La Forza del Destino* by Verdi, which begins with one of the already exposed trichords (e.g. 3):

E.g. 3

The second, undetectable at auditory level, but only through research of the score, is a strange hybrid of the two famous motifs of *String Quartet No.16 in F major, Op.135* (*Muss es sein? Es muss sein!*), the beginning of Franck' *Symphony* and, possibly, the Enescian musical cryptogram (E-Es-C or G-E-Es-C) (e.g. 4):

E.g. 4

The following is a self-citation, the fragment "The trumpeters rend the air" (Răsună trompeţii) from the music for the film *Michael the Brave (Mihai Viteazul)*, being a genuine and unmistakable musical autograph (e.g. 5):

E.g. 5

Olah, 2nd mov., m.35-36   *Idem*, m.38-39
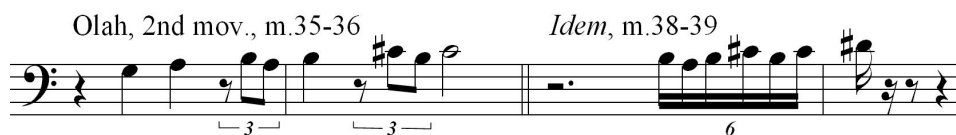
Olah, the suite "Mihai Viteazul", "Rasună trompeții"

Further, the revelations came not from personal observations, but through Olah's own statements in the interview realized by Monica Cengher[42], in which he speaks, concerning this symphony, not just about the fragment from Beethoven's *Symphony No. 9*, but also about the *Genovese Psalm No. 42*, about the phrase "Cheerful earthly Paradise" from the old *Romanian Royal Anthem* or about the correlation between the aforesaid Genovese Psalm and the first 8 sounds of a well-known song, composed by Chaplin.

Bewildering. I had never heard about the *Genovese Psalms*, I did not know too many songs composed by Chaplin, nor the former *Romanian Royal Anthem*. I learned that the *Genovese Psalms* represent one of the largest collections of chants of the Reformed Church, made during several decades in the sixteenth century (Clément Marot being among the authors), completed in 1562 and used in Geneva as the main collection of chants in the Reformed Church. The first 8 sounds of Psalm No. 42 (on the words "As the deer pants for streams of water") are the following (e.g.6):

E.g. 6

Chaplin's song starting with the same sounds is *Smile* (e.g. 7):

E.g. 7

Introduction

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[42] *Tiberiu Olah at 70 years - Music impels to introspection.*

As for the *Romanian Royal Anthem*, the indicated melodic line ("Cheerful earthly Paradise") has a hexachord path as well, but ascending (e.g. 8):

E.g. 8

(transposed)
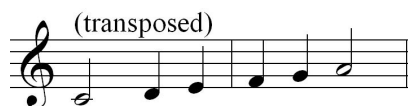
Consequently, the common denominator of the three indicated sources is the hexachord, representing, nonarbitrary of course, the juxtaposition of the two trichords.

These three quotations seem to be falling within the exclusivist category. For the 8 common sounds of *Genovese Psalm No. 42* and Chaplin's song *Smile* (of which the last 6 represent, at the same time, the recurrent reading of the verse from the *Royal Anthem*) occur with utmost discretion, at celesta, in a structure[43] that seems a heterophony extension of one of the Beethovenian theme motifs (especially as it appears transposed in D Major) – e.g. 9. The repeated auditions did nothing but confirm the fact that the fragment is undetectable at auditory level, in which case the gesture of its insertion could be interpreted either as a way of addressing to a very select sample of connoisseurs (lecturers of the score and not simply auditors) or (rather) as dialogue between the composer himself and music itself.

E.g. 9

Beethoven

Olah, 3rd mov., m. 129-136

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[43] Similarly, the 6 sounds of the verse "Cheerful earthly Paradise" are not cited anywhere as such, but occur (possibly) in two hypostases (in addition to the recurrent one, already specified): as anhemitonic trichords, exactly on the same sounds, in successive sections of the symphony (2nd mov., m.32-33); as hexachord line, but to which the optimistic, expansive note of the original (ascending movement and the intervals of Major 2nd, Major 3rd, Perfect 5th, Major 6th) appears as if converted into its complementary or its negation, by the descending movement of a Locrian hexachord, extended through the addition of a diminished 7th (1st mov., m.86-89).

