

REVIEW OF ARTISTIC EDUCATION

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REVIEW OF ARTISTIC EDUCATION

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**Center of Intercultural Studies and Researches Department for Teachers
Education
“George Enescu” National University of Arts, Iași, Romania**

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ARGUMENT

The volume, which includes 21 and 22 numbers of the magazine, with the theme „**History, Arts and Education**”, contains a part of the scientific works/studies presented at the international event that was initiated and organized by **Department for Teachers Education** within “George Enescu” National University of Arts from Iași, Romania, through the Center of Intercultural Studies and Researches in the 19-21 of November 2020, with the stated objective to foster the development of innovative experiences in the field of arts education. In this volume they were included some of the studies presented. The organizing of the International Conference, aimed to be an opportunity for an approach open to the pedagogic, psychological, sociological and educational politics analysis within the domain of intercultural education through the same artistic-educational domains. The scientific presentations / lectures within the sections were in the following domains: Music, Drama, Choreography, Fine Arts, Education.

The declared goal was and it is to stimulate the production of scientific knowledge in the field of artistic education and to develop the community of educational practice and research in artistic domain, as in this domain, in Romania, does not exist these kind of publications. In this way, we consider to be important the opinion of a specialist in the cultural education domain, Nicoleta Laura Popa, prof. PhD. habil.”Alexandru Ioan Cuza” University, from Iași, Romania say: *„The aim of the present study is to analyse the relation between awareness of metacognitive competences, implicit theories of intelligence and school achievement among lower secondary school students. We also intend to explore the effect of students’ socio-economic background as additional predictor of school achievement. According with the research aim, we tested one main hypothesis: H₁. Students’ socio-economic background along with their awareness of metacognitive competences and implicit theories of intelligence (incremental and entity) significantly explain variations in school achievement.”* Interest shown by specialists in the country and in Europe and Africa (Republic of Moldavia, Nigeria, Ukraine, Italy, Slovak Republic, Romania) which we hope will be useful to those involved in education and research work in the artistic field.

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Editorial staff

NUMBER 21 / PART I

MUSIC

1. EMOTIONS IN MUSIC AND THEIR IMPACT ON THE EMOTIONS OF PERCIPIENTS: RESEARCH ON HUMAN VOICE AND SINGING

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Eva Králová²

Abstract: *The field of psychology of singing is the least examined area so far, so in the research study we present the research survey from the field of human voice and singing. Music allows the access to the experience of emotions, which can then manifest itself in various changes at a psychosomatic level. New research findings can therefore be used very effectively in the field of music therapy or singing. The anthropological idea of this phenomenon is based on the fact that the human voice is an extremely sensitive physical and emotional tool through which it is possible to act on the body, psyche and spirit, in terms of complex personality development and to discover human contact with its deeper, archetypal components. The sound experience of singing can touch a person's most basic existential experiences. In this study we want to reveal the underappreciated possibilities of using the human voice and singing in the field of music therapy and point out the purposeful development of vocal dispositions, in concord with the core of human personality (conscious and unconscious). Mainly owing to strong emotions, it has a significant impact on harmonisation of hemispheres, stimulation of all mental functions that leads to spontaneous revitalisation of the psyche and body and it subsequently leads to improved quality of life.*

Key words: *emotion, mood, auditory perception, human voice, singing, music therapy, music experience*

1. Introduction

Emotion is one of the omnipresent aspects of human existence that relates to virtually every aspect of human behaviour – action, perception, memory, and decision making. Despite that, the study and research of emotions was pushed to the background, while the study of “higher” forms of mental processes was preferred. Psychologists emphasize that emotional processes are an integral part of our decision-making and are not limited to the subterranean brain structures. The area of artistic emotions is very confusing though. The current psychological approach to music and emotions searches to explain why we experience emotional reactions to music, and how and why we experience music as something that expresses emotions. It also tries to understand the mechanisms which intervene between the music captured by our hearing and the emotion a person experiences as the result of hearing that music. It is not enough merely to define the lawful relationships between music as a stimulus and emotion as a reaction.

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2. Related words and synonyms for clarifying – emotions in music

In the scholarly literature, the following terms are often confused – affect, emotion, mood, feeling, excitement (ecstasy). K. Oatley and J. M. Jenkins (1996) state that **affect** is more general than emotion and mood. Many authors believe that affect is phylogenetically and ontogenetically primary in terms of emotion and mood. **Emotions** are considered different from moods in the following:

- a) emotions are considered short, while moods last for a longer time,
- b) emotions have usually an identifiable stimulating event versus mood,
- c) emotions are accompanied by clear facial expressions, moods are not (Batson, 1992).

R. J. Davidson (1994) sees the difference between emotions and **moods** in their function. He notes that emotions emphasise “action” – move us doing something, while moods emphasise “cognition” because they tend to shift the processing of information in a way that can affect memory, decision-making, and evaluative attitudes. **Excitement** is often considered an important aspect of emotional reactions, and it is often used in descriptions associated with music and emotions. Sometimes it is used more generally and refers to the level of emotional intensity of the reaction, other times it refers exclusively to the activation of the nervous system. The relationship between these two meanings is not clear. It has been proven that people can feel intense emotion without a visible sign of excitement. At first side, **musical emotions** can be divided into two groups:

- 1. Emotions related to the aesthetic value of music.
- 2. Emotions expressed by music which are separated from the aesthetic value of music.

3. Emotional reactions to music in research

It is difficult to explain emotional reactions to music in the context of existing theories of emotions. Despite that music is considered an excellent means to the study of emotions. The main goal is not the identification of emotional phenomena, but their functionality. Emotions as a subject of research can be deduced from the descriptive information of the individual, from expressive behaviour as well as from physiological measurements. The results of psychophysiological research on the physiological manifestations of emotions confirm that emotions are accompanied by various physiological changes (for example the acceleration of heart rate and respiration, heart rate, ECG, EEG, skin resistance, blood pressure, and others).

Although it is very difficult to distinguish the physiological correlates of specific musical emotions, it has been possible to find differences between the emotions of anger, fear, and finally sadness and happiness. However, these results are still being verified. Verbal evaluations of perceived emotions and physiological measurements were compared, not within the whole composition, only in short segments. The sections with the **emotion of sadness** in music caused the biggest changes in heart rate, blood pressure, skin conductivity and skin temperature. The sections with the **emotion of fear** caused the biggest changes in the speed of blood flow and its amplitude, while the **emotion of happiness** caused the biggest changes in the speed of breathing. A new approach to the research of

emotional reactions is brought by neurochemistry, it examines the processes associated with the excretion of substances – endorphins and cortisol, which have impact on the nervous system.

The most common way to measure emotional responses in adults is via questionnaires or free descriptions. The choice of the appropriate words to the scale remains a problem. Many changes can occur without emotions, so it is difficult to determine the exact relationship between emotional condition and physical reaction. Problems also arise when using expressive behaviour, which can also occur without emotions, because people use it for communication. There exist many studies that provide the evidence of experiencing emotions associated with music. An interesting example is the phenomenological analysis of musical experience (Pike, 1972) in which musically untrained people listened to a music demonstration for 5 minutes to verbally capture their reactions to the music heard. Through content analysis, their information was reduced to a set of co-experienced factors, listed according to the frequency of occurrence:

- a) feeling of joy (96%),
- b) perception of stable moods (86%),
- c) feeling of oneness with music (83%),
- d) perception of spontaneous and transient states (72%),
- e) feeling of movement (65%).

The results indicate that emotional responses to music include stable moods, passing emotions, and the feelings of joy. There is an ample evidence of the listeners' expressive behaviour as well as many physiological changes when listening to music. In this context, it is important to state that emotions are induced and appear not only as a stimulus, but above all as an act through their meaning, positive or aversive essence. The part of what looks like an emotional response to music is not accompanied by any knowledge of what it means. Research confirms that people often receive emotional information automatically or subconsciously. J. LeDoux (1996) described a neurophysiological system consisting of parallel mechanisms or modules of susceptibility that responded to simple acoustic stimuli. This system of perception shows how emotions can be evoked not on a conscious level. This means that the implicit perception of emotional expression in a piece of music can affect us emotionally, although we will not be aware of this process.

Another group of implicit stimuli is the one that gains an emotional charge through similar features that the individual no longer remembers. Even musical stimuli can evoke strong emotions through conditioned reactions, the origin of which we do not remember. The issue of emotions can also have social connotations. Identifying the emotions that other people experience is often a priority for us, not to join them in expressing their emotions, but to see how they will respond. Music has certain qualities that tend to attribute emotions to it. In terms of intensity, the emotions that percipients experience when listening to music are equivalent to the emotions they experience in real life. Under certain circumstances, the musical emotions of these people led to a significant personal change. J. Sloboda (in Franěk, 2005) points out the fact that music neither creates nor changes emotions, but rather allows access to the experience of emotions that a person already experiences at a certain level, but which he is not aware of or

cannot develop himself/herself.

Our reactions to music vary in depth, sometimes we just identify or observe the emotions in the music without experiencing them, other times strong and authentic emotions can appear spontaneously. It is interesting that repeated listening to the work does not reduce the impact of certain musical-structural steps and we perceive the work for the first time. Franěk (2005) presents three ways in which music expresses emotions:

1. Structural expectations – approaching the point of stability.
2. Feel the decreased/increased tension in the field of tonality, rhythm, metro.
3. Musical expectation also plays a key role, according to the laws of which we strongly respond not only to unexpected and unheard musical procedures, but also to expected, typical procedures. Thus, the emotional response is based on two opposite opposites.

Based on a summary of the research results of 1935-1999, we present a summary of the relationships between the elements of compositional structure and emotional expression. Despite the indicative significance of such syntheses, it turns out that there is an **emotional communication code** that is understandable to both musicians and non-musicians. The results of the P. N. Juslin and J. N. Juslin (2001) studies are in a two-dimensional emotional space (feelings of tension – relaxation, surprise or confirmation of expectations have one emotional dimension, greater or lesser intensity of reaction, therefore they do not form full-fledged emotions), they are formed by valence axes and activity levels.

Feedbacks that have only one emotional dimension of “proto-emotion” (according to Sloboda and Juslin 2001) tend to grow into full-fledged emotions by adding additional mental activity within the perception, for example evaluation of the meaningful content of music. This shift depends on the other two external sources of emotions in music – episodic and iconic associations. It turns out that in researching emotions in the context of music psychology, a dimensional approach is more appropriate than a categorical approach, which defines emotions using a space made up of several dimensions, most often by the dimensions of valence (good-bad, pleasant-unpleasant), potency (strong-weak), and activities (active-passive).

A **strong musical experience** is seen by humanistic psychology (A. Maslow) as one of the characteristics of an individual's self-actualisation or self-realisation. It is also interesting to divide the reactions and internal states experienced by the percipient into six categories: bodily reaction, perception, cognition, emotions, existential or transcendental aspects and personal development. In singing, human soul appears most distinctly. Intense singing is usually associated with positive mental and physical reactions. Singing releases mental blocks and sets in motion the body's self-healing process. When a person deeply experiences the “recognition” of his body, then the emotions of joy, faith and trust are awakened in him. The larynx does not exist only as a separate organ, but it is integrated into the whole human body.

Furthermore, it was found out that the perception of height is based on vocal muscle sensation, the perception of colour with kinesthesia of the articulatory apparatus. The motor and vocal basis of pitch perception is thus associated with

the simultaneous innervation and the activity of the vocal system. These are the processes of proprioceptive, reverse afferent processes. Impulses from the laryngeal muscles pass to the locomotor centers in the cerebral cortex (kinesthetic analyser).

Although not all parts of the vocal system are accessible to will control, it is possible to learn how to control breathing (muscle) movements, laryngeal and articulation, based on the principle of ideomotor skills. The living idea corresponds to micro-movement, activity. In beginners, auditory control predominates, until later a bond is formed between auditory control and muscle tension. It is good if the singer develops both auditory and muscular control. By measuring these micro-movements using instrumental techniques, it was found out that even the percipient “sings internally” together with the singer, holding his breath for long phrases.

Even in this case, the muscles help hearing. When the singer sings, he also hears his vocal expression, acquires kinesthetic ideas about the work of the vocal apparatus, feels various vibrational phenomena, has a special internal scheme of vocal “sounding”, for example the sound begins to vibrate in the area of the top of the head, chest, it is felt at the teeth, and others. After isolating the auditory control, the singers regained the ability to sing correctly by feeling the vibrations of the device. Thus, it is clearly proven that singing settles and the muscles that control the vocal cord tension more strongly, while the movement and tension of the vocal cords coincide with auditory pitch control.

The singer can hear the vocal cords. The bronchi and trachea are not only the site of compression but are also the resonant organs. The cause of impure singing is very often colour because the singer is heard not only through the external air environment, but also through the internal one (muscular, vibrating, and resonant moments). There may be a lack of image in the inner ear. The voice is primarily controlled by the hearing, not the larynx. Hearing loss can affect not only the ear but also the voice. The question of the acoustic theory of vowels is very interesting in this context. It is found that for each vowel there are so-called formant regions, such as for vocal “a”, which has a formant of 768 Hz, the resonant formant region is 683-861 Hz and the second higher band is 1024-1366 Hz. The above findings point to the possibilities of sounding individual vocals and their favorable conditions in some positions (therapeutic use). Singing therapists have come to the realisation that when each sound occurs, an activity occurs in the air in a specific way that affects the organs and functions of the whole organism.

Hearing is of great importance for human development, because according to V. Marek (2003) in the prenatal period of human fetal development, hearing from the senses develops first and disappears last. The mother's voice already affects her embryo, which perceives it through the resonance of bones and body tissues. The sound participates in the formation of the structure and shape of the nascent fetus in individual developmental stages. As sound propagates in water five times more efficiently and faster than in air, auditory sensation is greatly enhanced. These internal sound manifestations form our first sensory experience, the sound archetype that shapes the verification standard of our future consciousness.

The sound spectrum of high quality voices has two main maxima – the first, deep (formant area of the vowel “a”) and the second maximum, high (vowel area “I”) around 3000 Hz – the voice gets shine, the color is brightened, but also “o” and “u”. There individual colour of the voic is affected by mental regulation. The field of psychology of singing is the least elaborated area, and little research is devoted to the significance of individual psychological differences in singers, analysis of individual psychological processes, personality traits of the singer, creativity, imagination training and imagination, emotionality as an experienced relationship to reality. Relaxation and joy are an energetic, mobilizing forces. Emotions are connected to subcortical area actively connected to the autonomic nervous system that has its reflection in voice, changes color, expression and the peculiarities of temperament in singing (ability to regulate behaviour, explosiveness, and aggression). Sanguinism and cholericism -ismus occurs in both high voices and tenors. Phlegmaticism is characteristic of baritone and bass.

This issue strongly affects the work of the choir conductor, for whom it is very important to know the relationship between voice and emotions. Thanks to the correct use and direction of emotions, the conductor can change the mood, the color of the voice, which significantly affects the physiological processes in the body as well as the quality of singing. The conductor should understand the psychology of the members of the choir, know how to unite their various characteristics into a harmonious whole. In addition to the authority of the conductor's personality, the emotional setting of the people in the choir is also influenced by the sung work with its emotional charge, the entire psychophysiological process of the singing itself and the accompanying neurochemical processes stimulated by music.

Although we do not yet know which processes occur specifically during singing, it is known that evoked emotions and positive mood are related to the autonomic nervous system which controls basic biological functions, not subject to intellect (blood flow, change of galvanic skin resistance and skin biological reactivity, blood sugar, sweating glands, muscle tension, blood circulation, pulse, breathing, body temperature, digestion, increased levels of natural opiates – endorphins, effects on the immune system, brain, physical endurance). A. J. Blood et al. (2001) report that the striatum in the basal ganglia receives (along with the limbic system and prefrontal cortex) nonadrenaline (for enthusiasm and motivation), dopamine (motivation, movement) and serotonin (silence). Dopamine is activating and stimulating the pre-motor cortex which indicates curiosity and is associated with the system responsible for processes aimed to search and is therefore associated with musically induced movements and stimulation induced by changes in music.

The transfer of opioids in the nucleus accumbens has been linked to the release of dopamine in the ventral tegmental region. Dopamine is also an active part of the mesolimbic pathway, which is activated when listening to music. The association of opioids with the mesolimbic pathway and its activation when listening to music confirms the effect on pain regulation (Menon and Levitin, 2005). Striatum-activated serotonin is responsible for sequential movement, which explains why we like rhythmic music, rhythmic moving and dancing. It turns out

that some of the emotions evoked by music can be partly explained by the meaning of the striatum. The rhythmic quality of music appears to be one of the indicators of our positive attitude towards music (Vickhoff, 2008).

In 2004, D. T. Kenny and G. Faunce published the results of research into the impact of group singing on mood, coping, and pain. Improved mood, coping and reduced pain were confirmed. The research has further highlighted the therapeutic importance of choral singing for a wide range of physical, neurophysical and psychosocial problems as well as the supporting role of music in relieving pain and reducing stress and tension. The active singing group showed a strong influence on the experienced chronic pain. The group of listeners also showed a significant reduction in the experience of chronic pain. Thus, research has clearly confirmed an improvement in mood, a pain management, and a pain reduction. In 2004, an article was published in the Journal of Behavioral Medicine (in: Kenny, Faunce, 2004) by a team of researchers from Goethe University in Frankfurt on the effect of choral singing or listening on the secretion of immunoglobulin A, cortisol and emotional state. While cortisol levels did not change significantly, secretory immunoglobulin A levels in singers increased significantly after choral singing testing. Secretory immunoglobulin A is an important substance in our immune system, responsible for the body's defense mechanisms.

In 2006, a research team from Lawrence University in California (in Kenny, Faunce, 2004) repeated similar research with solo singers. They focused on differences in secretory immunoglobulin A and cortisol levels during training and performance. It was confirmed that before and after exercise and withdrawal, the level of secretory immunoglobulin A increased, but after withdrawal it was significantly higher than after exercise and the level of cortisol (an indicator of stress) also increased, while the level of cortisol decreased after the test (fear of failure was eliminated), therefore the stress level is lower. Other studies provide information on the positive impact of singing compared to classical relaxation on lung function in asthmatics. Learning the right breathing technique is also regular breathing training, which in conjunction with muscle function can act on us as a muscle-breathing exercise, which is important for the relaxation of tense muscles and the whole body. Neurochemical and neurohormonal activity of singing refers to the possible beneficial effect on the survival of pain and the body's immune system, along with respiratory and muscle training as well as the respiratory and muscular system.

4. Research of emotions in music in Slovakia

Method: In her research in Slovakia, A. Moravčíková (2008) used a method of questionnaire with items that dealt with the two factors of perceived benefits – emotional and physiological. To measure the current and constitutional mood, she used an abbreviated version of The POMS Questionnaire (The Profile of Mood States Questionnaire), which is also used in the above-mentioned foreign research.

The research sample consisted of two main groups. The first consisted of the members of three choirs: the female choir of the University of Prešov in Prešov, the mixed choir of the University of Prešov in Prešov and the choir of the

Collegium Technicum of the Technical University in Košice. A total of 56 choir members aged from 18 to 44 with an average age of 23.92, of which 34 were women and 22 men, mostly undergraduate students. The aim of her research was:

1. Identify significant differences in mood and anxiety measured in the members of singing choirs before and after the choir rehearsal.
2. To verify the perception of singing by the members of choirs from the point of view of the positives in their emotional state, and well-being and other selected health areas, especially on respiratory and muscular activity and on the immune system.
3. To determine whether singers from choirs are considered more subjectively healthier than the common population.

In this contribution we introduce a few results: By testing the normality for the overall score, we found that the scales of anger, confusion, sadness, fatigue, and tension from the BRUMS mood questionnaire did not have a normal distribution. For the vitality scale from the BRUMS mood questionnaire and the anxiety scale from the STAI questionnaire, we found a normal distribution.

Therefore, we used the analysis of variance by the Wilcoxon nonparametric test for two independent selections to compare the pre and post test scales of anger, confusion, grief, fatigue, and stress, and we used a T-test to compare pair averages to compare the pre and post test scales of vitality and anxiety. Significant differences were found on four of the six BRUMS scales (anger, disconcert, grief and tension) and on the STAI anxiety scale. There was not found a significant difference in the scales of fatigue and vitality.