Knowing that Olah is "the advocate of a logical, causal, directional discourse"[44], in which every compositional decision has to be a justified consequence of the previous audible path, being able to answer to the "unforgiving *why*?"[45], I wondered, of course, what would be the purpose of this multitude of quotations, some declared and some not, some visible, others only ciphered in the concealed folds of the score?

Built concentrically, the work starts from the tragic and dramatic connotations (expressed through the motif of *Force of Destiny*, assertion-interrogation hybrid *Muss es sein? / Es muss sein!*, the call to fight from the self-citation). During the three movements, there advances in spiral, the Verdian motif and the self-citation becoming clearer audible by increasingly precise focusing of the objective.

In the Coda of the last movement, when tensional accumulation is taken to the extreme – by the prominent appearance of the Beethovenian fragment transformed into interrogation and accompanied from shadow by the structure that merges the *Genovese Psalm No. 42*, Chaplin's song and the recurrence of the *Romanian Royal Anthem*'s melodic line –, the circle closes (as time exposure of the musical text), but also reopens in the receiver's consciousness, the whole suddenly gaining another meaning.

What is easily highlighted is the extreme economy of means, the only construction stone being the trichord. During the three movements the material densifies, information accumulates. But, despite this, the iron coherence of the microstructure creates a negentropic, organizing process that finally culminates with the appearance of the Beethovenian quotation. In this way, Olah's work opposes to the increasing trend of entropy, heterogeneity that usually results from the incorporation of various quotations.

Perhaps less obvious, but equally important is the *consensus* of the extra-musical dimension. From a certain perspective, the work can be seen as an affirmation of genealogy, progeny, cultural affiliation, all quotations belonging to the great family of European music. Moreover, self-citation can be interpreted also as an autobiographical clue, referring to a more accurate geographical and cultural localization (the augmented 4th – from Bihor, Romania – being specific to his native region).

On the other hand, the symphony constitutes a *demonstration*, with purely musical means, of the world's inner unity and coherence. Olah selects, from the multitude of musical structures of European spring that have as DNA the trichord, only *certain musical characters* (quotations), which serve his dramaturgical purpose.

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[44] See O. Lupu, *Tiberiu Olah - Croquis in a mirror. Correspondences between his musicological ideas and his activity as a composer*, in *Musicology Today*, no.13, 2013, 9.
[45] Olah, in the interview realized by Monica Cengher.

As if to prove that what seems separate, distinct, may turn out to be part of the same whole, Olah uses quotations belonging to different stylistic and historic areas: opera music (Verdi); film music (Chaplin; Olah); chamber music (Quartet Op.135); symphonic music (Ode to Joy); religious music (the Genovese Psalm); patriotic music (the Romanian Royal Anthem). The fact that Olah considered necessary to inscribe under the notes of Ode to Joy also the words of Schiller[46] is revealing in the sense of clarifying the meaning and intention, especially in the context where the other musical structures referred to in the interview are accompanied by text as well (the first verse of the *Genovese Psalm No. 42*, "Cum doreşte un cerb izvoarele de apă"/"As the deer pants for streams of water"; the first words of Chaplin's song, **Smile** though your heart is aching"; the *Romanian Royal Anthem* verse "Raiul vesel pământesc"/ "Cheerful earthly Paradise").

Through significance of the quotations that it incorporates and the manner it integrates them, as pieces of a giant puzzle, the work acquires a teleological, centripetal, ordering function. Result of a meta-stylistic vision with interrogative and problematizing accents, the ultimate sense refers to axiological reconfigurations: joy, harmony are not self-understood; they are the fruit of tears and can be lost at no time; therefore they must be cherished and continuously rebuilt, through a tireless effort of revaluation, transcendence, search of the essential.

Translated by Ştefania Hovoruha

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[46] The original "alle Menschen werden Brüder, Wo dein sanfter Flügel weilt. Deine Zauber binden wieder, Was die Mode" is slightly modified by Olah through the shift *alle→die* and the addition of some question marks: "die Menschen werden Brüder? Wo dein sanfter Flügel weilt. Deine Zauber binden wieder, Was die Mode??".

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BOOK REVIEW

LUMINIŢA GUŢANU STOIAN: *CHORAL CONDUCTING TREATISE - THE BASES OF CONDUCTING TECHNIQUE* (THE PUBLISHING HOUSE OF THE ROMÂNIA DE MÂINE FOUNDATION, BUCHAREST, 2016)

"*Thank the flame for its light, but do not forget the lamp holder standing in the shade, with constancy of patience!*" says a wonderful teaching from the writings of the great poet and philosopher Rabindranath Tagore.

We initiate this presentation in the very attractive and efficient style – let us admit it – that we are to discover in almost all the pages of this entire treatise, at the beginning of nearly every chapter: we are greeted not by an arid definition, but by an appropriate quotation from the teachings and experience of some great maestros of choral conducting. The well-determined purpose of technically elucidating, from the very beginning, the essence of the problem (tackled in that respective chapter), gets „sweeter", but also „arms itself" both with the personality of some great artists and professors, as well as, with their incontestable professional authority. This can be either a strategy, or a gift; however, it is, certainly, an easier, more pleasant and thorough way of learning. We can also find, subliminally, that, in our practical undertakings, the essential purpose is the very practical application of one's skills, on condition one understood and used, concretely and efficiently, the intellectual, technical and psychological spark that can trigger the energies needed for this application. The object of study is, in turn, either the technical aspect, the psycho-technical, or the movement-related one; throughout the present treatise, each of the stages proposed by the author - especially the last one - are strewn with subchapters that present, in an orderly and definite manner, practical and gradual exercises of comprehension, dexterity, gesture efficiency, as well as of kinetic and intellectual undertaking of the final conclusions provided by the problematic of each chapter.

The actual subject of analytical / technical and, then, practical approach of the essential problematic raised by the basics of choral conducting represents the logistic foundation of the systematic elaboration of this treatise: the basic conducting positions, warm-up exercises for the conductor, the conductor's stroke, the upbeat („Auftakt") and the anacrusis, the analysis of the conducting patterns and of the complex metric formulas, the cut-offs, the gesture "design" within the multitude of various situations and metro-rhythmic elements and systems, the dynamics and agogics in conductors' expression, the syntactical and morphological analysis, as well as the assessment of the specific tone colours in the field, the mental concept and the case study of the score – all these are essential „bus stops" on the route towards study and knowledge, which the author stops at systematically, inviting to diligence in learning, to constant practice and

to the later, correct and authorized application. In this sense, the entire treatise meets, in a practical manner, the immediate needs of today's reality, pertaining to this delicate field of *technical coordination* (and not only) by an authorized person (the conductor), and of *collective vocal performance* (in our case – the choir). There are various methods of reaching this complex purpose. As long as the conductor works with "people" and not with "mechanisms", the necessity to explain and understand, respectively, the subjective factor, the ad-hoc adjustment, depending on specific terms – all these will evidently require personalized ways of action. This is exactly what this present treatise aims at, thus becoming an efficient and useful course of study, for the analysis and application of the basic notions, in this science and art of choral conducting.

Just as people try to unravel the universe, by daring to fly spaceships toward distant planets, or just as the complicated laws of flying or building those daring vehicles entail industrious studies, logistics, experiences, calculations, science, strategy, construction, tenacity, competence, a lot of hard work and many other things, so the sensitive universe of the human being has an intense need of skilled explorers and enterprising "vehicles" which, by convention, we will call: composition, performance, choir and conductor. The science of communication between them and through them is precisely the object of study of this treatise.

The enterprise of creating her own logistic endeavour, for her professional and didactic betterment, denotes the author's determination to express herself in this field, but also the trust in her diligent assimilation of the basics, for the exertion of this charismatic occupation. You can notice how well you know something only when you have to explain that "something" to someone else, who does not know of it, yet, but who has a chance of finding out, thanks to you.

The score analysis that the treatise invites us to, in its last chapters, entails the examination of a few choral works which the author considers illustrative for the intended purpose. The analytical model can be extended to an entire repertory collection, the didactic purpose being reached in this regard, as well.

Given the context – in no way saturated – of the technical-application literature in the field of authorized study of the science and art of choral conducting, the present work offers one more basic support, it invites to comprehension and study, it encourages diligence, involvement and dedication. Oh, and a lot of motivation!