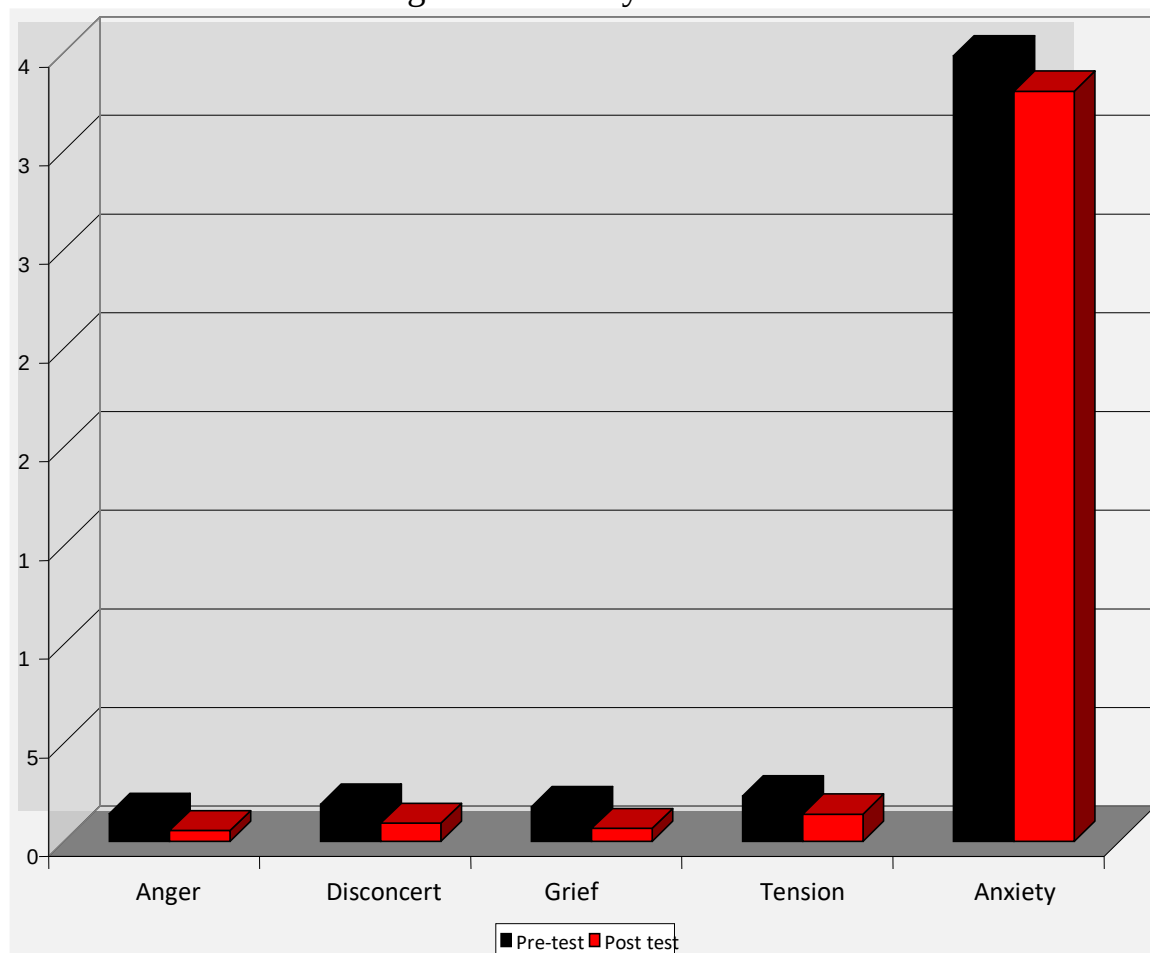


Figure 1. Anger, disconcert, grief, tension and anxiety after a choir (Moravčíková, A., 2008)

Table 1. The results of analysis of variance for variables: anger, disconcert, grief, fatigue and tension before and after church rehearsal (Moravčíková, A., 2008)

	Anger post test	Disconcert post test	Grief post test	Fatigue post test	Tension post test
	-	-	-	-	-
N=48	Anger pred test	Disconcert pred test	Grief pred test	Fatigue pred test	Tension pred test
Z	-2.811	-3.622	-4.259	-.777	-3.828
p<	.005	.000	.000	.437	.000

Z = critical test value, p = significance level, significant results highlighted

Table 2. The results of t-test for variables: vitality and anxiety before and after choir rehearsal (Moravčíková, A., 2008)

N=48	St. deviation	t	df	Sig. (2 tailed)
Vitality pretest				
-				
Vitality post test	3.40	.757	48	.453
Anxiety pretest				
-				
Anxiety post test	5.42	2.291	47	.027

St. deviation = standard deviation, t = critical value of the test, df = degree of freedom, Sig. (2 tailed) = significance level, significant results are highlighted

By testing the normality for the total score, we found out that the only scale with a normal distribution was vitality scale. Therefore, we used the T-test for two independent selections and the non-parametric Mann-Whitney U test for the other mood and anxiety scales to analyse this scale between the members of and the comparative sample. Here was shown a significant difference on the five scales of the BRUMS mood questionnaire, by comparing the averages, in favour of the current condition of the members of the choirs after the choir rehearsal.

Table 3. Analysis of variance for variables: anger, disconcert, grief, fatigue, tension and anxiety. Comparative sample (N = 52) – singers after choir rehearsal (N = 49) (Moravčíková, A., 2008)

	Anger	Disconcert	Grief	Fatigue	Tension	Anxiety
U	571.000	428.000	603.000	1248.500	619.500	1265.000
Z	-5.152	-5.959	-4.878	-.174	-4.520	-.048
p<	.000	.000	.000	.862	.000	.962

U = test criterion, Z = test criterion, p = significance level

Table 4. Analysis of t-test for variable vitality. Comparative sample (N = 52): singers after the choir rehearsal (N = 49) (Moravčíková, A., 2008)

	t	df	p
Vitality	-2.030	99	.045

t = test criterion, df = degree of freedom, p = significance level

The statement singing “improves mood” was rated the most positive and the statement singing “helps prevent the flu” was rated the most negative of all the statements. Both results are consistent with the findings of C. M. Clift and G. Hancox (2001), where the statement singing “improves mood” was rated the most positive and the statement singing “helps prevent the flu” as the most negative.

Also, the distribution of other statements of A. Moravčíková (2008) is relatively identical with the results of C. M. Clift and G. Hancox (2001). With exception of two statements, singing “strengthens the diaphragm” and singing “stimulates adrenaline”.

In the first case, in C. M. Clift and G. Hancox (2001) this statement was rated with a lower rating than in A. Moravčíková (2008). She found out 43.1% strong agreement, 45.1% agreement and 11.8% uncertainty about the statement. For this statement in C. M. Clift and G. Hancox (2001), there was 18% strong agreement, 54% agreement, 26% uncertainty and 2% disagreement. In the second case, the statement singing “stimulates adrenaline” there was evaluated much more negatively in Slovak research than in C. M. Clift and G. Hancox (2001). They had 35% strong agreement, 42% agreement, 15% uncertainty, 6% disagreement and 2% strong disagreement for this statement. In Moravčíková (2008), it was 17.6% strong agreement, 39.2% agreement, 37.3% uncertainty, 5.9% disagreement for this statement, and there was not found strong disagreement.

Frequency analysis of individual items in the questionnaire of perceived benefits of singing by A. Moravčíková (2008) confirmed that the members of Slovak choirs perceive singing as beneficial in the area of well-being and relaxation, breathing and body posture, and the heart and immune system. Especially when it comes to well-being and relaxation and breathing and body posture. The most positive item was the singing “improves mood”. What is surprising in theory, on the other hand, is the worst rated item “helps to prevent flu” as well as the assessment of whole heart and immune system, as according to the relevant literature, singing should have very positive impact on human health and immune system. Similar surprising results were obtained by C. M. Clift and G. Hancox (2001), who, given the literature on the positives of singing to the immune system, also assumed a higher rating in this area. However, it was found out that singing was evaluated beneficially in the research of A. Moravčíková (2008), and the distribution of the data largely confirms the results of C. M. Clift and G. Hancox (2001).

5. Conclusions

The benefit of the mentioned research verifications is the confirmation of the results of previous studies done with the research data from Slovak population, and the sketching of several debatable questions in this unexplored field. We also consider this to be a benefit for music therapy, where music has been used for a long time to regulate emotional experience and well-being, and despite that it still does not have a solid objective statistical basis.

The mentioned research represents a contribution to further approach and to a deeper understanding of the processes that take place in the interaction of a human being with singing, in connection with his or her emotional and physiological health.

Sound, voice and singing are relaxing, they stabilise the mental physical and emotional condition, allow to reach a condition of deep concentration, help build a sense of anticipation, serve contemplation, help develop interpersonal communication, creativity, transfer the flow of energy from the left – analytical

hemisphere to the right – holistic, intuitive, which ultimately brings the growth of consciousness to a higher level of being, the ability to uncover and understand the meaning of life.

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2. THE PARODY MASS AND THE RETHORICAL-PEDAGOGICAL PRINCIPLE OF IMITATION

Rossella Marisi³

Abstract: *In the sixteenth century, composing a parody Mass was a means to pay tribute to an admired piece and master the composing techniques shown therein. The parody Mass is grounded on the principles of imitation and emulation, on which the whole Renaissance rhetoric is based. This article analyses the Missa Quem dicunt homines by Palestrina. It stresses that in the Renaissance a musician could choose to compose a parody Mass, instead of a Mass on cantus firmus, not only to go towards the taste of his clients, and to suit his own preferences, but also to adhere to a certain rhetorical-pedagogical school of thought.*

Key words: *imitative-style Motet, Palestrina, poetry, Renaissance, visual arts*

1. Imitation as a pedagogical tool

The term pedagogy indicates “sets of teaching and learning practices that shape the interaction between teachers and learners” (Peterson, 2018: 8). Since students may have different emotions, personalities and cognitive capacities, and may diverge in their interests, motivations, and approaches to learning (Dumont, 2018), teachers may choose different pedagogical approaches grounded in different theories of learning. Indeed, since hundreds of years experts share the view that a successful education depends to a large extent from the teacher’s adoption of appropriate teaching methods (Zielonka, 2019). In the musical area, musicians in formation may find some obstacles to overcome: composers may suffer from a composer’s block, finding it difficult to compose a whole piece, and performers may be uncertain of how to produce an expressive performance of a piece, hesitating to adopt microvariations in timing, intensity, articulation, and pedaling, appropriate to the piece’s historical period and style.

In such cases, an effective chance is given by observational learning, a concept introduced by Albert Bandura and Robert Jeffrey in 1973. They described this process as based on some components, among which the first are attention, retention and reproduction (Bandura and Jeffrey, 1973). Also Russell espouses the opinion that studying a wide variety of works helps the student to identify the best qualities of the proposed models, acquiring in this way a sharp judgement, retain the most important peculiarities of each model, and use them as tools in the composition of original works (Russell, 1979).

Indeed, in recent years some experts highlighted that imitation plays a large role in learning and generally in socialization. In the words of Frank Smith: “Infants not only learn to talk like the kind of people they see themselves as being; they also learn to walk like them, dress like them, groom and ornament themselves like them, eat and drink like them. They learn to perceive the world in the way the people around them perceive it, and to share their hopes and fears, their beliefs and expectations, their imperatives and values. They learn a culture” (Smith, 1986:

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40). In a similar vein, Mary Oliver stated: “You would learn very little in this world if you were not allowed to imitate. And to repeat your imitations until some solid grounding in the skill was achieved and the slight but wonderful differences – that made you you and no one else – could assert itself” (Oliver, 1994: 13).

The statements made concerning the appropriation of culture and the development of poetry apply in the same way also to musical composition and performance. On the one hand it is a common belief that musicians and visual artists, such as painters and sculptors, have particular talents for their own, which are innate and cannot be acquired in school. On the other hand, it is also well-known that visual artists and musicians can develop their talents to their full potential through an acquaintance with the specific theories and techniques characterizing their particular artistic field (Oliver, 1994), and that this knowledge can mainly be acquired attending research and teaching institutions such as academies of arts and music conservatories.

Teachers in this kind of institutions often demonstrate how a certain artwork should be created or interpreted, and students imitate their gestures and procedures, in order to familiarize themselves with the employed techniques and gradually master their core requirements. According to the same view, in the sixteenth century many composers included pre-existent music in their compositions. The borrowed music could be simply transcribed from vocal pieces to instrumental ones, such as in tablatures, or a section of the earlier piece could be integrated in a newly written one, or its text could be substituted for a new one, such as in *contrafacta*.

2. The parody Mass, or *Missa ad imitationem*

In the sixteenth century, one of the most common types of Mass was the cyclic Mass, “in which a single melodic or multi-voice ‘theme’ cuts across and thus unifies all five liturgical ‘movements’ [of the Mass Ordinary]: Kyrie, Gloria, Credo, Sanctus, and Agnus Dei” (Atlas, 2006: 101). When a cyclic Mass used the same motivic construction of its model and quoted two or more of its voices, it was called a parody Mass. This term was firstly used in 1587 by the German composer Jacob Paix, who composed a Mass based on a Motet by Thomas Crecquillon. Publishing his work, Paix entitled it *Missa Parodia mottetæ Domine da nobis auxilium*, understanding the term *parodia* as synonymous with the Latin expression *ad imitationem* (Atlas, 2006).

The parody Mass offered an almost unlimited number of creative possibilities to the composer, and we know from the sixteenth-century treatises that copying their master’s compositions was an integral part of the composer-information’s path (Günther, 1986; Mayer Brown 1986). It is important to remind that in this kind of composition not just a few motives, but an entire pre-existent piece was reworked and developed. Unfortunately, although parody Masses were the favorite genre of a number of musicians in the sixteenth century, very few theorists described in detail the composition technique of a *Missa ad imitationem*. In order to give some hints on the way composers wrote a parody Mass on a Motet, I will highlight the structure of the imitative-style Motet, a type which was very common around 1500 (Lockwood, 1964).

The text of the Motet can be divided into sections, each corresponding to a verse. Each verse can be set to music with one or more motives: each of them is sung by all the voices, as imitation or in a homorhythmic texture.

One example thereof is Jean Richafort's four-voice Motet *Quem dicunt homines*, published in 1508. Many composers found it a suitable model for the composition of parody Masses. The text of the Motet refers to Jesus's words in Matthew 16:13 and 16-18, John 21:15 and 17, 13:37, and Luke 22:32.

Latin text	English translation
Quem dicunt <u>hómines</u> esse <u>Fílium</u> <u>hóminis</u> ?	Whom do men say that the Son of Man is?
<u>Respóndens</u> Petrus dixit:	Peter answered and said:
Tu es Christus, <u>Fílius</u> Deus <u>vivi</u>	Thou art Christ, the Son of the living God.
Et ait Jesus: <u>Beátus</u> es, Simon <u>Petre</u> ,	And Jesus said: Blessed art thou, Simon Peter,
quia <u>caro</u> et <u>sanguis</u> non <u>revelávit</u> tibi,	because flesh and blood have not revealed it
sed Pater meus, qui es in <u>cælis</u> .	to thee, but my Father, who is in heaven.

The motive of the first section of the Motet is first sung by the tenor.



Richafort, Motet *Quem dicunt homines*

The four voices, *superius*, *altus*, *tenor* and *bassus*, enter successively as imitation, sometimes slightly modifying the original motive. Elsewhere the voices sing in free counterpoint.

II. Motete Quem dicunt homines

Jean Richafort

A four-part musical score for voices: Superius, Altus, Tenor, and Bassus. The score shows the first section of the motet, with the Tenor part leading. The lyrics are: "Quem di-cunt ho-mi-nes es-se Fi-li-um ho-mi-nis?"

Richafort, Motet *Quem dicunt homines*

Many musicians composed Masses on Richafort's Motet. Among them there are Jean Mouton (ca. 1459 – 1522) and Antonius Divitis (ca. 1475 – 1530), who may have written their *Quem dicunt homines* Masses for the meeting of Francis I of France and Pope Leo X, which took place in Bologna in 1515.

Missa Quem dicunt homines

Jean Mouton

Kyrie eleison

Antonius Divitis

Fig. 2, Kyrie by Mouton and Divitis. The highlighted sections stress the modifications of the original motive

As we can see, Richafort's motive has been slightly changed rhythmically and/or melodically. Among the composers who wrote parody Masses on *Quem dicunt homines* there are also Cristòbal de Morales (ca. 1500 – 1553), who likely composed all his Masses in the period he spent in Rome (1535-1545), and Giovanni Pierluigi da Palestrina (1525-1594).

Cristòbal de Morales

Missa Quem dicunt homines

KYRIE

f. 92^v-93

Missa quem dicunt homines

Kyrie

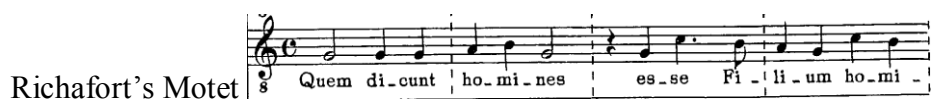
Giovanni Pierluigi da Palestrina (c.1525-1594)

Missarum .. liber octavus (Scotto press, Venice, 1599)

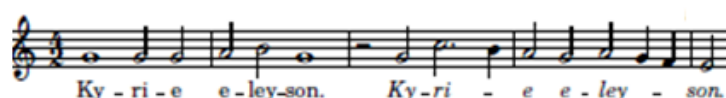
Fig 3, Kyrie by Morales and Palestrina. The highlighted sections stress the modifications of the original motive

It is well-known that, although Palestrina wrote also paraphrase, cantus firmus, “free”, canonic, and alternatim Masses, his preference was for the parody Mass. His fifty-one works of this genre for sure reflect his own taste, but also the prevailing taste of the Roman church circles where he enjoyed his successful

career (Atlas, 2006). The methods of imitation the composer used in composing the Mass Ordinary, that is the part of the Mass that is constant in the liturgical year, could vary. Variations can be thought of as being along a continuum that goes from breaking up the model into different sections, freely modifying them and alternating them with original sections (Sorce Keller, 2012), to taking the entire music of the Motet, simply replacing its text with the text of the Mass. In Palestrina's Mass *Quem dicunt homines* all three sections of the Kyrie present some variations to the motives of the Motet: so does the Kyrie I,



Palestrina's Mass



the Christe,



Palestrina's Mass



and the Kyrie II



Palestrina's Mass



Indeed, the most important peculiarity of the parody Mass is what differentiates it from a cantus firmus composition. In the latter, the motive borrowed closely matches the original one, whereas in the former the borrowed motives are developed much more freely, according to the principles of imitation and emulation characterizing Renaissance rhetoric (Carrozzo and Cimagalli, 1997). For this reason, it is interesting to briefly mention the main peculiarities of the thought on rhetoric endorsed in the Renaissance.

3. Two schools of thought: which role for imitation in the artists' education?

The Italian Renaissance saw the rebirth of classicism and the reiteration of classical themes and styles in literature, rhetoric and visual arts: poets such as Petrarca and Boccaccio, and visual artists, such as Michelangelo, took inspiration from Greek and Latin poetry and sculpture, imitating and emulating their models (Lummus, 2012). The works of ancient Latin and Greek poets, philosophers and artists were considered an essential part of culture, and the imitation of earlier works and the number of writings by Renaissance scholars focusing on this theme are among the most interesting characteristics of this period's literature, rhetoric and the arts (Gmelin, 1932).

Indeed, the diplomat and philosopher Niccolò Machiavelli (1469-1527) wrote in the introduction of his *Discourses on the First Ten Books of Titus Livy* that the whole Italian Renaissance civilization could be termed “a culture of imitation” (Pedullà, 2010: 736). It is not by chance that during the Renaissance imitation was considered a pedagogical method, establishing a set of rules for educating public speakers in formation (Girardi, 2020).

The theme of imitation has been developed by many renowned intellectuals and philosophers, such as Poliziano, Bembo, Pico and Cortesi. Their writings on imitation spread throughout Europe, being the object of intense scholarly debate for hundreds of years, and can offer us guidance for the interpretation of specific peculiarities characterizing not only Renaissance literature, but also its music (Pigman, 1979). Contemporary experts centering their studies on the Renaissance recognize two major schools of thought: the one, which includes Vida, Calcagnini and Cortesi, recommended the highest level of adherence to the chosen models. The other, encompassing Petrarca, Pico della Mirandola, Bembo, Erasmus, and Poliziano, endorsed imitation without losing individuality.