In essence, the Conductor is a model. A model of conduct, of essence, which can be recognized in real life, namely amongst fellow musicians, but also amongst the people that experience Music truly and affectively. The personal example from this real life, offered generously, modestly and elegantly by Luminiţa Guţanu Stoian – the conductor, a woman in arts and culture – is entirely enlightening, proving beyond doubt that…."it is possible!". In truth, conducting represents the skilfulness in communicating the great Music to the great Humanity, through the voice of the great Ensembles. Fascinating is this lesson, fascinating is this world, fascinating it is to learn the laws of communication, from their beginning. This is actually the very purpose of the author, in the present work. The chance to a professional, high-performance "upgrade" in choral conducting receives, as we can see, yet another plausible argument.

VALENTIN GRUESCU

BOOK REVIEW

ANDRÁS KOVÁCS: *GYAKORLATI TANÁCSOK KARVEZETŐKNEK*
(PRACTICAL ADVICE FOR CHORUS MASTERS)
(ED. IMPRESS, TÂRGU MUREŞ, 2015)

András Kovács is a music teacher and chorus master. He published in 2015 at Impress Publishers of Târgu Mureş his work entitled *Gyakorlati tanácsok karvezetők-nek (Practical Advice for Chorus Masters)*, a book which reflects his experience of several decades as a chorus master.

The author was introduced to the practical matters of working with a choir by excellent masters such as Lóránt Szalman and István Nagy, then after graduating from the music pedagogy and chorus master specialty of the Gheorghe Dima Music Academy he served the arts for long decades as secondary school music teacher and the chorus master of the School of Arts of Târgu Mureș. From 2004 to 2010 he taught conducting at the Faculty of Music of the University of Arts of Târgu Mureş and even at present he conducts the *Nagy István Youth Mixed Choir* and the *Psalmus* choir of the Fortress Church of Târgu Mureş.

We find the motivation of the author for writing this book expressed in the foreword. As a university teacher he considered it necessary to share with his students all the experience and knowledge that he had acquired as a practicing chorus master during these last decades. He is interested primarily in dealing with practical matters: „As long as I taught conducting I tried to discuss mainly practical matters, I aimed to help my students with advice that was personalized and cut for a concrete situation and that could be useful to them, besides correcting their momentarily mistakes, also in their future activity as independent chorus masters." As a selfless teacher he shares the methods he tried out and found useful and effective with his readers, his students whom he calls „my younger, less experienced colleagues".

The book is divided into two well defined parts: a theoretical foundation and an annex of scores. The first part presents the voice structure of the various chorus types and the principles of choir organization, choir practice structure and repertoire selection. Since the author started his musical career as a singer, he puts great emphasis on musical note formation and creating a harmonious sound within the choir. He suggests very usable exercises and effective methods for this purpose. He emphasizes the scope of musical note formation: „Let us unify, let us clear away mistakes, but let us keep the natu-

ral sounding beauty of the singing human voice, let us seek for and enrich colourfull-ness." In the case of amateur choirs it is absolutely necessary to teach musical theory and score reading, but only as a „shuffled" element, for the primary task is singing and learning songs to sing.

On the subject of teaching choral pieces the author emphasizes the importance of singing in one's mother tongue. He suggests that Hungarian pieces written by Hungarian authors should be sung primarily, preferably those where the rhythm, stresses and into-nation harmonize with the lyrics, in other words songs which have good prosody. He considers acceptable also to sing choral pieces of foreign origin in Hungarian if the trans-lation is a prosodic one. In the author's opinion one can make a true presentation of a piece only if one sings in one's mother tongue. On the matter of teaching musical pieces to the choir the author draws attention upon meaningful construction of the musical phrase, good respiration management and articulated utterance of the words of the lyrics.

András Kovács calls conducting a sign language, a sign language that should be formed in a manner that all choir members understand it. Its foundation is correct beating, but it consists of much more. As the author formulates: „Our movements, besides con-ducting the singing of the choir should express also all the feelings and psychological effects that the choral piece has upon us and whose vocal expression we intend to have choir members express by their singing." In this respect cues (aviso), conducting move-ments that direct the sequence of the voices in polyphonically structured pieces and the position of the hand, which signs both the dynamics and the clues for interpretation are very important.