The humanist, bishop and poet Marco Gerolamo Vida (1485-1566) conceived imitation as a highly desirable theft and suggested to imitate “the words themselves” used by renowned orators (Pigman, 1979: 17). The humanist and scientist Celio Calcagnini (1479-1541) observed that, in order to make substantial progress, it is necessary to contend with contemporaries and with the silent teachers and masters of the past, whose teachings allow us to cease to be “speechless children” (Pigman, 1979: 20). The Apostolic Secretary Paolo Cortesi (1471-1510) equated those who reject imitation with the aim of favoring originality to someone who wanders aimlessly, unwittingly bearing the risk of losing his path and landing in bramble bushes (Pedullà, 2010).

On the contrary, already Francesco Petrarca (1304-1374), a poet and scholar who lived during the early Renaissance, stressed that imitation should seek for similarity rather than sameness, and that an author should preserve his artistic autonomy even in using other people’s models (McLaughlin, 1995). Gianfrancesco Pico della Mirandola (1469-1533) suggested to expose students to a wide spectrum of authors but to allow them to maintain their own voices (Greene, 1982). Pietro Bembo (1470-1547) proposed that orators in formation should at first imitate their models, then strive to overtake them and finally devote their effort to surpass them (Scott, 1991). Desiderius Erasmus Rotterdamus (1466-1536) maintained that imitators should in any case be aware of the differences existing between their times and the past, and should therefore strive to adapt the style of ancient authors to the present time (Pigman, 1979). Angelo Poliziano (1454-1494) supported the view that borrowing in itself was not sufficient to produce real artworks, and should therefore always be combined with the original inspiration of the artist (Pedullà, 2010).

4. Some reflections and conclusive remarks

As highlighted in the previous sections, during the Renaissance the pedagogical theory of imitation has been applied to rhetoric, poetry, music and the visual arts. Musicians wishing to compose Masses had a number of options.

Among them, those composers who sustained the appropriateness to accurately follow the model of an earlier work, very likely composed cantus firmus Masses. On the contrary, composers striving to imitate and then emulate the achievements of other musicians, very likely composed parody Masses. However, in both cases, composers cited one or more musical motives created by another musician. This can be considered as a means to pay tribute to the composer whose work they took as a model, master the composing techniques shown therein, increase their own expertise and attain proficiency in making well-composed works.

Can current music pedagogy draw some suggestions about how appropriate it is to encourage students to imitate the style of an earlier performance or composition? Since the 1970s some scholars maintained that imitation jeopardizes creativity: Richard Boyd viewed the teacher-as-model relationship as inherently authoritarian (Boyd, 2001) and Janine Rider argued that imitation promotes mechanical and deadly composing (Rider, 1990). However, other scholars suggest that the student who imitates becomes free “from the inhibiting anxiety of striving for correct form and appropriate style” (Gorrell, 1987: 58) and, more generally, free “from the obligation of evolving new developments” (Corbett, 1980: 81), avoiding the painful and clumsy searching for ideas often characterizing novice composers (D’Angelo, 1973). Indeed, in some experts’ view, learning is more a matter of imitation than a matter of invention (Bartholomae, 1985), and the students’ originality can be enriched and developed from “a familiarity with originality in the works of others” (Weathers and Winchester, 1969: 2).

Concluding, a cautious use of imitation can be an effective pedagogical tool in the education of both composers and performers. It is obviously up to the teacher to promote the students’ autonomy, pushing them to rely less on imitation and more on their own *capacities*, resources and commitment, the more capable and competent students become.

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3. THE PARTICULARITIES OF CHOIR CONDUCTOR TRAINING OF THE CHINESE STUDENT AT MUSICAL AND PEDAGOGICAL INSTITUTIONS IN UKRAINE

Inna Kovalenko⁴

Abstract: *This article deals with the problem of choir conductor training of the Chinese students. It discloses the peculiarities and the difficulties in their training at higher musical and pedagogical institutions in Ukraine.*

Key words: *musical and pedagogical education, choir conductor training, foreign students*

1. Introduction

The beginning of the 21st century is marked with a new social and historical era of humanity, in which the exchange of cultural heritage becomes the pattern of democratic relations on international level. Due to the modern policy of openness, the countries that are geographically separated by a great distance are able to learn the national culture of the interested country and integrate into the united cultural and educational space, exchange the valuable knowledge in various branches of science, art and technology. The significance of the whole process lies in the necessity of needed information exchange which serves as an additional social and economic resource and factor of spiritual capacity-building of society, strategic framework of individual development and the near future for each state and community. Revival and renewal of cultural and educational capacity of each nation is the base for cultural and educational potential of the nation and all mankind, as well the dynamic movement to the civilization progress, world mankind's common cultural and educational interests and values.

2. Discussions

Important mission falls on the destiny of future arts teachers, who should re-establish the national cultural traditions of their people, enrich with new creative achievements, methods of preservation and distribution as well a new wave of interest of new generation towards various genres as the successors of glorious historical traditions. The interest of Chinese youth to vocal and choir music, in particular to conductor art, has improved lately, so the acknowledgment with the Ukrainian expertise of vocal and choir as well conductor preparation of future teachers becomes essential. To resolve above mentioned problems of state level, the Chinese youth entered National Pedagogical Dragomanov University (Ukraine) to gain professional training of future teachers of musical arts, where vocal and choir training is the leading discipline and also master's degree on chorus's leader and teacher of conducting are available.

The relevance of our research is connected with the case study of interest formation of this ethnic group towards the Ukrainian national vocal and choir art; its creative rethinking, adaptation and adjustment to Chinese pedagogical

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technologies borrowed from Ukrainian pedagogical heritage is an area of particular interest. As the result of state policy of openness conducted by People's Republic of China, the Chinese youth could gain the higher education in other countries of the world and get acknowledged with the new technologies of the world cultural dynamic as well borrow the best national tradition of other peoples transforming them to the contemporary cultural and educational needs and progress of China.

It is necessary to admit that there have appeared lately some quite fascinating studies on usage of musical and pedagogical experience of higher institution and preparation of future teachers of musical arts to work in the secondary schools in China (Lin Hai [4], Ma Hu [5], etc.) The Chinese modern researchers in the pedagogy field pay much attention to the necessity on reforming higher school in China, familiarization with new world educational technologies of foreign countries that are focused on development of human spiritual values through traditions of other peoples.

The higher musical education has defined humanism, democracy, priority of fundamental spiritual values of humanity by the leading educational principles [1]. National vocal and choir art is the only means to influence on children and youth's formation of high spiritual characters of a personality, understanding of originality and uniqueness of Ukrainian musical art, bringing up their musical interests and preferences, promoting respect to national holy sites as well cultural and historical traditions.

The analysis of source materials on the problems of conductor training of student showed that there should be outlined the content and methods, thus enabling foreign students to be equipped with the methodological guidelines for motivation and interest towards the national vocal and choir art and the corresponding training to choir conductor activity with the further transformation of acquired knowledge into the educational system of China.

To achieve the goal, we outlined the methodological principles based on which the interest of vocal and choir art in general and choir conductor activity in particular is grounded. There should be broadened the motivation spheres: interest to national choir traditions as well vocal and choir activity, commitment and need in professional self-improvement; enhancing educational and methodological, vocal and choir, performance and creative experience of Chinese students; stimulating creative potential and skills to conduct choir; developing ability of artistic usage of professional achievements.

3. Results

While training foreign students, the scholars of higher institution should maintain the certain conditions and set the task as follows:

- stimulate interest to conducting activity;
- gain theoretical and practical experience of communication and interaction in the artistic group;
- enlarge theoretical choir knowledge base and acquire skills and capabilities that ensures the quality of conducting preparation and practice of vocal and choir performance;

- learn the system of methods and methodologies of independent analysis of choir works, methodology of work with choir group (both children and adult groups), interpretation of choir works, artistic and emotional conducting of choir works not only of national character but world heritage as well;
- develop musical and manual memory and artistic taste, enhance the basis of conducting technique and abilities to use the in different masterly performance;
- accumulate vocal and choir repertoire using the works of Chinese and world culture;
- shape professional and personal qualities of future conductors of choir group;

The quality of choir conductor training of foreign students depends upon the level of motivation and cognitive interest, which is considered as the composition of cognitive, emotional, psychological and other personal characteristics, being the leading and powerful agent of cognitive, behavior and other actions of an individual. Motivation and interest to choir conductor activity is based on ethnic and pedagogical methodological principles as well the complex of mutually referential fundamentals of various spheres (philosophy, education, psychology and pedagogy, the importance of vocal and choir art in the development of an individual).

Choir conductor training is the synthesis of various knowledge, skills and capabilities that secure multi-level professional position of future teacher of musical arts. Student training in this trend of musical activity is the integral part of complex training of the specialist, which is learnt due to the purposefully arranged system of academic musical and pedagogical as well national training at higher institutions. The efficiency of choir conductor training of foreign students depends on integrity and consistency of training.

Choir conductor training of Chinese students has quite a lot of difficulties. Let us mention some of them. Firstly, most of the Chinese students enter the higher musical and pedagogical institution without the sufficient musical education or having extremely low elementary musical education. Secondly, most of the Chinese students (90%) don't have the experience in singing at choir group. Thirdly, most of the Chinese students speak poorly Russian or Ukrainian, which leads to the barrier in the communication, training as well understanding between a student and a teacher. Upon such circumstances the teacher of higher institution has great responsibility in organizational and educational work at the primary level to provide the strong support and pedagogical follow-up, account by teacher of all difficulties of adaptation period for foreign students.

Training of foreign students for future professional activity is carried out based on such disciplines: choir class and conducting. The content of mentioned disciplines focuses on student training for vocal and choir work at performance groups and institutions. The individual for of education (which is the base for learning the discipline "conducting" as performance art) assists in effective solving of difficult tasks of this course. The professional activity of modern specialist as conductor-choirmaster allows to define the main tasks of the course "Conducting" with the help of such factors: learning various conducting technique; formation of skills of self-guided work under vocal and choir works; establishing performance interpretation in the process of unsupervised processing

of choir work; conducting the best examples of choir literature; learning the methodology of choir rehearsal; developing musical and creative capabilities and skills, musical and innovative thinking of students.

The importance of discipline “Conducting” within the disciplines of conductor and choir cycle lies in the integral coverage of complex aspects of conductor and choir training during all training period. It has great potential possibilities for the versatile development of creative activity of choir conductor. The subject “Conducting” which is considered as the important level of the structure of conductor and choir disciplines, by its context, stepwise implementation in the training process, functions etc., features own system, i.e. it is complex, multi-level, multifunctional subsystem [7].

The primary level (the definition of technique of conducting) is compiled from subordinated elements which are interconnected and places upon the principle of distance from the main elements to the secondary ones (i.e. the structure of conductor apparatus, problem of differentiation of hand functions while conducting, the elements of conductor gesture, learning conductor schemes, conductor implementation of *auf tact*, dynamics and its reproduction in the conductor gesture, depicting conductor’s gesture *fermata*).

The general connection between technical and artistic sides of performance activity is so natural that in some cases the skillful realization of work seems as a complete whole entity. The outstanding artists pointed out to this peculiarity of performance process. The difficulty of technical part of conductor art causes to separate the process of manual technique acquisition into the special course chapter “Conducting”. Theoretical comprehension of the essence of conductor activity shapes the contemporary understanding of conductor technique that we describe in wide and narrower definition. In general understanding the conductor technique is defined as the complex of activities designated to achieve the *phonation* that would be adequate to conductor’s musical understanding. Both the dialectical integrity of technical and artistic levels of performance and understanding the process of sound implementation of performance intention foster the perception of conductor technique definition. The function of conductor’s internal activities, imaginary music-making and its correlation with real sounding of choir or orchestra as well the needed correction of sounding provide the possibility for a conductor not just to pass the external form of work (technical level of performance) but also comprehend the deep essence of musical images, create an individual performance interpretation (artistic level).

The narrow definition of understanding of conductor technique includes the implementation of performance concept with the means of conductor’s plastic complex in particular conductor’s gesture and mimic. The specific character of conductor’s gesture lies in the immediate corresponding reaction of performer, thus making it the most effective influential mean for the group (both in the concert and rehearsal processes). The bulk of conductor’s gestures correlates with such principles as freedom, clearness, frugality, practicability, exactness, rhythmicality. At the time of conducting the meaningful gesturers, the flow of spiritual impulses, the type of information which the conductor passes to the performance group are vital.

The individual work of students under the choir works has great value: performance interpretation of work, score analysis, vocal and intonation as well conducting and technical implementation. The definition of interpretation (as sound actualization of score) presupposes the individual approach to music performance, its active perception, performer's own creative conception of implementation of author's message. The learning of choir work covers three mutually connected steps: the individual studying of score by a student, group rehearsal, and concert performance. The first mentioned step which is connected with the necessity of internal possession of choir work, outlining the flexible rehearsal schedule, sets up the base for conductor's work.

The learning of choir work in the individual class of choir conducting is long-lasting and structure complicated process. The specific difficulty of such work with foreign students, unlike the musicians of other disciplines, is the absence of influence object at the time of pre-rehearsal period. The peculiarity of future conductor's activity presupposes such level of future score sounding before the rehearsal. The development of ability for the imaginary modeling of artistic and presentative sounding of choir work is considered as one of the most difficult problem in conductor pedagogy.

4. Conclusions

The analysis of choir music is obligatory for professional training for the future conductor-choir master. Theoretical and analytical approach to music allows shaping the meaningful, visibly reasoned interpretation; approaching the composer's intention and providing the possibility for the performer to display creative individuality. The important structural elements of performance analysis of choir work are: general historical and stylistic, literature and context, musical and theoretical, vocal and choir as well own performance analyses.

We introduce the following major types of work at choir and conducting classes for foreign students: creation the psychological conditions that model the course of rehearsal at the conducting classes; conducting and technical definitions on the structure of rehearsal process; carrying out the certain fragments of rehearsal. Thus we attempt to create the variability of organizational types of training, which has the great significance for choir conductor training of the Chinese students.

Finally, choir conductor training of foreign students requires the development of context and methodology which ensures the Chinese students of higher art institutions of Ukraine with the methodological means of stimulation and interest development towards national vocal and choir art as well the corresponding preparation of this trend to choir conductor activity and the leadership of choir or vocal groups for the further knowledge transformation into the educational system of People's Republic of China.

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4. EXERCISES FOR PIANO AND THEIR ROLE IN THE PEDAGOGICAL ACTIVITY OF VITALII SECHKIN

Inna Hatipova⁵

Abstract: *In the article, the author analyses the role of technical exercises used in his pedagogical activity by Vitaly Sechkin, remarkable pianist and professor, Honoured Artist of Ukraine. He paid particular attention to the development of the technical skills of his students, for which he used various exercises and virtuoso etudes. A detailed characteristic is made of the particularities of C.-L. Hanon's and J. Brahms's sets of exercises, which pursue similar objectives - the development of finger speed, the freedom to execute different kinds of texture, assimilation of tonalities. The professor's favourite exercises and his methodical recommendations are mentioned as well.*

Key words: *piano, piano technique, exercise, Charles-Louis Hanon, Johannes Brahms*

1. Introduction

The professional training program for pianists includes multiple creations whose interpretation requires a certain level of technical mastery. For this reason, in order to develop the necessary skills, there is a system of exercises in piano pedagogy that offers the possibility to overcome any technical difficulty. Moreover, the exercise, as one of the main practical means in acquiring technical skills, has always been of great interest to music teachers and to theorists and practitioners alike. In this context, the pianist and teacher A. Jilina relates, "The significance of the place and role of exercises in the piano teaching system is accentuated by their contribution to the development of special cycles focused on training the technical mastery of outstanding musicians, beginning from the 17th century and to the present day."⁶

Each collection of exercises encompasses the achievements of different piano schools from different historical epochs and represents, at the same time, an attempt to systematize the forms of piano technique. J.S. Bach called his *Two- and Three-Part Inventions* (in two and three voices) "exercises for the development of polyphonic playing, of a true legato". Collections of piano exercises were written by G. Diruta, F. Couperin, M. Clementi, C. Czerny, K. Tausig, J. Brahms, F. Busoni, M. Long, J. Gat, E.-R. Blanchet, F. Liszt and others. The collections of technical exercises of some contemporary masters are a particularly valuable practical material, such as *Daily pianistic exercises* by E. Timakin, *Daily pianistic exercises* by I. Ryabov, *Piano technique* by I. Štěpánová-Kurzová.

2. Discussions

The importance of developing technical qualities is indisputable, which is confirmed by N. Frolova: "The problem of pianistic abilities and skills is a decisive and particularly important one in the process of complex training of the

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⁶ Jilina (2001), pp. 4–5

student-musician, be he a future music teacher in a general school, a piano teacher or concert artist. It is difficult to disagree with the great German pianist Hans von Bülow who said, ‘The pianist needs three qualities: firstly, technique; secondly, technique; thirdly, technique.’ Namely, the technical freedom is a primordial condition for unchaining musical expressiveness.”⁷

The leading figures of piano art addressed the issue of technical exercises and used them in their practice, a fact that speaks of their primary role both in daily practice and in pedagogical activity as a particularly effective method in the development of piano technique. The same principle was followed and promoted in pedagogical practice by the pianist, teacher, composer, Honored Artist of Ukraine Vitaly Sechkin⁸ who worked at the State Conservatory of Moldova in the period between 1984 and 1988. Despite the fact that he carried out his activity within the higher institution of artistic education of Moldova only for four years and, frankly, he had not even managed to form his own class, Vitaly Sechkin is remembered as a remarkable teacher, brilliant performer and exceptional organizer. The author of this paper had the special opportunity to study the art of piano performance for three years under the guidance of this wonderful teacher (until the tragic moment of his passing away on May 3, 1988).

V. Sechkin worked a lot with his students, forgetting about holidays, weekends or vacations. Most often, the notion of time completely lost its meaning when the student (came to his class with) brought to the lesson well-prepared material in terms of both quantity and quality. The teacher let himself be carried away by inspiration and passion in the meticulous decipherment of the musical text to reveal the interpretative aspects with the greatest precision, so the lesson could last for several hours. In choosing the program for his students, Vitaly Sechkin opted for creations from his own concert repertoire. These include the following works: Partita *c-moll* by J.S. Bach, sonatas No. 3, 7, 8, 12, 14, 23 by L. van Beethoven, etudes No. 1, 2, 3, 4, 12, 14, 18, 22, 23, 24, *Andante spianato et Grande Polonaise brillante* op. 22 by F. Chopin, the *Transcendental Études* by F. Liszt, *Prelude, choral and fugue* by C. Franck, *Prelude and fugue d-moll* by A. Glazunov, Sonata No. 7 by S. Prokofiev, piano concertos by L. van Beethoven, E. Grieg, P.I. Tchaikovsky and many others.

One of the basic principles of the teacher was the education of independent work skills. Often, talking about the content of ideas of the piece, about various details of interpretation, “sound color”, the master explained what should be done,

⁷ Frolova (2008), p. 319

⁸ V. Sechkin was born on September 5, 1924 in the city of Kharkov, Ukraine. He graduated from the Special Boarding High School of Music in Kharkov. After graduating from the Kharkov Conservatory at the Piano Department in the class of Professor N.B. Landesman (1947) and at the Composition Department in the class of Professor M.D. Tits (1950), Vitaly Sechkin, in order to complete his interpretative mastery, pursued his postgraduate studies at the P.I. Tchaikovsky State Conservatory in Kiev under the auspices of Professor K.N. Mikhailov. Subsequently, he continued the formation of his artistic personality within the P.I. Tchaikovsky State Conservatory in Moscow in the class of the famous professor I.I. Zak. In 1957, Vitaly Sechkin settled in Kiev and began his pedagogical activity at the P.I. Tchaikovsky State Conservatory. In 1976, he was awarded the title of Professor and, until 1983, he acted as dean of the Piano Faculty of this institution. Among his graduates are People's Artist of Ukraine, professor of P.I. Tchaikovsky National Music Academy of Ukraine Liudmila Martsevich; People's Artist of Ukraine, soloist of the National Philharmonic of Ukraine Evgeniya Basalaeva; soloist of the National Philharmonic of Ukraine Natalia Nalizco; the winner of numerous international competitions Mikhail Shramko. In 1984, Vitaly Sechkin accepted the invitation to hold the position of head of the Special Piano Department of G. Musicescu State Conservatory from Moldova.

played the work on the piano, but left it to the student to find the ways how to achieve the intended purpose. Such an approach to the task encouraged the student to get involved and actively participate in treating the content of the musical creation, thus stimulating the search for their own ways of expressing the compositional idea and shaping individual perceptions through the characteristics of each personality. Besides this, the teacher did not cease to repeat that independent work educates a responsible attitude to the work done, forges character and improves interpretative stamina.

Having a brilliant technical training, Vitaly Sechkin reserved a special place in the teaching process for the development of the piano apparatus because he believed that continuous work on perfecting technical skills was an indispensable factor in achieving professionalism by a pianist-performer. This is the reason why, probably, V. Sechkin's class was the only one in the entire conservatory where scales, arpeggios and various exercises resounded. If in the hall you heard someone playing exercises from C.-L. Hanon's or J. Brahms' collections, you could be sure that this someone was a disciple of Vitaly Sechkin.

V. Sechkin drew the attention of students to the fact that C.-L. Hanon, in the preface to his collection, proposed that the exercises should be studied with a metronome: "[...] to start in tempo 60 and to reach gradually tempo 108."⁹ The teacher also said that during the practice it is extremely important to raise the fingers very well, to play each note "separately" and to respect strictly the synchronicity of the hands. The quality of the sound emission is essential as well: when the exercises have been well assimilated, it is recommended to add accents, thus making the transition from a mechanical interpretation to an expressive one. In addition, it is useful to add wrist movements, which bring the practice of exercises closer to the interpretation of different piano opuses.

From this collection, Vitaly Sechkin used the following exercises directly: No. 2, No. 21, No. 22, No. 31, No. 46, No. 50, No. 54, No. 57, No. 58, No. 59, No. 60. This set of exercises has been selected in such a way that each number is oriented towards a certain type of technique distinct from the others, for example: five consecutive fingers, hand rotation, trills, thirds, octaves, etc.

Another collection of exercises that V. Sechkin recommended to his students is *51 Exercises for Piano* by the distinguished German composer and pianist Johannes Brahms. The exercises were composed during the artistic maturity of the composer (1890–1893) and, together with the famous cycles of piano pieces op. 116, 117, 118, 119, represent the quintessence of the Brahms' piano style. The exercises were first published in 1893 by Fritz Zimrock under the title *51 Übungen für Pianoforte*. The collection did not receive an opus and was divided into two notebooks: exercises from 1 to 25 constituted the first notebook, from 26 to 51 - the second. It is worth noting that all the footnotes in the musical text belong to the author, and now we can only regret that they are short and few in number.

"During the analysis of the groups of exercises, it is observed that the variants of exercises for such types of technique as tremolo, trills and scales are excluded – unfortunately, these modes are not included in the collection. Instead, it

⁹ Hanon (2002), p. 3

can be seen that the polyrhythmic and polyphonic technique, the technique of double notes and large stretches predominate, new modes are introduced: broken octaves in the structure of arpeggios and wide broken intervals.”¹⁰

From this collection, the teacher mainly used exercises No. 30 and No. 32 a, b. Being convinced of the effects that these exercises have in training and warming the hands to the actual study of the musical creations, but also in strengthening the muscles of the palm, the author of the present article has also included some exercises in her educational and interpretative activities, which are grouped into two sets:

1. No. 2a, No. 4, No. 28, No. 29, No. 34a, No. 36, No. 47, No. 48;
2. No. 7, No. 8a, b, No. 15, No. 17, No. 20, No. 24b, No. 26a, c, No. 30, No. 33a, No. 39, No. 40a, No. 41b.

V. Sechkin was of the opinion that the teacher should not only choose for the student a set of exercises, but also regularly monitor the quality of their execution. The tempo, rhythm, dynamics, the sound quality require permanent checking and correction. In choosing exercises he, also, took into consideration the student’s individual particularities as well as his level of preparation at the current stage, developing specially those technical elements that were less discussed before.

3. Results

One can talk about the inutility of working on exercises only when they are played mechanically, in large quantities, without assessing our own shortcomings or technical possibilities. At the same time, the exercises should not be treated as a miracle key in the issue of technical perfection; undoubtedly, they should be completed with the study of scales, virtuosity pieces and etudes. However, it is well known that:

- technical exercises are a wonderful tool for warming up the hands;
- certain technical elements are developed much more efficiently through exercises than directly through the practice of concert pieces;
- the exercises contribute to the development of technical resistance and ensure the rationalization of work;
- the exercises not only develop the piano technique, but also keep it constant at a proper level.

V. Sechkin always emphasized that the results will be evident when the student takes into account two essential aspects: the method of work and the organization of the study routine. The method of playing the exercises includes the following:

- their diversity (forms and elements of piano texture);
- self-control over all hand movements and sensations while playing;
- controlling piano tone quality and changing, if necessary, the way the sound is emitted.

The study routine is also of great importance. Firstly, the exercises should be played every day, but not more than for an hour. Secondly, an alternation of

¹⁰ Suhova and Sadritdinova (2017), pp. 3–4

different types of exercises is necessary, accompanied by a permanent control of the state of the pianistic apparatus, without allowing its overload. Finally, it is beneficial to change the order of the exercises periodically to avoid distracting attention while playing.

4. Conclusions

V. Sechkin's pedagogical practice, the choice of exercises was made with great care and thinking: depending on the purpose pursued, the teacher either used the collections of exercises of the above-mentioned authors or invented his own examples. However, he repeatedly said, "The result of studying the exercises will be obtained only when the pianist, once he has already mastered them, can apply them as means of expressiveness."¹¹

V. Sechkin was convinced that exercises are the most effective way of developing piano technique, because they concentrate in themselves many complicated technical formulas and offer the student the possibility to study them in an optimal pace. Taking into account the individual traits and interests of his disciples, V. Sechkin selected exercises for each student separately because he held the opinion that an exercise the student likes is much more beneficial and useful, and the desired result will be achieved in a shorter period of time. Thus, the teacher skillfully merged the objective factors in the development of piano technique with the subjective ones and, thus, managed to accelerate the study process.

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¹¹ Milstein (1983), p. 254

5. HISTORICAL AND THEORETICAL FOUNDATIONS OF THE DEVELOPMENT OF VOCAL AND CHORAL CULTURE IN MOLDOVA

Ana Glebov¹²

Abstract: *The origins of the national choral art are based on Church singing, which has been widely developed since the founding of the Putnyansky and Nyametsky monasteries. In the further development of the centuries, Church singing intertwined with folk choral singing, which was reflected in the works of such conductors and composers as G. Muzichescu, M. Berezovsky, A. Kristya, M. Byrke, V. Popovich. Special attention is paid to the creative and conducting activities of Gavriil Muzichescu, all of whose initiatives were innovative and progressive, later becoming the leading ones in the national choral activities of Romania and Moldova. This article identifies and systematizes the main trends related to the process of creating vocal and choral works and their application in the system of Romanian and Moldovan musical education. Their analysis shows that the composer worked on the theoretical generalization of his own experience, turned to the best ideas of domestic and foreign pedagogy, including Russian, and thanks to this he was able to bring his knowledge and experience into a fairly coherent and integral system of musical education and education through vocal and choral culture.*

Key words: *vocal and choral culture, vocal creativity, Church singing, musical education, pedagogy*

1. Introduction

The development of social and socio-cultural processes at the present stage is, characterized by an increased interest in the deep origins of Russian culture. A positive trend in this direction was the revival of the historical and cultural traditions of Moldova, and in particular the traditional vocal and choral culture, which contains a rich pedagogical potential, including performing, composing and educational traditions. However, despite the widespread development of vocal and choral performance, regional traditions of the choral genre are almost not used. In the practical activities of various educational and cultural institutions, there is also an underestimation of the importance of local vocal traditions of the region, which leads to significant shortcomings in the aesthetic education of the younger generation. So, having analyzed the training programs of conducting and choral departments of various music and pedagogical faculties (on choral studies, methods of working with the choir, history of choral creativity, music pedagogy and psychology, history of national music, theory and history of folk art culture) we did not find a regional component of the content of education, and in particular the reliance on local singing traditions.

2. Discussions

In contrast to innovative trends, there are also negative factors. In particular, the upbringing and education of the younger generation is poorly, focused not only on performing activities, but also on the perception of vocal and choral art. Despite the fact that the younger generation is actively in contact with the vocal and choral

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culture of the region, numerous sociological studies have shown that modern youth are mainly interested in samples of Western musical creativity. At the same time, there is a significant interest in the cultural traditions of the region and especially folklore. This is reflecting in the growing number of participants in folk ensembles. The problems of music and choral education, performance and education are most fully, developed in the studies of choral figures. So, questions of the history of choral performance were touched upon by Sh. Andronik, E. Mamot, V. Kryanga, Sh. Karanfil, E. Maryan, A. Priekaru, S. Istrati, M. Gania, V. Budilevsky, E. Bogdanovsky, I. Popescu (Kishinev); M. Sokolan (Tiraspol).

With the foundation of the Moldavian state, musical education was subordinated to the church position and had a religious character. Historian C. Andreescu writes: „In the first years of our state life, the school was inextricably linked with the church. Episcopates, monasteries, churches have always been schools where children learned to write, read and sing” [1, p. 3]. Episcopal, monastic, and ecclesiastical schools aimed not so much at teaching children to read, write, and develop their intellectual abilities, but at the religious and moral education of obedient believers and church servants. In its efforts to assert itself, the church introduces church music and literature into school programs. It should, be pointed out that there is very little direct information about the existence of schools in the monasteries of Moldova of the XV-XVII centuries. But there is a lot of indirect evidence, which undoubtedly shows that under the majority of Moldavian monasteries there were almost continuously, for a very long period, certain centers for teaching children and youth, which in the scientific literature are usually called „monastic schools” [7, p. 11-12]. Church educators played an important role in the creation of these schools from neighboring Slavic countries. When they came to Moldova, they brought with them various handwritten books, mostly of religious content, which used were to teach the local population. Founded by enlighteners, schools attached to monasteries, monasteries and churches become centers of writing and culture [6, p. 3-5].

Therefore, there was the most ancient monasteries of Moldova: Neamt, Bistrita, Moldovița, Agapia, Putna, etc. The most significant were the schools attached to the Nyamec and Putna monasteries, which in the Middle Ages became the leading centers of musical education and education in Moldova. „Novo-Nyamets Holy Ascension Monastery in the village of Kitskany is a unique monument of history and culture of Moldova in the second half of the XIX-XX centuries. The significance of this monastery for the culture of our region is difficult to overestimate. After all, with its history, many events in Bessarabia of the second half of the XIX century” [10].

„In the Moldavian Principality, music was also practiced professionally; for example, around 1500, a singing school was established in the Putnyansky Monastery” [11]. Training in singing schools was not limited to the act of simple apprenticeship, but was systematized and based on proven methods and principles, this is confirmed by researchers G. Ciobanu [4], I. Barbulescu [2]. At the same time, special textbooks on church music initially brought from Byzantium, Bulgaria and Serbia. Thus, already in the XVI century in Moldova there was a certain system of school musical education, which was, determined by the didactic

content, goals, principles and methods of musical education, used textbooks on music and was, carried out by preparatory teachers. By the beginning of the XVII century, in Moldova, along with church and monastery schools, a number of schools established by the power of the lord appeared. These are the school in Hurlau (1558), in Kotnari (1563), the Iasi Collegium (1640), which marked the beginning of the development of secular education in Moldova.

3. Results

Numerous documents and archival materials show that in the curricula of these schools there is a subject „church singing” [5, p.161], the purpose of which is not only to educate the main aspects of spiritual, moral, artistic and aesthetic culture, but also to instill in students a vocal and choral culture. After Bessarabia became part of Russia, Russian and Western European musical culture began to penetrate the region. There were tours of foreign opera and operetta companies, vocalists and instrumentalists, including such celebrities as Franz Liszt and Robert Schumann. Concerts and theatrical and musical performances are being organized, theater and concert halls are being built, and music educational institutions are being opened.

Since the end of the XVIII century, Moldovan folk melodies have begun to attract Russian and Western European composers. One of the founders of Moldovan professional music was the composer and choirmaster G. V. Muzicescu. An important factor that influenced the development of the content of musical education and education was the development of choral music, as one result of which the authorities decided in 1874 to hold choral classes in state educational institutions [8]. In the beginning, as is usual in all church endeavors, they have a purely religious connotation. It was necessary for a long time for choirs to use secular materials for their activities. The brightest representative of this direction is Gabriel Muzicescu. He was one of the first to compose music for choirs, including school choirs, as well as to make, arrangements for the choir of folk songs and melodies. Thanks to the choral activity introduced into the content of school musical education, the didactic and educational goals of the subjects „singing”, which consist in the formation of pure intonation skills, are expanded. This follows from the program of the Chisinau Progymnasium (1878), „....singing was made mandatory for all who have a voice, the consequence of which was the revival of the love of singing and the formation of a beautiful children's choir” [9].

The next representative of the choral culture of the interwar period of the historical development of Bessarabia was the composer and teacher Mihai Byrke, who made a significant contribution not only to the development of professional music education, but also to the development of general musical education in Bessarabia. Combining the activities of a teacher at the conservatory and a vocal music teacher at the 2nd Chisinau Men's Gymnasium, „M. Eminescu”, as well as a teacher of the choral class of the Lyceum No. 2 for boys in Chisinau, he made a significant contribution to the development of new directions in the content of musical education. Working on folk melodies, he arranged them for children's choirs, thereby enriching the school repertoire with beautiful works of folk art. M. Byrke also organized for the first time in Bassarabia a school musical theater,

composing a children's opera for this purpose.

Another bright personality who left a deep mark on the development of choral culture in the interwar period of Bessarabia is the composer, conductor and teacher Mikhail Berezovsky. As a conductor of the church choir and the choir of the diocesan Cathedral, he undertakes serious research in the field of folklore and sacred music [3]. These studies are widely used in his teaching activities. He also works a lot on creating a school choral repertoire. Another representative of the choral direction of this period is Vasily Popovich, who developed his activities starting as a music teacher in schools in Tigina, and then in the lyceum and conservatory in Chisinau. V. Popovich made a great contribution to the development of musical education, creating a choir and orchestra at the lyceum, while using the best examples of folk music as a repertoire. The above material allowed us to state that in the interwar period (1918-1940) musical education, as well as vocal and choral culture of Bessarabia, received significant development. Church music education continues to develop through the opening of theological seminaries. New textbooks and books of church music are published (M. Berezovsky, N. Lungu, I. Kroitoru), in which choral scores were included.

4. Conclusions

Thanks to the opening of conservatories in Chisinau, professional musical education is further, developed, where choral singing occupies an important place, the choral repertoire is expanded and enriched, which contributes to raising the cultural level of this period. Many professors of conservatories combine their teaching activities with work in a comprehensive school, which makes a significant contribution to improving the level of school choral education. Assessing the musical and choral education of Bessarabia in the interwar period, it can be determined that it was, formed under the influence of the main progressive socio-pedagogical trends of that period, which consisted in the struggle for the creation of a national choral system of musical education and education.

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6. THEODOR ROGALSKI, CONDUCTOR, COMPOSER AND PROFESSOR. 3 ROMANIAN DANCES, CONDUCTING STYLISTIC ANALYSIS

Iulian Rusu¹³

Abstract: *Dancing in the culture of all peoples is a form of artistic manifestation with various functions, mystical, hunting warriors, etc., with deep roots in the very beginning of the first forms of organization of human communities. At national level, our people are the keeper of old and wonderful folk traditions, with dances of great wealth and variety. In our popular creation, the choreographic term “danse” is called “play”. Romanian dances have various ritual, ceremonial, or party functions, related to specific occasions. As a spatial deployment, they are divided into several categories: group, band, couple and soloistic. Theodor Rogalski in the Three Romanian dances highlights the beauty and vitality of the character of our people, especially through orchestration and the timbral coloring of the instruments. The conducting analysis of the 3 Romanian dances can also be a teaching material that is designed to guide the young musicians on the way to musical analysis.*

Key words: *analysis, pedagogue, composer, dance, rhythmic plasticity*

1. Introduction - Theodor Rogalski¹⁴

He was one of Alfonso Castaldi's disciples at the Bucharest Conservatory between 1919 and 1920, continued in Leipzig between 1920 and 1923, studying the conducting with Siegfried Karg-Elent and at Schola Cantorum from Paris 1924-1926, with Vincent d'Indy, Maurice Ravel. Returning home, he became a Cho repeater to the Romanian Opera in Bucharest between 1926-1930. In 1930, he conducted the Opera *Boris Godunov* by Modest Mussorgski with the famous Russian bass Teodor Saliapin, among the others. He is one of the founders of the Radio Orchestra, the orchestra he will lead between 1930-1951, and in 1939-1944, he was director of this institution. From 1950 to 1954 he was a conductor at the George Enescu Philharmonic and orchestra professor at the Conservatory. He conducted a lot of Romanian music during the time he was conductor to the Philharmonic by imposing the creation of Romanian composers in the first auditions.¹⁵

He gave a series of chamber recitals alongside Constantin Silvestri, a highly appreciated duo. He conducted the Romanian and foreign orchestras, made discographic recordings (at the companies Odeon, Pathe, His Master's Voice, Columbia). The conducting activity of Rogalski, was much more important than that of a composer. His compositions were relatively few in number, but at a high qualitative level: theater music, three ballads for tenor and orchestra (*Iancu Jianu, Toma Alimos, Miha Copilu*'), symphonic music (among others *Two dances for blowers, piano and drums, Two symphonic sketches, Two whims for orchestra, Three Romanian dances*) Soundtrack for the film *Life Triumphs*, instrumental

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¹⁴At:http://www.adevarul.ro/cultura/literar_si_artistic/retro/Va_mai_amintiti_de_Theodor_Rogalski_0_372563387.html (accessed in 25.07.2011)

¹⁵ "George Enescu" Philharmonic 1868-1968, p. 68-69

chamber pieces (of which the 1925 the String Quartet) if we were to quote just a few of his works. Important data on Theodor Rogalski's activity can be found in the monography written by Laura Manolache in 2006, which was published at Radio Publishing House.¹⁶

Theodor Rogalski (Bucharest 11.04.1901- Zürich 1954)



2. 3 Romanian dances by Theodor Rogalski. Conducting stylistic analysis

Dancing is an artistic genre made up of expressive movements of the human body, usually performed with musical accompaniment, with a wide variety of characters and rhythmic plasticity. The origins of the dances are linked to the beginnings of human communities, with various ritual functions (mystical, warlike, for hunting, for invoking the forces of nature, etc.). The ritual dance has been preserved and evolved in abstract until today. In antiquity, it was part of the fundamental disciplines of education, considered fundamental in forming and maintaining the sense of social solidarity (at the Greeks). In the Middle Ages there were two important trends: a religious one and a secular one, strongly emphasized in Europe in the 13th century, in social practice, through various genres, as a simple and living expression of the joy of living.

In Renaissance, simple steps develop, combine with individualized gestures and movements, creating typical sequences (slow dance, binary, followed by another fast one, ternary). In Baroque a new cult form is developed, the suite, which is performed only musically, independent of the physical movement and which has played an important role in the evolution of instrumental music. Toward the end of the 13th century and during the 19th century, many folk dances, from different geo-cultural areas, are necessary in their cult style and appear in some forms and musical genres in the affirmation of different styles, with a determinant role (*waltz, mazurka, polka, bolero, jota, fandango, Hungarian danse*).