The closing subsection of the theoretical part deals with successful interpretation of the choral pieces at the concert. Motivation to keep singing is always provided by a successful concert. This depends upon the extent at which the singers can concentrate, competent leading by the chorus master, his calmness and self-confident attitude, a well designed repertoire and proper preparation, learning and skilful interpretation of the pieces.

The second part of the book consists of an abundant annex of scores, which contains pieces suitable for every type of choir. In this collection there are 14 pieces for the little ones – chorals for children; 2 pieces for women's choirs in two voices; 10 pieces for children's or women's choir in three voices; 4 pieces for mixed choirs in three voices; 1 piece for men's choirs; 28 pieces for mixed choirs in four voices. On the selection of choral pieces András Kovács wrote as follows: „I selected mostly pieces from the work of well-known and popular Transylvanian authors, but unpublished pieces by younger, less known authors living today can also be found in the selection." An absolute merit of the selection of scores is that it contains besides choral pieces by well-known composers from Hungary like Zoltán Kodály, Lajos Bárdos and Erzsébet Szőnyi also pieces by Transylvanian authors and especially well-known authors from Târgu Mureş like Miklós Chilf, Aladár Zoltán, Walter Hubesz, Mátyás Kozma, József Birtalan, Ede Terényi, Boldizsár Csíky. And there are also pieces from less known authors like Kálmán Fejér, József Hencz, Gyöngyvér Makkai, Éva Murár, Árpád Székely and András Kovács.

I am convinced that every student and conductor willing to learn will find this book useful, while in its rich repertoire of choral pieces every seeker will find a suitable chorus.

Translated from Hungarian by Danel Zsuzsa

ÉVA PÉTER

CONTRIBUTORS

Christophe ALVAREZ est né en 1987. Après des études à l'Ecole Normale de Musique Alfred Cortot de Paris où il obtient le Prix de piano, il donne de nombreux récitals en France et à l'étranger dans de prestigieux festivals tels que le *Chopin w barwach jesieni w Antonin,* ou le *Festival de Menton.* En 2010, Christophe Alvarez a enregistré live les deux Concertos de Chopin sous la direction de Marcin Sompolinski. En 2012, il a enregistré avec *Polskie Radio* un CD consacré, en première mondiale, aux oeuvres pianistiques du compositeur Alfons Szczerbinski. Egalement compositeur, Christophe Alvarez a écrit la musique de plusieurs films longs métrages sortis en salles de cinema, et sa dernière création, *Reflets pour piano,* inspirée par les Sonnets de Mihai Eminescu a été éditée par Arpeggione en 2014. En tant que chef d'orchestre, il se produit régulièrement avec l'ensemble *Musica Tempora* qu'il a fondé, dans des programmes de recréations d'œuvres rares. Parallèlement, Christophe Alvarez est actuellement Chercheur et Assistant Enseignant en musicologie à l'Université de Nice Sophia-Antipolis.

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Ioana Luminiţa GOREA (b.1967) graduated the "Gheorghe Dima" Music Academy in Cluj-Napoca, majoring in Musical pedagogy – Flute teaching, in 1995. She got her Master's in music, majoring in Interdisciplinary studies in the musicological research in 1996 and in 2006 she obtained her PhD in music with the thesis entitled *Rolul solistic al flautului în creaţia compozitorilor clujeni din a doua jumătate a secolului XX (The role of the flute as a soloist in the works of the composers from Cluj during the second half of the 20th century)*, supervised by prof. Constantin Rîpă, PhD. In 1996 she began her collaboration with the "Gheorghe Dima" Music Academy and she is presently an associate professor at the Music Faculty of the University of Oradea, teaching the Music history course. She took part in numerous academic conferences, as well as in national and international symposiums. She has published several articles and two books: *Rolul solistic al flautului în genuri şi forme tradiţionale şi moderne din creaţia clujeană a secolului XX* (2006) (*The role of the flute as a soloist in traditional and modern genres and forms in the works of the composers from Cluj during the 20th century*) and *Rolul solistic al flautului în Concertul pentru flaut şi orchestră de coarde de Sigismund Toduţă şi în Preludiile nr. 1, 2, şi 3 de Eduard Terényi* (2007) (*The role of the flute as a soloist in the Concert for flute and string orchestra by Sigismund Toduta and in the Preludes no. 1,2 and 3 by Eduard Terenyi*).