Toward the end of the 19th century and the beginning of the 20th century, dances of American or Latin American origin are spreading into cult music (*tango, samba, habanero, Charleston, foxtrot*, that carry the jazz music influence), successfully entering the creation of many modern composers. At national level, our people are the keeper of old and wonderful folk traditions, with dances of great wealth and variety. The feature is the practice of using several songs for one and the same dance as music support and executing several dances on the same song. In our popular creation, the choreographic term "*danse*" is called "*play*". Romanian dances have various ritual, ceremonial, or party functions, related to specific occasions. As a spatial deployment, they are divided into several

¹⁶ and at the following web addresses <http://www.scrivube.com/personalitati/Theodor-Rogalski35633.php>

categories: group, band, couple and soloistic.

The Romanian dances also include a wide range of moves as steps (simple, run, lifted, cross-linked), jumps, beats, swings, flexes. *"The rhythm of our dances is generally binary (2/4, rare in a ternary meter 6/8), with syncope frequencies and accents in the time trial but also asymmetrical (5/16, 5/8, 7/16, 10/16). The main architectural forms are based on the principle of free chaining of melodic structure units (reasons, phrases); forms based on the principle of fixed unit grouping are also found"*.¹⁷ In the cult Romanian music creation, folk dances were used first in arrangements, instrumental rhapsodies, then they were processed and stylized in a complex manner. The Romanian dances appeared in ballet music (M. Jora, P. Constantinescu) and in the coral, chamber, and symphonic creation of G. Enescu, M. Jora, M. Andricu, M. Negrea, P. Constantinescu.

Theodor Rogalski in the Three Romanian dances highlights the beauty and vitality of the character of our people, especially through orchestration and the timbral coloring of the instruments. The composition of the orchestra in Dance I is as follows: 1 fife, 2 flutes, 2 oboes, 1 English horn, 2 Clarinets in G B-flat, 2 bassoons, 4 horns in D, timpani in F-C, Triangle, Tambourine, Small drum, First Violin, Second violin, Violas, Cello, Double basses. The tempo *Allegretto moderato* expresses a cheerful and measured temperament of our nation, of the people in the southern part of Transylvania. The binary metric (2/4) and the *"giusto syllabic"* tempo, performs regular, measured bicorne balance. It is bicorne (according to Constantin Brailoiu's conception), because it uses 2 basic values - the eighth and fourth - designed as 2 rhythmic values independent of each other, from their play, obtaining all the rhythms of this type (in our case, there are divisions, augmentations, decreases, cruelly beats, anacrusis beats, added-value beats, syncope, setbacks.

Fig. 1 Theodor Rogalski, *Three symphonic dances, I* -bars 1-5

¹⁷ Dictionary of musical terms – Encyclopedia Publishing, Bucharest, 2010, p. 25

At ammeter 27 – the tempo "*Poco più mosso*", suggests a more energetic, tumultuous course of musical discourse, also highlighting the melodic-rhythmic structures (syncope, augmentations of values, the appearance of exceptional rhythmic formula of septuplet of thirty and half note, on half tempo, isorhythmic formulae in the compartment of the percussion instruments, triangle, small drum, measures 36, 37, 38, or the measures 36, 37, 38, 39 at the first violin).

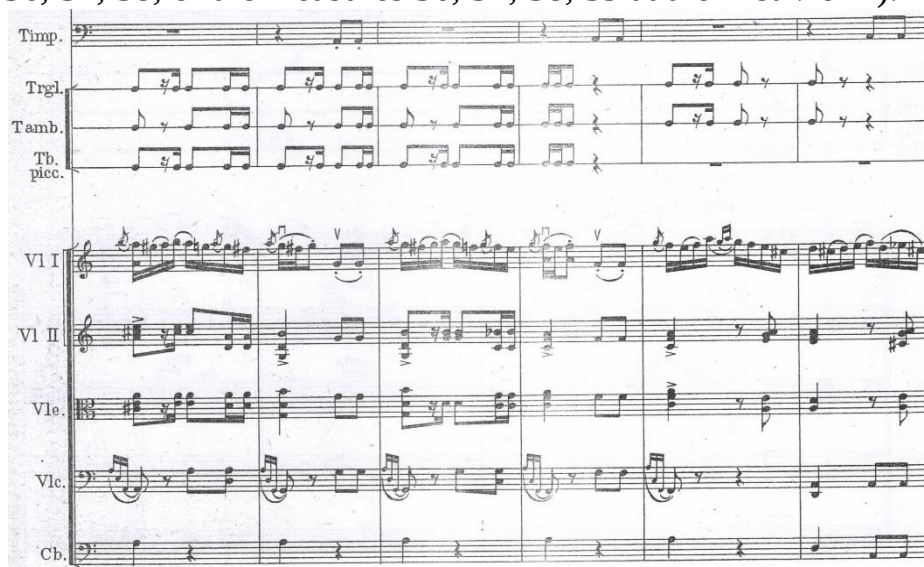


Fig. 2 Theodor Rogalski, *Three symphonic dances, I* -bars 36-41

At ammeter 42, "*pocorit*" followed by the indication "*Tempo I*" at ammeter 43, reintroduces the original theme into the same atmosphere and character as at the beginning of the dance. At ammeter 75, the term "*Animato*", reintegrates into the musical speech the theme of the fragment "*poco più mosso*" and gives a perfect symmetry from the thematical point of view, also from the point of view of the Italian markings for dance, and last but not least, in terms of structural shape, which achieves a solid and consistent expression force that is clear and strong. The melody, built on a craze pattern, asserts itself in a modulator play between the wind popular mode on the A sound (with resonance in the tonal sphere of A natural minor the measures 3-10) and the Ionian popular mode on the C sound (with the same tonal reference in the scale of C major measures 11-16). To notice, as an important fact and often encountered in the popular melodic, is the mobility of the 4th step, F sound (the first clarinet and violin) and D sound (clarinet and second violin), which receive an upward alteration, that is to say, F sharp, F natural and D sharp, D natural. F, the 4th stage in the major C, through ascending chromaticity, creates a possibility of modular inflection in the domination sphere (G major), but at the same time, by returning to the natural, diatonic sound, supports the tonic C, from that musical fragment.



Fig. 3 Theodor Rogalski, *Three symphonic dances, I* -bars 67-72

The sound D sharp or D natural represent harmonious colors of the F sound and enrich the sound spectrum. The main melodic extension exceeds 2 octaves, and we can notice the enrichment of the line through various ornamental musical notes (simple, multiple, superior, inferior appoggiatura, trills, simple, superior mordents).

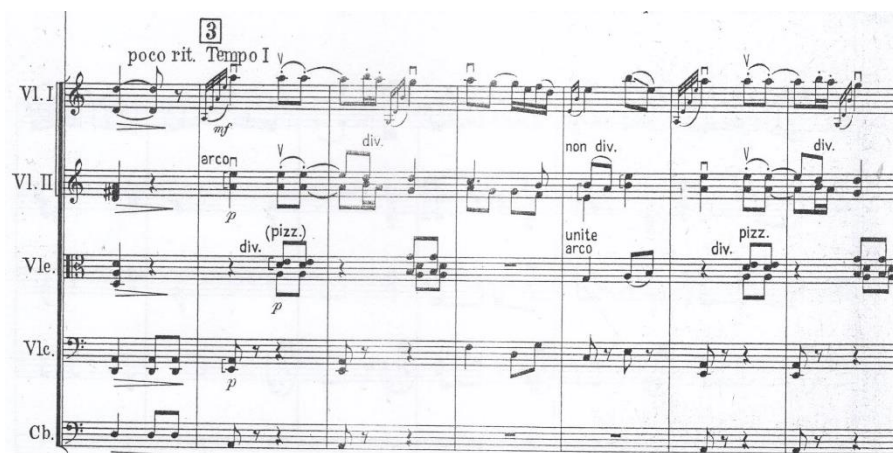


Fig. 4 Theodor Rogalski, *Three symphonic dances, I* -bars 42-48



Fig. 5 Theodor Rogalski, *Trei Dansuri Simfonice, I* bars 73-78

Functionally, the A tonic (wind mode end) is supported by the E dominant (with the cadential formula at the end of the sentences) and reinforced by the sound of B, 2nd stage (dominance, in tonal practice). The harmony of the fifths and quartets of the wind-built section (A minor natural) is based on the fundamental A - of the tonic agreement, as the harmonic pedal, followed by the Ionian (C major) section, in which stage I and V build the orchestral sound assembly. We notice the descending chromatography of stage VI of C, the A sound, which becomes A-flat, acting as the superior sensitivity of the dominance in the tonal system. Another feature of tonal mobility and flexibility (tone-modal), is mirrored in ammeter 26, acting as a syntactic joint between level I and level II (corresponding to periods in form), which wraps the coat of the tonal scale of the A major (homonym with A minor, the basic tonality – eolian on A – in the modal concept) (see e.g. 2).

The dynamics of dance I and the elements of expression are enhanced with moderation, in balance with the other elements of musical language. We notice indications of tones and character, which suggest brightness, freshness, acoustic surprise timbre elements: *piano*, *leggiero*, *forte*, *con legno*, *pizzicato*, *arco*, *crescendo* - *decrescendo*, *staccatto*, *legatto*, accents of expression, *detaché*, ornamental notes (*arpeggiato*), which acquire an expression by contrast with the intervallic at semitone contained in the melodic line. The end of the first dance, in the *ritenuto* with the crown, ends in the agreement of the tone of A major. Dance

II has the following orchestration: five, 2 flutes, 2 oboes, 1 English horn, 2 Clarinets in B-flat, clarinet bass in B-flat, 2 bassoons, 4 horns in F, 2 trumpets in C, 3 trombones, tuba, timpani in B and E (2 tom tomes), triangle, tambourine, small tambourine, cymbals, big drum, fess, piano, celestial, first and second violin, cello, double bass. This dance contains 2 plays, 2 dances integrated into the overall architecture of the musical speech.

The first dance, called *Gaida*, is a name of the bagpipe at some Balkan peoples (Bulgaria, Greece, some people from the former Yugoslavia and the Aromanians), in the tempo moderated with a characteristic rhythm. Rogalski mentions the metronomically indication in the partition $\text{♩} = 100$.

Fig. 6 Theodor Rogalski, *Three symphonic dances*, II -bars 52-54

The second dance included in Dance II is nicknamed *Singasto*, or *Of two*, and represents a Romanian popular dance spread in Banat and in the forest land (Hunedoara). It is danced in a group of inline and freely distributed pairs in the game space (a young man also dances with 2 or 3 partners). Dancers are face-to-face, holding their hands. The movement is quick, with small steps, pirouettes, spins, detours around the partner, in combination with a varied and specific movement of arms. It is part of the Transylvanian dances. “The term “two” was

first recorded in the codex of Ion Caian: *Mas ola Kettös*” (another “two” Romanian), and testifies the existence of the couple dance in the Romanian folklore area at the beginning of the 17 century”.¹⁸ The rhythm of dance is binary, but Rogalski enriches the metro-rhythmic structure by creating alternative measures 4/8, 3/8, which refers us to the ancient poetic rhythms that underpin the time organization in modal music. The diapioric is succeeded by the trochaic rhythm and thus organized, determine the metro-rhythmic physiognomy, an accurate alternance (double pyric - ♪♪♪♪) of the metric accents with rhythmic strokes.



Fig. 7 Theodor Rogalski, *Three symphonic dances*, II -bars 60-69

In our popular music, the giusto rhythm, which is part of Rogalski's symphonic work, is considered a bicorne rhythm (the expression belongs to C. Brăiloiu) reaching to asymmetric rhythms composed of many simple rhythms of 2 and 3 values. Also, the perfect alternance 4/8, 3/8, can send us to the organization of the speech to the aksak rhythm, the asymmetrical rhythm composed of 5 basic values, present in the Romanian music folklore, frequently encountered in dance music. At the same time, the aksak rhythm is signaled in many peoples as a pulsing order archetype (in Turks, Albanians, Bulgarians, Serbs, Greeks, Berbers, Negroes, Indians, or other American peoples). The rhythmic development processes are different (repeat, by system of pauses, augmentation and reduction

¹⁸ Dictionary of musical terms – Encyclopedia Publishing, Bucharest, 2010, p. 162

of values, cumulation of values, syncope, time trial, exceptional rhythmic formulae, triplet of thirty half note on half tempo, sextuplet of sixteenth on two strokes, crown). This second dance is introduced at ammeter 150, after the double bar sign ending the first play, but which is linked to the first, through the *ritenuto diminuendo*, in the open phrase. At the “pas de deux”, Rogalski notes the tempo „*Più mosso*”, ♩ = 100. Bearing in mind that the tempo is not as fast as in aksak dances (where MM = 300 -600 standard units per minute is reached), we believe that the closeness is greater to the poetics of ancient rhythms and, by extension, to the giusto rhythm, which, even if it is more common in our vocal folklore genres, better corresponds to the Allegro character of the median dance. At ammeter 185, we return to the first dance in the indication Tempo I ♩ = 100, moderate in size 4/4, closing cyclically the 2 Nd section of the symphonic work Dance II.

We note an important fact in the rhythmic design of the whole section, a special flexibility of rhythmic strokes, emerged from the very first measures, having the following sequence: time 1, time 4, time 3, time 2. It appears first on the 2 tom - tom, then on the eardrums (measures 115 - 118, in accordance with the entire package of percussion instruments) and finally resumed (measures 204 - 218). The melody is part of the C-D scale (on D) with moving steps (4th step going up - F-sharp and the 6th going down - B flat, the 7th going up - C sharp), which gives the sound material a tone-modal duality (D major - D minor - C-D). The main melodic extension is written in 2 octaves toward the acute register, timber lowering the sound and highlighting the ethos. We emphasize the specificity of the hypolydian 6 of the byzantine psalter song, which is a chromatic genre (containing increased seconds of B flat - C sharp). The final tone is D. The cadences in the cosmological movement (quick, lively, speedy) and tactical (middle, moderate) are on the sounds A, G and D.

These elements of language (especially the chromatic modes) are characteristic of Eastern folk music, which is not present in the Western modal system. We note the final cadence - stages I-II tonic - supertonic. Harmonic principles are built from perfect quarters overlays, with plagal effect, or tonal consonants of third- sextet - (especially in the compartment of stringed instruments). The form is tripartite (ABA), with the median section B designed as a development of character rather than thematic, by introducing another type of dance of a different character (including heterogeneous and asymmetrical rhythmic metrics). Dynamically, we observe different sound intensities from *pp* to *ff*, *crescendo* - *decrescendo*. Also, among the expression elements, we note different accents, *portato*, *staccato*, *legato*, combined with timbral effects of the instruments, which produces in the section of Dance II, a great wealth of the orchestral palette (*pizzicato*, *con sordino*, *arco*, *sul ponticello*, *espressivo*, etc.). The ornamented melodic notes contribute with a great force of expression to the emotional sound painting of this section (trills, glissando, appoggiatura).

Dance III had the following orchestration: 1 fife, 2 flutes, 2 oboes, English horn, 2 Clarinets in A, 2 bassoons, counter-bassoon, 4 horns in F, 3 trumpets in C, 3 trombones, tuba, A-E timpani, triangle, tambourine, small flute, cymbals, big drum, harp, first and second violin, violas, cellos, double bass. The tempo - *Allegretto giocoso* introduces us to the enthusiastic atmosphere, full of liveliness

of the last symphonic section. At ammeter 225, the tempo changes slightly to *Più vivo*. At ameter 240, the author changes the movement in *Allegro ma non troppo* ($\text{♩} = 100 - 200$); at ammeter 260 appears the indication *Pochissimo meno*; at ammeter 292 - *allegro ma non troppo*; at ammeter 314 - *Animando*; at ammeter 318 - *Più vivo*; at ammeter 329 - *Allegro ma non troppo*; at ammeter 355 - *Meno mosso* $\text{♩} = 192$; at ammeter 380 - *Allegro ma non troppo*; at ammeter 416 - *Più vivo*; at ammeter 422 - *Stringendo*; at ammeter 424 - until the end (ammeter 429) - *Vivo e giocoso*.

Each tempo change indicates a new section with a small change of character, broadly keeping the rapid motion, the brilliance, the exuberance, the picturesque landscape, the frenzy characteristic of our ethnic mind. The measure is simple, binary, of 2/4 and focuses rigorously all the rhythmic pulses of the musical speech. The song is in the ionic tonal modal sphere on the A sound (with modulator to homonymous - eolian play on A). The E sound - dominant in both (tone - modal) composition systems, it is the one with which Dance III begins. It is a connecting sound between the supertonic of Dance II, which ends the section and the dominance of Dance III, which has the A sound as the final tone. The harmonic pedal on E sound introduces the melody, the main theme in the archetype matrix of the sound material. We note the suggestion for symmetry of the theme with the 3 introductory measures, with the crown on the first.

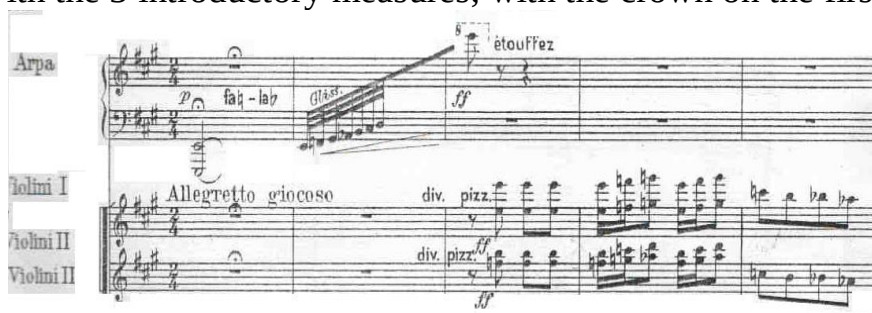


Fig. 8 Theodor Rogalski, *Three symphonic dances, III* -bars 1-5

Also, musical thematic processing will change during the musical speech, the introductory symmetric character, into a crazy one, in the inner sections. Bass is kept balanced in the range of the main steps (tone dominant) respecting symmetry and in relation to the tempo of the measure. The variation-type shape is particularly ingeniously enriched by the introduction of a new pattern, inside the initial one, only between the measures 329 to 352, when the square structure of the architectural scheme is changed into the formal structure of 3 measures.



Fig. 9 Theodor Rogalski, *Three symphonic dances*, III -bars 111-122

Also, at the ammeter 355, with the appearance of the 8th period in the construction of the dance, there is also a change in tone, the sound material being placed in the sphere of the B major tone.

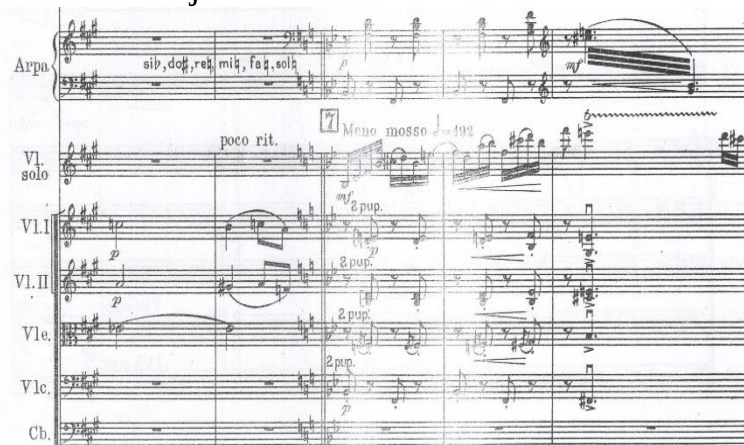


Fig. 10 Theodor Rogalski, *Trei Dansuri Simfonice*, III -bars. 135-1139

This produces an important shift of coloristic suggestion from the previous section to the new harmonic ambience. The chromicizing of the F sharp sound in F double sharp, in the harmonic pedal on E makes a very contrasting note with the chromatography on the down semitone of the new fragment, without a gradual modulatory preparation, as in the classic concept. The speed of the sudden change in the timbre spectrum, produces a flexibility and a particularly subtle glide from one sound center to another.



Fig. 11 Theodor Rogalski, *Three symphonic dances*, bars

This rapid potentiation is a characteristic of our popular musical. The charm is also doubled using the *glissando* effect downwards, the opposite of the upward direction it had in all other melodious hypostases. The signs of expression and dynamic also add a plus of emotional value (*trills, piano-forte, crescendo, accente, legato, staccato, secco*).

3. Conclusions

The Romanian folk style of the 3 *Dances* by Rogalski is a key co-ordinate in musical artistic achievement. The images in the folksy paintings are related to the optimistic, stoical, robust nature of the spirit of our people, in which the joy of living exceeds all the existential anguish. The perennial reference in our Romanian soul, linked to faith in the forces of the good, marks a tonic, energetic spirit, manifested especially in popular dances. 3 *Dances* is an orchestral, symphonic work, in its own right, by their sound-expression, they can produce a syncretic picture in the imagination of the interpreters, of those who give them life in the creative musical act.

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7. STYLISTIC CONSIDERATIONS ON SCENE NO. 8 FROM THE MUSICAL PERFORMANCE *PREȚIOASELE RIDICOLE* [THE AFFECTED YOUNG LADIES] BY VASILE SPĂTĂRELU

Alexandru Radu Petrescu¹⁹

Abstract: Molière is one of the playwrights who not only marked and defined the seventeenth century in France, but, creator of the modern comedy and discoverer of the authentic comic, contributed fully to educating the public in his present and for the future. His comedies have stood the test of time, as they resonated with the audience, which found itself in them. In the twentieth century, his plays entered the artistic territories adjacent to the theater through other creators, who turned them into film scripts and librettos for musical theater. The subject of our research is a fragment pertaining to the farce *Prețioasele ridicole* [The Affected Young Ladies] turned into a musical show under the signature of Vasile Spătărelu. An important name in Romanian music, creator with great melodic imagination, harmonic refinement and perfect literary taste, the composer from Iași made a possible compositional model for the genre, which is part of the Romanian musical show's route opened by Paul Constantinescu and Pascal Bentoiu. His work is distinguished by the stylistic area to which it adheres, by rhythm and vivacity, by the original combination between the spoken and the sung text, by the ingenious architecture of the scenes, by the adequacy of the writing technique to the desired effect and expression. Fully requesting all the resources of the interpreters, we consider that the analysis of the important moments is very useful to them. If pages of theatrical exegesis were dedicated to the characters Magdelon and Cathos, for Mascaril we did not identify something similar, much less a stylistic-interpretive analysis from a musical perspective. In order to achieve a complete characterization of the character, useful to potential student performers, we will comment on the first segments of the Scene no.8 in which Mascaril's "identity" is established, as he presents himself in front of the two "precious ones". (the entrance and the monologue).

Key words: The Affected Young Ladies, Molière, Vasile Spătărelu, Mascaril, stylistic considerations

1. Argument

Our study proposes to contribute to the theoretization of some aspects in regards to the musical play *Prețioasele ridicole* [The Affected Young Ladies] by Vasile Spătărelu, with a focus on the character Mascaril, through stylistic-interpretative analysis of the scene in which he presents himself to the "pretentious" Cathos and Magdelon. Taking into account the scarcity of Molière's texts in Romanian musical theater and the absence of some similar research into the male/masculine characters of the farce *Les Précieuses ridicules* [The Affected Young Ladies], our endeavor is aimed, primarily, towards students and potential interpreters. Reiterating some aspects in regards to the French playwright, his creation and characters is absolutely necessary for the understanding and veridical interpretation of the characters built by the Romanian composer. His personal experience as an actor, which he made use of akin to Shakespeare, helped Molière in perfecting his literary-dramatic technique and create some exceptional

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characters, him being often considered “not [...] only the author and actor of genius, [but] also a great schoolmaster of masterful acting”²⁰.

2. Introduction

Molière (Jean Baptiste Poquelin) is one of the defining landmarks of the 17th century French literature, alongside Pierre Corneille, Jean Racine, La Bruyere, La Rochefoucauld, and La Fontaine. More so, creator of modern comedy, he is an essential name in the universal dramaturgy alongside Shakespeare, Cervantes, Dante and Goethe. Through his work, he remained “a great contemporary of all times”²¹, as does the actor Ion Finteșteanu rightfully remarks, a great Romanian interpret of Molière’s characters.

Of the 36 plays by Molière, *Les Précieuses ridicules* (played in 1659 and published in 1660) was the eighth, the one with which the author registered his first resounding success. As it is well known, “it is also a first success of French comedy, that presents with itself a new trend: observation through caricature.”²² The farce in one act *Les Précieuses ridicules* was an event in the history of drama, the first satirical comedy of morals/manners, a synthesis between the French farce, *comedia dell’arte* and the morals/manners comedy. Denouncing the excess of preciousness in the high society of the time, Molière attacks with no gloves the snobbish and superficial nobility. His characters are clearly sketched and provoke laughter through the mirroring of behavioral excesses using all the resources of the comic. The theme of preciousness did not run out after this farce, but, preferred by the playwright, it came back in *La Comtesse d’Escarbagnas* (1671) and in *Les Femmes savants* (1672).

In the 20th century, alongside the non-interrupted representations of Molière’s plays, his work traversed time. It perpetuated itself in this new context as a known and archived cultural legacy, put in relationship with the novelty of language, of the specific communication layers²³. Contemporary creations pertaining to some artistic territories adjacent to theater have brought value to Molière’s comedies through filmic approaches, radio-theater adaptations and, not lastly, through the transformation of some drama plays into libretto for musical theater.

In Romania, radio-theater first presented the farce *Prețioasele ridicole* [*The Affected Young Ladies*], in 1959 (translation and radio-phonic adaptation by George Teodorescu) with a distribution which the history of dramatic play considers ideal - Nicolae Gărdescu, Eugenia Popovici, Nineta Gusti, Radu Beligan, Grigore Vasiliu-Birlic, Mircea Constantinescu, Alexandra Polizu, Mihai Fotino, Mircea Anghelescu, Ion Lucian – and it can be considered a model of text delivery. In regards to the musical theater show, as was on other meridians of the

²⁰ Ion Finteșteanu, *De la clovnul citire...[From the clown’s reading]*, Sport Turism Publishing House, București, 1982, pp. 203-204

²¹ Idem, p. 205

²² Sorina Bercescu, *Istoria literaturii franceze [History of French literature]*, Scientific Publishing House, București, 1970, p. 200

²³ The term belong to the composer Theodor Grigoriu, for clarifications pentru clarificări see the works *Muzica și nimbul poeziei [Music and the halo of poetry]*, Music Publishing House, București, 1986 and *Internet*, Editions Musicales Transatlantiques Paris, Larchetto Amsterdam, ArsSonora București, 2007

globe²⁴, Romanian composers approached a piece of work with such a savory and complex, in its simplicity, comic as *Les Précieuses ridicules* with a level of precaution. The research identified only the musical performance *Prețioasele ridicle* by Vasile Spătărelu (1985). Previously, Pascal Bentoiu stopped over Molière's dramaturgy, composing his own libretto after Molière, the comic opera in one act *Amorul doctor* op.15 (1964).

With a discreet biography, but a pregnant pedagogic, artistic, and spiritual presence in the Iași's cultural community, the composer Vasile Spătărelu (1938-2005), "a continuator of the Achim Stoia generation – George Pascu [...] managed to become Iași's leader of the creational group from the capital of Moldova, his work covering all musical forms and genres [even being considered] a new and valued Romanian continuator of the genius precursor from the land of Moldova"²⁵, George Enescu. Learnt and made at the Conservatory in Bucharest under the influence of Anatol Vieru's modernity and his accentuated interest for the new music of the representative creators of the period, Spătărelu is part of the second generation of composers after The Second World War whom, in the 7th and 8th decades, proposed their own orientations²⁶.

Prețioasele ridicle is a singular (unfortunately) and superb creative adventure in the genre of musical theater, interesting for interpreters, through its interpretative plurivalence required by the complexity of Molière's roles, as well as theoreticians in the field, through the original synchronization with the international musical field. Anticipating the stylistic and aesthetic postmodern valences, the composer subtly unravels an unexpected continuity and novel connection in correlation with the social and artistic past.

Situating itself in trend with the Romanian musical spectacle of the 20th century, with the literary taste of a stylish bibliophile, it is proposed to us a (re)lecture of a classic theater piece. "Engaged" by the scene music composed beforehand (13 reference creations for text from the Romanian and universal dramaturgy) and having notable realisations in the musical genres with vocal implication (vocal-symphonic, choral, vocal-chamber music), Spătărelu realizes a possible compositional model of the genre which fits on the open direction in the Romanian music by Paul Constantinescu and Pascal Bentoiu, followed afterwards by other composers, of which we mention Dan Dediu.

3. Discussions

The novelty of the proposed spectacle model provoked a divide in opinion with regards to its framing in the musical theater (sub)genre. After musicologists Viorel Cosma and Mihail Cozmei – the latter having the piece dedicated to him –

²⁴ François Devienne (1759-1803), French composer nicknamed by French musicologists „French Mozart”, composed among his 12 works *Les précieuses ridicules* (1791), opera in one act, with a libretto by Pierre Louis Moline; Felice Lattuada (1882-1962) composed the lyrical comedy in one act *Le preziose ridicole* (premiere at La Scala in Milan, february 9, 1929), with a libretto by Arturi Rossato; the American composer John Laurence Seymour (1893-1986) created *Les précieuses ridicules* (1920) on his own libretto; Judith Shatin Allen composed the opera *Follies and fancies* (1981) after *Les précieuses ridicules*.

²⁵ Viorel Cosma, *Muzicieni din România: lexicon biobibliografic [Romanian musicians: biobibliographic lexicon]*, vol. 8, Music Publishing House, București 2005, p. 270

²⁶ For details see Valentina Sandu-Dedi, *Muzica nouă între modern și postmodern [New music between modern and postmodern]*, Music Publishing House, București, 2004, p. 154

they took on the designation of musical spectacle²⁷ in accordance to the subtitle in the score. Ruxandra Arzoiu appreciates *Prețioasele ridicole* as “a musical commentary full of zest [...] in the form of a *musical* in the modern sense of the term, in which musical moments of contemporary expression [...] are entwined with prose dialogue lifted as they were in the original text”²⁸. From our point of view, even if both framings can uphold their legitimacy, we prefer the opinion of the composer. We don’t do this to avoid polemic, but because, as the composer Dan Dediu affirms, the subtitle is an important aspect of the imagined music²⁹, in our case, anticipating the entire theatrical performance (music, text and image). And because, in our opinion, the work adheres to the stylistic area of chamber opera (length, number of characters, orchestral ensemble³⁰), having minimal reference to the instrumental theater genre (granting dramatic qualities to instruments and attributing spoken lines to instrumentalists and the conductor), the whole serving to put into play the spectacle.

In a work in which “adjacent arts”³¹ intertwine in a two way potentiation, the theatricality of Spătărelu’s music remarks itself as dominant and determinating, a true catalyst for the ulterior scenic realisation. Profously original, it flows from the complex nature of the literary text (scenes with proceedings and unfoldings specifics to the farce: expositive segments of presenting the characters, followed up by the action which provokes the conflict and mishaps, and the final segment in which the characters are unmasked and the whole situation is solved), the musical images carrying theatrical valence. Work in the improvisation medium of theater was favourable and generated a specific imprint in the approach of the text-music binomial.

The whole work gives off the impression of a joyous improvisation, of a participation to Molière’s farce. Spătărelu’s honest and subtle humour is contagious. There is a note of accessibility that convices and attracts both the interpreters and the public. “Expressive and singable, vigorous and picturesque, of a sharp irony or with grotesque hints, music composed by Vasile Spătărelu captures with its natural expressivity and efficiency, through its savant but clear script, through its power of underlining and potentiating the comic of scenic action, the foolishness of some characters”³². Surprisingly, lacking in self repetitiveness, triviality, and predictability, in spite of the quoting the composer resorts to in the scope of realizing a distinct expressive value.

Lecturing Molière’s text in the musical vision of Spătărelu means a notable and essential balance between the musical and dramatic structure, between the

²⁷ Cf. Viorel Cosma, *Muzicieni din România: lexicon biobibliografic [Romanian musicians: biobibliographic lexicon]*, vol. 8, Music Publishing House, București 2005, vol. 8, p. 270 and Mihail Cozmei, *Existențe și împliniri. Dicționar biobibliografic, [Existences and accomplishments. Biobibliographic dictionary]*, second edition, Artes Publishing House, Iași, 2010

²⁸ Ruxandra Arzoiu, *Opera de cameră românească [Romanian chamber opera]*, Music Publishing House, București, 2002, p. 56

²⁹ See Dan Dediu, *Radicalizare și guerilla [Radicalization and guerrilla warfare]*, Music Publishing House, București, 2004, pp. 11-20

³⁰ Strings (4+3+2+1+1), flute, oboe, clarinet, bassoon, horn, trumpet, trombone, tuba, percussion (small drum, big drum, chestnuts, triangle, xylophone, gong, cinelli, rock drums)

³¹ See Anatol Vieru, *Cuvinte despre sunete [Words about sounds]*, second edition, Glissando Publishing House, București, 2008

³² Mihail Cozmei, *O premieră absolută, [An absolute premiere]*, în „Cronica” [“The Chronicle”], July 26, 1985, Iași

rhythm of action running its course and storytelling, and the specific correspondence with musical aspects (rhythm, meter, agogics, dynamic). Harmonic directionality and formal articulation that breaks strict patterns are subordinate to a farce's architecture. The alternation between vocal-instrumental and instrumental musical section, and the dramaturgical (spoken text), in the economy of the play and for every role in part, doesn't lead to a fragmentation but a remarkable and complex coherence of character and performative construct.

Musical sections are firmly controlled by the composer through agogics and duration, through metro-rhythmical elements used for the benefit of the theatrical message. The balance of the structural whole comes from its dynamic, from the text-music, voice-instrument, play-song-talk relations, through finely dosage of what others might call excess. For example, while Lully composed for the finale of Molière's comedies a *Courante*, Spătărelu brings rock rhythms (in scene 11). What seems not only surprising, but excessive in the historical context of Romania in the year of 1985, today it no longer provokes exclamation, but only a wide smile. Spătărelu reacted superbly to characters and dramaturgical intention. He associated the right instrument to every theme, character, state, and dramaturgical situation, obtaining in the same time the useful service of the comic's orchestration and the configuration of a unifying sound palette of the dramatic text.

If for Magdelon and Cathos, the two province "precious", pages of exegesis were written, and theatrical chronicles dedicate generous spaces to them, Mascaril, the one who "provokes" the action in the play, is far less commented. In our opinion, the theoretical elements complement in a necessary way the interpretative investigation needed to properly realize the role in from a scenic perspective. Mascaril is a superb character, offering, foregoing Scapin and Figaro, who offers the interpret possibilities to "school himself" and shine.

Scene nr. 8 of the musical show *Prețioasele ridicole* establishes the character of Mascaril's identity, as he presents himself in front of the two province "precious", Magdelon and Cathos. With gestures and movements fundamentated in the sound structure, the valet disguised as a marquis (no more or less that The Marquis of Mascaril!) makes his appearance on an 16 measures instrumental introduction. After Molière's model, who generously noted scenic indication on the text, Spătărelu notes his own suggestions, so we realize we are dealing with a "saloon music, exaggerated and comical reverences the characters make to one another, in a manner as grotesque as possible"³³. Thus it is already delimited the stylistic area in which we can expect the musical material to be "laid". Even after a glossing look over the musical sample, we have an insight of the branch (still) opened by Molière's work which, after the observation of Costin Tuchilă, "does not circumscribe itself to any space nor time, [but] expresses the past, prezent, and [...] the future"³⁴. Musically, the composer follows the steps of his forerunners,

³³ Vasile Spătărelu, *Prețioasele ridicole* [*The Affected Young Ladies*], the version for voices with piano accompaniment, manuscript, library of the "George Enescu" National University of Arts, Iași, România, p. 22

³⁴ See Costin Tuchilă and Pușa Roth, *Clasicii dramaturgiei universale*, [*Classics of universal drama*], vol. 1, chapter *Molière – Fiziologia râsului* [*Molière – the physiology of laughter*], romanian Academy Publishing House, București, available at <https://costintuchila.wordpress.com/2011/06/13/moliere-%E2%80%93-fiziologia-rasului/>, accessed on 27.09.2020 and at <https://pusaroth.files.wordpress.com/2011/06/moliere-fiziologia-rasului.pdf>, accessed on 15.10.2020

Paul Constantinescu and Pascal Bentoiu. As is the case with the creations of those before him, here the quoting in the postmodern manner of well known musical fragments, from different styles, comes the basic characteristic of a musical discourse. Combining quotes through juxtaposition, superposition, cropping, permutation, in a true sound mosaic, determinates a polystylistic character, with direct hints to composers like Bach and Beethoven. Having the privilege of meeting master Spătărelu, we cannot refrain from mentioning the voluptuousness of using quotes, to the tricky joy of observing with squinted eyes the effect it produces, looking over the frame of his glasses.

The pompous entrance of Mascaril is announced by grotesque and festive sounds of a *Slow Minuet*. The gracious, gallant nature of the old dance was mutilated, deformed, and substituted with a caricature, in consensus to the disproportionate and ridiculous attitude of the character. The movement and gestures are determined by a sound structure, outlining a complex, contrapuntal relationship between sound and gesture, one of parallelism and complementarity alike.

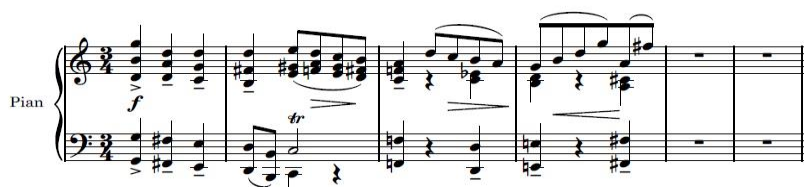
The first sequence of this scene represents the musical characterization of the fake Marquis of Mascaril (baritone). Afterwards, he is musically personified through the leitmotif grafted to the figure akin to an arpeggio (in C major), extracted from the *Minuet* in G major from *Album for Ana Magdalena Bach*. The leitmotif accompanies the blunt manner of speak of the character in cause: “I am The Marquis of Mascaril”

(Eg. 1, V. Spătărelu, *Prețioasele ridicole*, scena VIII, m. 37-38).



After all, the whole melodic material of the menuet is a parody if the Bach influenced source previously mentioned, with the mention that the incipient phrase appears as an ingenious motif permutation, proff that the music “also sits by itself this way”. Thusly, sequence on 3-4-5-6 measures, from the Bach original, is permuted into a 4-5-6-3 formula

(Eg. 2, V. Spătărelu, *Prețioasele ridicole*, scena VIII, m. 1-4).



The incipient phrase in 4 measures is spoken three times, with measurement enlargements (4 measures + 6 measures + 6 measures) and placement of three tonal centers: initially G major, then B flat major, A major. Harmonical structures (altered chords) and chord relationships (substitution of main steps with the secondary ones at key moments, in accentuated times, plagal relations, chord layer) are also modified, as it is, for example, in the analysis of the first two measures, which mainly evolve on the predominantly plagal relationship I – V6 – IV/I – III – IV5#. Aiding the illustration of a disharmonious, strident musical expression, hyperbolic images and metaphors with an expressionistic tendency are used.

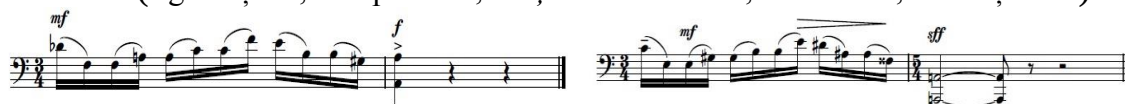
For highlighting the characterological intentions, it resorts to rhetorical symbols with an emphatic, bombastic characters, which enhance the affected manner of expression, the ridiculousness and preciousness of the situations and attitudes. The rhetorical symbols are powerful instruments with an immediate impact on the listener, with powerful persuasion effects³⁵.



From them, we can enumerate the following:

thickening the melody in sound mixes, which encumbers the original character of the dance; encumbering the low sound registry through doubling the octaves; the use of some powerful nuances, especially the *forte*; the ridiculous apparition of a trill in the measurements 2, 6, 12; the strident and heavy dynamic (accents and *portato*); the shocking inserts of the dactyl cell in measure 9, which appears like “a nut in the wall” and destabilizes us with its martial hint of a marching band in the context of the ternary metric of the dance (Eg. 3, V. Spătărelu, *Prețioasele ridicole*, scena VIII, m. 9-10); Rhythmic decreases in sixteenths, artificial, emptied of substance, in measures 10 and 16

(Eg. 4a și 4b, V. Spătărelu, *Prețioasele ridicole*, scena VIII, m. 10 și m.16).