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Aaron FAZAKAS (1974) is a composer and academic. After graduating at the Theoretical Faculty of the Gheorghe Dima Music Academy (1997) he obtained his master's degree in musical composition (2005) and his PhD degree (summa cum laude) in film music composition (2010). He was awarded the degree of excellence for his postdoctoral research results (2012) by the Music Institute for Doctoral Advanced Studies (MIDAS) of the National University of Music Bucharest (UNMB). His compositions have been played at prestigious

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[1] https://www.carusmedia.com/images-intern/medien/00/0975200/0975200x.pdf

national and international festivals, at several solo concerts and have been published both in Romania and in Germany. He is permanent juror at two international guitar festivals and visiting professor at several national and international masters' programmes. Since 2009 he teaches film sound and film music at Sapientia Hungarian University of Transylvania Department of Film, Photography and Media. Since 2012 he is a corresponding member of the Hungarian Academy of Sciences.

Adél FEKETE, PhD born in 1983 began her musical education at the „S. Toduţă" Music High School of Cluj-Napoca, where she studied violin and piano. She was awarded her Bachelor of Music (Musicology, 2006), her Master of Arts in Music (2008) and her Doctor of Philosophy (2014) degrees at the "Gh. Dima" Academy of Music, Cluj-Napoca. Since 2006, she published over 60 musical articles, interviews, chronicles, critiques and studies (*Szabadság, Studia Musica UBB, Verso, Korunk*). In 2008 she gave a lecture on Monteverdi's *Orfeo* (2nd Edition of EarlyMusic Festival, Cluj-Napoca), and she attended the International Conference on Music Therapy held by the Music Pedagogy Department of the Babeş-Bolyai University (Cluj-Napoca, 2010). She was awarded the first prize at the 10th Scientific Students' Conference of Transylvania, earned one of the Apáczai Alumnus Grant' Scholarships (2004-2005) and the Communitas Foundation's „Creativity Scholarship" (2008). Currently she is a collaborator of the Hungarian Opera from Cluj-Napoca and Assistant Lecturer at the Music Pedagogy Department of the Babeş-Bolyai University, Cluj-Napoca.

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festivals and competitions, as well as in artistic tours, both in Romania and abroad (Spain, France, Germany, Lithuania, Israel, China, Ireland, Austria, Greece, Italy, Hungary, Bulgaria, the Republic of Moldova, Sweden, the Netherlands).

Olguţa LUPU studied piano, then graduated in composition in 1993, at the class of Tiberiu Olah. She is a member of UCMR. Doctor in Musicology, she manifested an acute interest for the music of the 20th century, presenting works in different national and international conferences and symposia, realizing radio broadcasts and publishing several studies. She coordinated the cultural program *Tiberiu Olah şi multiplele faţete ale postmodernismului* (2008), including a symposium with international participation. Author of two books: *Music in the First Part of the 20th Century - Rhythmic-temporal Hypostases*, and *Music in the Middle of 20th Century - A Rhythmic-temporal Perspective*. Co-author and editor of the volumes *Tiberiu Olah - Restituiri* and *Tiberiu Olah şi multiplele faţete ale postmodernismului* (2008). Some of her works are recorded and performed in different concerts in Romania and abroad. Presently, she teaches music theory and orchestral score reading at the Music University of Bucharest.

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Next to the name of the author (under the title), on the footnote there must be mentioned the name and the address of the institution where he/she is hired, the profession (the didactic rank), and also the contact address of the author. All these will be in *Italic*.

Each study must be containing a short AUTOBIOGRAPHY of the author (10-15 LINES), placed after the list of the Bibliography.
- The size of the letter: 10.

Please, do not divide the study in sections and don't insert landscape pages!

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[1] Coca, Gabriela, *"Ede Terényi - History and Analysis"*, Cluj University Press, Cluj-Napoca, 2010.
[2] Kerman, Joseph, *Sketch Studies*, in: *Musicology in the 1980s: Methods, Goals, Opportunities*, D. Kern Holoman and Claude V. Palisca eds., New York: Da Capo Press, 1982, pp. 53-65.