From the slow minuet it suddenly deviates – with a pedal stop in *fortissimo sff* – to Mascaril’s monologue. Here it makes work of an arsenal of suggestive expressions which truthfully follow the meanders of the text and its prosodic accent. The notes’ values are decided upon in conformity to the sense of the words vehiculated in text. It does not shy away from sung dialogue, the dynamic of contrasts, the effect of pauses. The surprising moments of silence, fertile, “fulled” with meaning and play, fully serve the comic. Mascaril makes his pompous debut (*risoluto, sost.*), strident, excessive on the defective scale of an acoustic mode 7, which relevates the sharpness of an enlarged quart and fifth

(Eg. 5, V. Spătărelu, *Prețioasele ridicole*, scena VIII, m. 17-18).



The initial harmonical isorhythmia now subsides in place of dialogue, between the singable delivery of the character (*quasi recitativo*) and the interventions of the orchestral accompaniment which reiterates the motive of the minuet, often in various overlapping cutouts

(Eg. 6, V. Spătărelu, *Prețioasele ridicole*, scena VIII, m. 19-20).



Intonations located at the border of exaggerated declamation cause the

³⁵ Patrick Saint-Didier, *Musical Rhetoric. Foundations and Annotation Schemes*, London, ISTE Ltd., 2014, p. 160

composer to resort to specific ornaments, such as *portamento* or *glissando*. Despite his vocal discourse seemingly pulverized by rhythm and fragmented by instrumental comments, the performer of the role Mascaril must achieve continuity in expressing dramatic musical ideas. This musical-dramaturgical coherence presupposes/ involves an important and sustained vocal and physical effort. From now on, the motifs of the minuet are shattered in shards and clumsily reconstructed, anarchic, disordered

(Eg. 7, V. Spătărelu, *Prețioasele ridicole*, scena VIII, m. 22-23).



The action is precipitated by accumulations in waves towards climaxes, eached either by vertical increases of the speech density, or by horizontal rhythmic decreases: motor-visual metaphors are inserted in the musical discourse, such as the rows of sixteenths attached to the sequence “so that I run everywhere after it”. The comic of the situation is doubled by the melodic profile of the sequence, equivalent to the Beethoven motif of destiny, modified, however, on the heel of a harmonic structure of major-minor type, in which one feels the false relationship *e-e flat*

(Eg. 8, V. Spătărelu, *Prețioasele ridicole*, scena VIII).



Starting with the section in which Mascaril reveals his identity (bearing the indication *Maestoso - with pride*), we will be partakers of a paroxysmal accumulation, achieved/ performed by repeated escalations of the acute register, to the limits of the *falsetto* voice. It is the steepest ascending slope of the whole number, which the text rafted on the *anaphoric* rhetorical figure (the repetition with intensification of the poetic-musical effect) claims: “I am the Marquis of Mascaril, a man of soul, a man of spirit, a man of letters, a poet of great fame , a composer and many more...” The ambitus gains ground, with each enumeration of the virtues of the important character: the steps that will be reached, gradually, are both *b flat - d¹ - f¹ - a¹ -* and *b flat¹* (score, measures 38-44). The performer must overcome here the difficulties of register jumps, maintaining the vocal homogeneity and timbre quality of the sounds emitted, even if he forces the extremities of the ambitus of the baritone voice (emitted in full voice, *falsetto* or head voice). The fragment culminates with a passionate tirade consisting of sixteenths, which the charming character utters in one breath: “and I have come to lay to your feet...”

(Eg. 9, V. Spătărelu, *Prețioasele ridicole*, scena VIII, m. 48-49).



Resolving the tension of the moment through the phrase “much deserved tributes”, it melodically molds on the reversal of Mascaril’s leitmotif

(Eg. 10, V. Spătărelu, *Prețioasele ridicole*, scene VIII, m. 49-51).



Impressed, the precious ones urge the marquis to use the “facilitator of speech” in a duet intervention, intensely chromated, where the vocal part has a sinuous profile, mostly descending (suggesting the honeyed and hypocritical endearment of some cats) and fragmented by pauses (suggesting the emotion produced by the Marquis of Mascaril). A rough major-minor chord (*d - f - b flat - d flat*) suddenly ends the moment.

4. Conclusions

Through the musical show *Prețioasele ridicole* [*The Precious Ridiculous*], the composer Vasile Spătărelu successfully faced the challenge of modern music to be written to be sung. As if he had witnessed the notorious discussion between Glazunov and Shostakovich, in which the former advised the latter to consider that each piece meant a way of solving a composition problem, Spătărelu solved in an interesting contemporary musicalization of Molière's farce; he acted in the spirit of modernity by (re)reading a classic text and chose a polystylistic manner of treatment, specific to postmodernity.

Following a seductive compositional approach, with a certain vocative meaning for performers and audiences, resulted a unique and engaging perspective on the play, in which the distribution of constructive elements in musical time is perfectly intuited, with grace and a sense of fairness. For performers, the interpretive investigation on Molière's characters in Spătărelu's musical vision and their interpretation means the assimilation and application of complex manners of singing and acting, specific to the genre (breathing, broadcasting, vocal technique, stage movement), a gain reflected in individual experience.

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8. AN ANALYSIS OF THE VOICE ASSEMBLIES FROM THE OPERA *LA CENERENTOLA* BY GIOACHINO ROSSINI

Cristina Simionescu Fântână³⁶

Abstract: A musical inspiration, the opera *La Cenerentola* by Gioachino Rossini offers a wealth of examples of how to capitalize on the vocal and musical potential offered by the opera show. We aim to analyze vocal ensembles and to emphasize their musical and dramaturgical realization.

Key words: opera, vocal ensembles, comic

1. Introduction

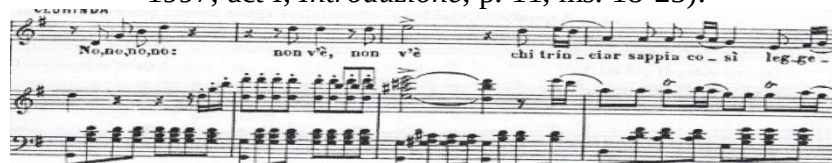
At the beginning of the 19th century, the ends of scenes were the moment when all the protagonists of the show were on the stage to express their thoughts and experiences, without having a directorial or theatrical role. The rhythmic and melodic diversity and voice virtuosity are played at this stage end using small note values, fast *tempo*, and syllabic song.

2. The duet Clorinda-Tisbe and vocal trio

The duet Clorinda-Tisbe from the beginning of the work presents a scene from the everyday life of the sisters who do not count on self-assessing (superlatively) their qualities. The scene is explained as follows: *Antica sala terrena nel Castelo del Barone, con cinque porte; a destra camino, tavolino con specchio, cestello con fiori e sedie. Clorinda provando uno sciassé; Tisbe acconciando un fiore ora alla fronte, ora al petto; Cenerentola soffiando con un manticetto al camino per far bollire un cuccumo di caffè*³⁷.

The orchestral exposition (*Allegro con brio*) describes the slight state of agitation and the rivalry between the sisters. The contrast of the melodic cells (the first - sixteenths *legato*, the second - eights *staccato*) suggests the pride and whims of girls that changes as quickly as the shade (*forte - piano*). Clorinda is first showing her qualities proudly claiming that no one can dance a lighter and more elegant *sciassé* than she is. The bold over-reaching character of the girl results perfectly clear, amplifying with each added sound results from the sprint rhythm and the ascending song (the arpeggio in *G Major* in the second overturning).

E.g., 1 (G. Rossini - *La Cenerentola*, G. Ricordi & C. Editori - Stampatori, Milano, 1997, act I, *Introduzione*, p. 11, ms. 18-25):



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³⁷ The old room in the Baron's castle with five doors; on the right side of the fireplace, a mirror table, a basket of flowers and chairs. Chlorinda studies a sciasé; Tisbe arranges herself with a flower, placing it from the forehead to the chest; Cinderella blows in the stove to bring a boil coffee kettle (t.a. Cr.S.A.)

annoyance are described by broken melodic lines of a swinging character, right from the start of the vocal trio.

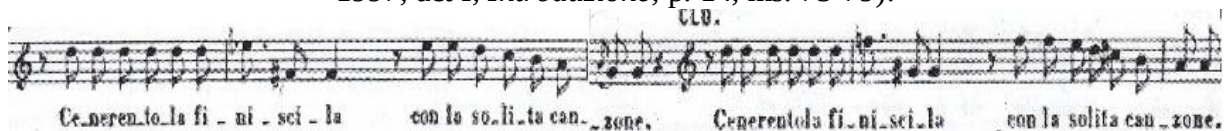
E.g., 4 (G. Rossini - *La Cenerentola*, G. Ricordi & C. Editors - Stampatori, Milano, 1997, act I, *Introduzione*, p. 14, ms. 55-63):



The 6/8 measure finds its swinging balance in the orchestral accompaniment by repeating the quarter followed by the eighth, as a *perpetuum mobile*. The rhythm of the voice line is perfectly matched to this accompanying structure from which we will discover Angelina's grieving and dreamy character. Sometimes the accompaniment takes on a solistic role (repeating Angelina's last melodic reason), sometimes the voice is doubled by the orchestra in the acute register.

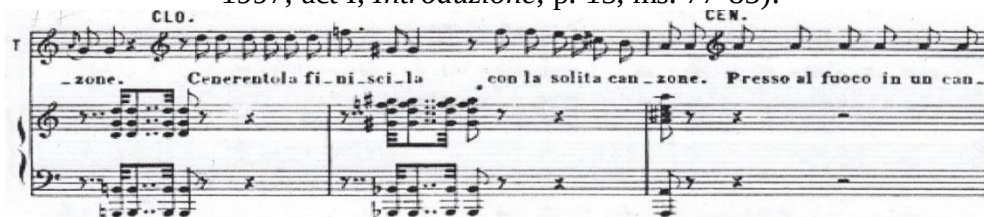
The story in the girl's song expresses the hope that one day a person would discover her *l'innocenza e la bontà*³⁹ beyond her ragged clothes, and her fate will change. This story annoys the two snotty girls, who say that their selected beauty and education have more value than the purity and kindness of Cinderella. The malicious nature of the sisters is rendered by Rossini by the sudden change of the *tempo* (*Allegro*) and measure (4/4), the distinction between these and *Cenerentola* being painted by the construction of the melodic line: if Angelina has phrases with a swinging character and broken walk, the sisters' sentences come from the acute register, with repeated sounds or with gradual, descending movement.

E.g., 5 (G. Rossini - *La Cenerentola*, G. Ricordi & C. Editors - Stampatori, Milano, 1997, act I, *Introduzione*, p. 14, ms. 75-79):



For highlighting the different characters of the three girls, Rossini uses the values of sixteenths for Clorinda and Tisbe, and for Angelina eights or higher values, or in accompaniment (double-dotted values and the tunic structures that duplicate the melodic line of Tisbe and Clorinda contrast with long notes and overlapping voice structures in the line of Angelina).

E.g., 6 (G. Rossini - *La Cenerentola*, G. Ricordi & C. Editors - Stampatori, Milano, 1997, act I, *Introduzione*, p. 15, ms. 77-85):



³⁹ Innocence and goodness. (t.a. Cr.S.A.)



Angelina's cadence (ascending-descending melodic movement, on a wide palette, started from sound A in the low octave until G2) is also her first sign of revolt, because she demands nothing more than to be allowed to sing her hope-giving song. The end of the tercet is anticipated by a long break with crown, Angelina resumes her song (in 6/8, *Andantino*), but she is suddenly interrupted again by Clorinda and Tisbe who imitate her in the same rhythm, and then return to their dotted line (in accute) until the quarrel is broken by knocking at the door.

3. The Quartet and the end of the first act

The following **Quartet** includes an instrumental introduction (4/4, *Moderato*, in *piano*) describing the appearance of Alidoro (as beggar): a complex melodic line with several sound and rhythmic planes that you will find in the soloist line. Alidoro's replicas are played in *piano*, unlike the answers of Clorinda and Tisbe (which drive him out of the house) - from *crescendo* until *forte*.

E.g., 7 (G. Rossini - *La Cenerentola*, G. Ricordi & C. Editors - Stampatori, Milano, 1997, act I, p. 16, ms. 110-113):

The difference between the brutal behavior of sisters and the gentleness and kindness of Cenerentola is noted by the crown (gradual, downward movement); Angelina versa una tazza di caffè, e la dà con un pane ad Alidoro coprendolo dalle sorelle⁴⁰ and offers the old man *Questo po' di colazione*⁴¹. A melodic ascending line (*piano*) describes the joy of Alidoro, who is sure that he found the right person for the prince's hand. The Quartet created renders very expressively the feelings of the characters: the sisters hope that they will awaken sweet passions (unison), Alidoro thanked Cenerentola for her gesture, telling her that one day God would repay her; Angelina, disinterested in the reward, wants only not to be discovered by her sisters.

⁴⁰ Pours a cup of coffee and passes it to Alidoro with bread, covering him for not to be discovered by her sisters (t.a. Cr.S.A.)

⁴¹ Some breakfast (t.a. Cr.S.A.)

E.g., 8 (G. Rossini - *La Cenerentola*, G. Ricordi & C. Editors - Stampatori, Milano, 1997, act I, p. 18, ms. 123-127):

The musical score shows four staves. The top three staves are for vocal parts (Soprano, Alto, and Tenor), and the bottom staff is for piano accompaniment. The lyrics are in Italian. The vocal lines are highly melodic, with many trills and grace notes. The piano accompaniment is more rhythmic, with repeated eighth and sixteenth notes.

The differentiation in the emotional states of the characters is made during the following musical period: the sisters sing (at third interval) hoping that they will find the person who will appreciate their qualities; Angelina (a melodic line with equal and dotted sixteenths) expresses indignation against the superficiality of the two: *Ah, non reggo alla passione. Che crudel fatalità!*⁴²; Alidoro promises a generous reward for the good acts of Cinderella (short interventions), clearly distinguishing itself from the troubled musical speech of the sisters, which shows indolence and selfishness.

The short rhythmic motives made up of repeated notes and small intervals (third and quartet) reflect the wickedness and wrath of her sisters toward the dirty old beggar not leaving from their home (*Ma che vedo! Ancora lì! Anche un pane? anche il caffè?*⁴³), the same hideous character, their anger spilling over Angelina, whom they assault with blows. Alidoro aways them on a melodic line (values of sixteenths, arpeggio from tonic in *G minor*, second overturning) that shows the dismay of the character in a situation he did not foresee.

The scandal suddenly stops following the appearance of the men's choir (the princely guard) announcing the arrival of the prince looking for his future wife. Clorinda is the first interrupting the speech of the choir with a short intervention that reveals curiosity (ascending melodic movement) and the impatience with which the prince is awaited (eighth with point followed by sixteenth). The sisters move from euphoria to maximum agitation to be as arranged as possible at the time of the arrival of the prince; they put Cenerentola on a real marathon from one to the other, to satisfy all their whims. Irritated by all the agitation created and full of grief, Cinderella imitates them with a musical phrase that becomes funny with the faithful reproduction of the sisters' twitches.

Rossini proves to be a forerunner of Giuseppe Verdi (the famous quartet of *Rigoletto*): Clorinda and Tisbe show their selfishness by saying, in turn: *son più bella e vo' trionfar*⁴⁴, and here, because of the desire to highlight the identical nature of the two sisters, Rossini makes a short-range omophony in the serious register. Alidoro is permanently in time trial with the melodic line of the sisters, unheeded by anyone, who stands aside, observes and analyzes the whole scene,

⁴² *Ah! I can't think of passion. How cruel fate!* (t.a. Cr.S.A.)

⁴³ *But what do I see! He is still there! And bread? And coffee?* (t.a. Cr.S.A.)

⁴⁴ *I'm the most beautiful and I want to win* (t.a. Cr.S.A.)

drawing some conclusions on the ending: *nel cervello una fucina sta le pazze a martellar; ma già pronta è la ruina, voglio ridere e schiattar*⁴⁵.

The melodic line of Cenerentola expresses oppression and suffering: *Questo e proprio uno strapazzo! Mi volete far crepar!*⁴⁶, clearly detaching from the background of the other voices. The orchestra is accompanying on a G pedal in the low register, and in the medium to acute register doubles the soloistic voices. The tension is dynamically accumulating from *piano* through a gradually *crescendo* to *fortissimo*, all the voices intoning omophonically *nel cervello una fucina*. The composer proves his compositional art by using variations and taking over the melodic line from one group of soloists to another (from Tisbe - Clorinda to Cenerentola - Alidoro).

The end of the scene brings to the foreground the omophonic structure in which, on a monodic orchestral accompaniment, the voices of the soloists expose the *aparte* vertically, while the text reveals the feelings of the characters. Thus, in the case of sisters, we are talking about selfishness and vanity, Cenerentola deplores her fate, Alidoro realizes that he will have great fun from the stupidity and vanity of the two, and the chorus of courtiers hopes that kindness will triumph and the girl with the greatest virtues will gain the love of the prince.

The dynamics of this fragment is described by the melodic course, the meaning of words and the accents of the orchestral melodic line. We see that from measure 194 to the end of the assembly, *forte* is the predominant nuance (at that time, the ends were a culmination of previous actions from a dramatic and musical point of view). The accompaniment is quite complex, with transitions from two independent voices to three and even four, anticipating the rhythmic and melodic cells in the dialogue Clorinda - Tisbe (which will appear in the melody of Cenerentola); orchestra (G pedal) supports the voices on distinct levels: one based on rhythmic and melodic cells with an ascending motion (that doubles the voice of Cenerentola) and another that doubles the sisters' interventions on the words of Don Ramiro (G note, focusing on the second and third beats). The instrumental *Codetta* keeps a single soloistic line from all the previous fragment - of Angelina (in the upper voice) as a reminder, but also as a anticipation of the development of the action.

E.g., 9 (G. Rossini - *La Cenerentola*, G. Ricordi & C. Editors - Stampatori, Milano, 1997, act I, p. 45, ms. 369-378):



Dandini (the false prince) makes his magistral appearance into a carriage accompanied by courtiers on a triumphal orchestra introduction. The rude manner in which he addresses the sisters does not make them outrageous as long as they have been told that there is a prince before them. In the pompous Cavatina *Come*

⁴⁵ A bomb stands to explode in the head of the crazy girls, their destruction is already ready, I want to laugh till I can no longer (t.a. Cr.S.A.)

⁴⁶ That's really a bald! They want to kill me! (t.a. Cr.S.A.)

un'ape ne' giorni d'aprile, full of airs, imitating the rich ornately song of castrated in a type of opera, seria, Dandini tells of many attempts to find *un boccon squisito*⁴⁷ among so many beautiful girls, but he did not like any of them.

The flattery of the girls is obvious; they are trying hard to prove their charm and grace. As usual, Clorinda reacts first, but the replica: *prence* is interrupted by Tisbe (decendent leap of quart), the result being a suspension given by pauses. After Dandini flatters them by calling them: *graziosa* and *vezzosa*, on a radical change of *tempo* (*Vivace*, in *pianissimo*) he is very amused at the thought of the tragedy that would replace the comedy when the two fatuous find that they are flirting with a valet (*Ma al finir della nostra commedia, che tragedia qui nascer dovrà!*⁴⁸). His sly replies were not without effect, for the sisters' *aparte* express the certainty and satisfaction that the prince was taken: *Ei mi guarda, sospira, delira, non v'è dubbio: è mio schiavo di già*⁴⁹.

At the same time Don Ramiro is subjugated by Cenerentola (identical exposure to the sisters, repeated note, same rhythmic pattern, also in the form of *aparte*). Don Magnifico carefully observes Dandini and feels that he is already in love with one of his daughters, and his pride and happiness as the parent of the future princess is being played musically by the ascending movement (octave): *e già cotto, stracotto, spolpato*⁵⁰.

E.g., 10 (G. Rossini - *La Cenerentola*, G. Ricordi & C. Editors - Stampatori, Milano, 1997, act I, Cavatina Dandini: *Come un'ape ne giorni d'aprile*, p. 81, ms. 97-105):

Tisbe and Clorinda separately express the joy of being chosen by the prince, and Don Ramiro and Dandini have great fun on account of the farce before them.

E.g. 11 (G. Rossini - *La Cenerentola*, G. Ricordi & C. Editors - Stampatori, Milano, 1997, act I, Cavatina Dandini: *Come un'ape ne giorni d'aprile*, p. 83, ms. 118-125):

The orchestral accompaniment acts as a melodic support in the medium and accute registry and doubles the voices of the soloists, while the low register (via the pedals on the *F*, *G* and *C*) perform the shift from one tone to another (*F major*, *G minor*, *F major*). The appearance of minor tones within the overall cheerfulness is a subtle warning, which provides for the disappointment of the

⁴⁷ A tasty piece (t.a. Cr.S.A.)

⁴⁸ But at the end of our comedy, what a tragedy will arise!(t.a. Cr.S.A.)

⁴⁹ He is looking at me, he's sighing, he's delirious, I have no doubt: he's already my slave (t.a. Cr.S.A.)

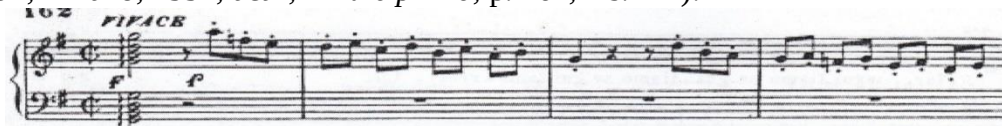
⁵⁰ He's already cooked, made stew, destroyed by so much love (t.a. Cr.S.A.)

sisters now of finding out the truth. The prevailing nuance is *forte*, with the involvement of the entire orchestral and vocal assembly existing at present on the stage. Dandini's cadence describes the barely mastered laughter, with the composer supporting the soloist by the absence of the orchestra (only a chord), to facilitate the supple and expressive execution of colors.

E.g. 12 (G. Rossini - *La Cenerentola*, G. Ricordi & C. Editors - Stampatori, Milano, 1997, act I, Cavatina Dandini: *Come un'ape ne giorni d'aprile*, p. 87, ms. 155-159):

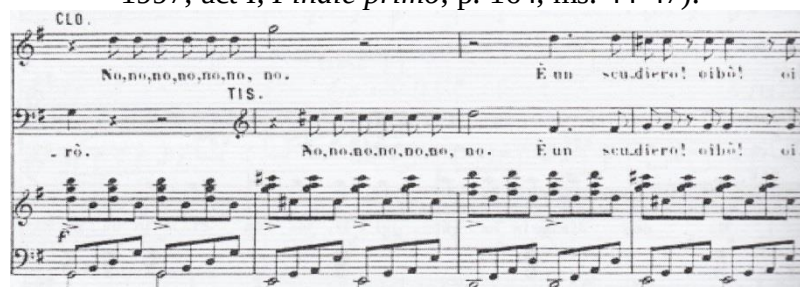


The end of the first act starts with an alert duet between Dandini and Don Ramiro, in which the valet expresses his opinion on the characters of the girls of the baron: *un misto d'insolenza, di capricci e vanità*⁵¹. Don Ramiro cannot understand why Alidoro, his wise friend who always advised him well, told him that the chosen one should be one of Don Magnifico's girls (*Alidoro mi diceva che una figlia del Barone*⁵²). The two contenders make their way, desperately searching for the prince who accompanied them to the palace and then disappeared (*Vivace*, with a chord of G major followed by two motives with a melodic frent, descending movement). E.g., 13 (G. Rossini - *La Cenerentola*, G. Ricordi & C. Editors - Stampatori, Milano, 1997, act I, *Finale primo*, p. 162, ms. 1-4):



Dandini warned them that he could marry only one of the sisters, arousing jealousy and uncertainty, then he suggested that the latter should become the wife of his friend, the squire. Clorinda flatly refuses the offer, as did Tisbe, arguing that such a marriage would be below their social level. The fragment is built on the superposition of melodic lines at a quart and descending quintle interval with the same text and rhythm, and the orchestra supports the musical deployment through *bas Alberti* and accents on the first and third beats.

E.g., 14 (G. Rossini - *La Cenerentola*, G. Ricordi & C. Editors - Stampatori, Milano, 1997, act I, *Finale primo*, p. 164, ms. 44-47):



⁵¹ A mixture of insolence, whims and vanity (t.a. Cr.S.A.)

⁵² Alidoro told me about one of the Baron's daughters (t.a. Cr.S.A.)

E.g., 15 (G. Rossini - *La Cenerentola*, G. Ricordi & C. Editors - Stampatori, Milano, 1997, act I, *Finale primo*, p. 164, ms. 51-55):

Even if Don Ramiro assures them that he will be a good and loving husband, he faces firm rejection, marked by repeated (equal eights) sounds that reveal vanity and despair. The gradual melody movement of men (eights) is taken over by Clorinda and Tisbe on the same notes, with identical accompaniment, the quartet turning into a scene of tension and rage for sisters, and of leisure and amusement for Ramiro and Dandini.

Gradually, three sound planes are distinguished: the sisters take the answer from one to the other, Don Ramiro shows his surprise, and Dandini expresses his fun.

The four voices meet in a homophonic manner toward the end, on an accompaniment doubled with the superior voices of the orchestra and *bas Alberti* (in grave). The last four measures of the orchestra are preparing the intervention of the men's choir and Alidoro's replies that announce the presence of an unknown at bal (*Moderato, a piacere*).

E.g., 18 (G. Rossini - *La Cenerentola*, G. Ricordi & C. Editors - Stampatori, Milano, 1997, act I, *Finale primo*, p. 170, ms. 129-133):



The mystery is amplified by the replica of the sisters (*sotto voce*, short rhythmic and melodic cells with restricted ambitus) which render the panic, the jealousy, and the envy toward the new claimant to the prince's hand.

E.g., 19 (G. Rossini - *La Cenerentola*, G. Ricordi & C. Editors - Stampatori, Milano, 1997, act I, *Finale primo*, p. 172-173, ms. 161-164):



The *Aparte* of the sisters (*piano*, on short and dotted values) shows the disturbance caused by the appearance of the new character, but also the hope that the unknown cannot be more beautiful than them. Discovering the resemblance to the stepsister, their stupefaction is rendered by a break of eights with prolonged crown point. Again, Clorinda is the first bouncing back (descending melodic movement, large jumps between the intervals with *fiorituri* and embroidery), but the musical phrase is interrupted and segmented by breaks of sixteenths and short rhythmic and melodic cells that suggest the sensation of choking and fainting. Don Ramiro's joy, recognizing the girl he had fallen in love at Don Magnifico's house, is described by a rich ornated passage. The way in which the omophone structures in *Allegro* and *Vivace* are presented recalls the end of the second act of the opera *Il Barbiere di Siviglia*. Rossini builds the fragment with low values of notes (eights in general), gradual, ascending or descending melodic movement, a rich palette of nuances (from *fortissimo* to *pianissimo*) and an accompaniment that harmoniously supports the entire voice speech.

4. The sextet and the final ensemble

The famous sextet in the second act: ***Siete voi?*** is written in a *Maestoso* characterizing the solemnity of the moment and taking place after the prince reveals his identity. The short phrases: *Quel sorpresa!* and *Che sara!* put in question the perfect (rhythmic) overlapping of voices. Over the elements of the chord of *E bemol major* (filled in by passage notes), Dandini starts a musical phrase which will be taken over polyphonically by Don Ramiro, Cenerentola and Don Magnifico. Toward the end, the polyphony turns into omophony, with all voices singing the same melodic line and text on a chord of *E bemol major*. The rhythm and melodic counter-position appears in Clorinda and Tisbe, which shows a repeated melody line with a dotted line.

Sestetto: *Siete voi?*, p. 286, ms. 28-29):

CLORINDA

TISBE Que - - - sto è un no.do, quest'è un nodo avvilup-pato, quest'è un gruppo rintrecciato.

Que - - - sto è un no.do, quest'è un nodo avvilup-pato, quest'è un gruppo rintrecciato.

The variations in other voices are counterbalanced by the taking of the initial sentence (sisters): *Questo e'un nodo avvilluppato, quest'e un gruppo rintrecciato*⁵³. The beauty and comic of the situation are derived from the literary text and the exaggeration of double consonants: *avvilluppato, rintrecciato, sviluppà, invilluppà, sgruppa, ragruppa*, the stupefaction being translated by a short reason of a *bel-canto* character that occurs in turn in all voices imposing virtuosity, which valorizes the vocal technique.

1997, act II, Sestetto: *Siete voi?*, p. 287-288, ms. 32-39):

I no, do av, vi - lup, pa - to, que - st'è un grup-po rin - trec - cia - to, chi svi - lup - pa più in, vi - lup - pa, chi più sgrupp - a più rag - grup - pa, ed in -
 II no, do av, vi - lup, pa - to, que - st'è un grup-po rin - trec - cia - to, que - st'è un gruppo rin - trec - cia - to, -
 CE - - - st'è un no - do, que - st'è un grup-po rin - trec - cia - to, que - st'è un gruppo rin - trec - cia - to, -
 R - - - - - chi svi - lup - pa più in, vi - lup - pa, chi più sgrupp - a ed in -
 D - - - - - que - st'è un grup-po rin - trec - cia - to, ed in -
 M - - - - - chi svi - lup - pa più in, vi - lup - pa, chi più sgrupp - a più rag - grup - pa, ed in -
 CL ed in - tan - to la mia te - sta vo - le - va - le poi s'ar - re - sta, in - co - min, cia a de - li - rar. Que - st'è un
 T - tan - to la mia te - sta, vo - le - va - le poi s'ar - re - sta, vo - len - ton per l'a - ria os - ra, in - co - min, cia a de - li - rar. Que - st'è un
 CE - - - - - vo - len - ton per l'a - ria os - ra, in - co - min, cia a de - li - rar. Que - st'è un
 R - tan - to la mia te - sta - - - - - vo - le - va - le poi s'ar - re - sta, in - co - min, cia a de - li - rar. Que - st'è un
 D - tan - to la mia te - sta vo - le - va - le poi s'ar - re - sta, vo - len - ton per l'a - ria os - ra, in - co - min, cia a de - li - rar. Que - st'è un
 M - tan - to la mia te - sta vo - le - va - le poi s'ar - re - sta, vo - len - ton per l'a - ria os - ra, in - co - min, cia a de - li - rar. Que - st'è un

After a crowned pause, the *Allegro* indication and the intervention of Clorinda render the ugly, malicious, and low feature of the character. *Donna sciocca, alma di fango*⁵⁴.

1997, act II, Sestetto: *Siete voi ?*, p. 297, ms. 66-70):

CLORINDA



Donna sciocca, alma di fango, co-sa cerchi? che pre-ten-di?

⁵³ *This is a twisted knot, this is a confused group* (t.a. Cr.S.A.)

⁵⁴ *Vacuous woman, muddy soul* (t.a. Cr.S.A.)

values) sound like a hammer when the three characters join their forces to strengthen their message: *Dirà per ridere. Non vedi che ti burlano?*⁶¹. The first reply starts from *piano*, but along the way there is a *crescendo* to *forte*, which shows the attempt to make Cenerentola understand (if not willingly, then by force) that the prince mocked at her.

At the end of the sextet (*Vivace*), Tisbe sings in unison with his sister, even though from the point of view of the voice the voice passage poses more problems to the *mezzo* voice. The replies: *quello freme, questo fiotta chi minaccia, chi sospira*⁶² find their antonyms in the happiness of Cenerentola: *É un inganno! Ah! se mi desto, che improvviso cangiamento!*⁶³.

E.g. 25 (G. Rossini - *La Cenerentola*, G. Ricordi & C. Editors - Stampatori, Milano, 1997, act II, Sestetto: *Siete voi ?*, p. 312-313, ms. 272-283):

The following voice color passage is one of the most difficult moments of the work, as the overlapping of the four voices must be perfect on the same syllables: *quello brontola e borbotta, questo strepita e s'adira, va a finir che a'pazzarelli ci dovranno trascinar*⁶⁴.

⁶¹ He says it to laugh. Don't you see that he is mocking at you? (t.a. Cr.S.A.)

⁶² One stirs, one breakes out, threatens, moans (t.a. Cr.S.A.)

⁶³ That's an outrage! Ah! If I wake up... what a sudden change! (t.a. Cr.S.A.)

⁶⁴ One mumbles and hounds, another screams and is furious at the top, will end up by getting mad and we will get him out (t.a. Cr.S.A.)

E.g. 26 (G. Rossini - *La Cenerentola*, G. Ricordi & C. Editors - Stampatori, Milano, 1997, act II, Sestetto: *Siete voi ?*, p. 320-321, ms. 320-332):

CL *di, ra, quello freme, questo* *fiotto, quello freme, questo* *fiotta, chi minaccia e chi so.* *spi, ra, chi mi, naccia, chi so* *spi, ra, va a fi, nir che a' pazza.* *rel, li, va a fi, nir che a' pazza.*

T *di, ra, quello freme, questo* *fiotto, quello freme, questo* *fiotta, chi minaccia e chi so.* *spi, ra, chi mi, naccia, chi so* *spi, ra, va a fi, nir che a' pazza.* *rel, li, va a fi, nir che a' pazza.*

CE *vel. . . . lo, stam* *tem* *pe. . . . ste li* *mo* *er* *vel. . . . lo, po. . . . so. p.*

R *rel. . . . li, va a* *fi* *nio* *che a'* *pa.* *tu* *rel. . . . li* *ci* *do*

D *di, ra, quello freme, questo* *fiotto, quello freme, questo* *fiotta, chi minaccia e chi so.* *spi, ra, chi mi, naccia, chi so* *spi, ra, va a fi, nir che a' pazza.* *rel, li, va a fi, nir che a' pazza.*

N *di, ra, quello freme, questo* *fiotto, quello freme, questo* *fiotta, chi minaccia e chi so.* *spi, ra, chi mi, naccia, chi so* *spi, ra, va a fi, nir che a' pazza.* *rel, li, va a fi, nir che a' pazza.*

CL *rel, li, va a fi, nir che a' pazza.* *rel, li ci dovranno trasei* *nar, va* *fi, nir che a' paz. za.* *rel.* *li, va a fi, nir che a' paz. za.* *rel.* *li*

T *rel, li, va a fi, nir che a' pazza.* *rel, li ci dovranno trasei* *nar, va* *fi, nir che a' paz. za.* *rel.* *li, va a fi, nir che a' paz. za.* *rel.* *li*

CE *pe. . . . na* *ze. . . . spi.* *rar, stam* *tem* *pe. stam* *mo* *er* *vel.* *lo, po. . . . so. p. pe.* *na ze.* *spi* *rar* *si*

R *vano. . . . na* *tra. . . . vel.* *nur.* *Vie. . . . ni,* *amor li* *gui.* *de.*

D *rel, li, va a fi, nir che a' pazza.* *rel, li ci dovranno trasei* *nar.* *Vie. . . . ni,* *amor li* *gui.* *de.*

N *rel, li, va a fi, nir che a' pazza.* *rel, li ci dovranno trasei* *nar, va* *fi. . . . nir che a' pazza.* *rel, li, va a fi. . . . nir che a' pazza.* *rel.* *li*

In the **final ensemble** of the opera, Angelina forgives her father and sisters, to their great stupefaction; they are filled with admiration for the first time, accepting and finally understanding the purpose of goodness, mercy, and unconditional love. For the first time, the melody line of the sisters Clorinda and Tisbe took on nobleness: *Degna del tron tu sei*⁶⁵. The feelings of satisfaction and happiness are expressed in the nuance of *forte*, on an accompaniment of harmonious support (*G major*). The response of Cenerentola is in the original tone (*E major*), as well as the message of peace and happiness *cessa alfin di sospirar*⁶⁶ (soloists and choir) in *sotto voce* - which by a *crescendo* lead to *fortissimo* in the end.

E.g., 27 (G. Rossini - *La Cenerentola*, G. Ricordi & C. Editors - Stampatori, Milano, 1997, act II, Coro, Scena e Rondo Finale, p. 333, ms. 93-99):

CE
CL
T
D
M

The musical score consists of five staves labeled CE, CL, T, D, and M. Each staff contains musical notation with lyrics underneath. The lyrics are: "lan - - - - - in il pa'pi tar il mo lan go pal pi tar il mio lun go so spi rar ces sa al fin di so spi rar ces sa al fin di so spi rar ces sa al fin di so spi rar ces sa al fin di so spi".

lan - - - - - in il pa'pi tar il mo lan go pal pi tar il mio lun go so spi
rar ces sa al fin di so spi rar ces sa al fin di so spi rar ces sa al fin di so spi
rar ces sa al fin di so spi rar ces sa al fin di so spi rar ces sa al fin di so spi
rar ces sa al fin di so spi rar ces sa al fin di so spi rar ces sa al fin di so spi
rar ces sa al fin di so spi rar ces sa al fin di so spi rar ces sa al fin di so spi

⁶⁵ *You are worthy of the throne* (t.a. Cr.S.A.)

⁶⁶ *The suffering is over* (t.a. Cr.S.A.)

The work ends optimistically, in *E major*, with an orchestral *coda* that renders the reconciliation and the satisfaction of all the characters. Rossini does not want Tisbe and Clorinda to remain negative characters, but to turn them into gentle beings who recognize the merits of Cinderella and prove that they have finally understood the morals: the good always wins.

5. Conclusions

Either lyric dramas, or comic operas, the works are drawn by the same enthusiasm which is found in the rhythmic acceleration and in the so typical crescendos. Everything and everyone seems to forever be running in these works, composed in a haste, somewhat sloppy. The spectator does not have time to get bored, the arias being vivid with filler passages which inspire much joy and youthfulness. Rossini's vision on the new Italian opera is in key with his entire behaviour in the first half of this life. Young and teeming musician, he is not an exponent of lightness and routine. On the contrary, he shows very quickly how capable he is to be an innovator.

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9. THE ROMANTIC GERMAN LIED – AN OVERVIEW

Doina Dimitriu Ursachi⁶⁷

Abstract: *The lied represents a fundamental form of expression of the cantability and of the relation of the melody with the poetic. And, although the model of the cultural lied could still be heard in the music of the 18th century in the compositions of the Viennese classical school - in Haydn folk songs and, especially, in forms somewhat akin to the aria of Mozart or Beethoven – the landmarks of this genre were established precisely by the romantics of the 19th century, representatives in most of the German school. Schubert, Schumann, Franz, Mendelssohn-Bartholdy, Wagner, Brahms, Wolf etc. transformed the song into a cultural art form, incorporating images of popular origin into literary-musical structures for voice and piano making use of technical possibilities and expressiveness specific to romanticism.*

Key words: lied, Romanticism, cultural art form, vocal art

1. Introduction

The artistic movement of the 19th century introduced in the universal cultural circuit new musical concepts found in total opposition with those from the era of classicism. Romantic composers went beyond the classical conventional and supported the expression of feelings, freedom of expression, the manifestation of fantasy, and in another order of ideas - the spontaneity of music. Emotional intensity, the importance given to folklore, the freedom of musical forms, the unification of music with literature, the exploitation of dissonances, harmonies and modulations in distant tones are the main elements that constitute the general characteristics of romanticism. “The thematic contrast, the asymmetry of the phrases and the accessibility will constitute other peculiarities, generating defining features of the musical language, together with the use of folklore and program music, together becoming the composition principles of the 19th century. These elements determined the appearance of specific genres: the lied, the instrumental miniature, the symphonic poem, the symphony with program, and the opera will reach the apogee of evolution”,⁶⁸

2. Discussions

The large number of lieds was possible in part due to the favorable artistic environment, and most of all, the concepts of the writers and philosophers of those times. The main sources of inspiration for the composers were the texts signed by Goethe, Heine or Schiller, whose importance did not remain in history a purely literary one, as they led the lyric genre to a diversity of levels that denote emotions as innate as possible to human nature. Then, by adding a dramatic dimension, the poets focused their attention on man and on the whole set of his feelings, manifested in relation to nature and society. In fact, most of the many such texts have appeared and spread in German-speaking societies, on the one hand due to

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⁶⁸ http://www.unmb.ro/wp-content/uploads/2015/05/gr.I_Andrada-Augustin_SCHUMANN.pdf

the possibility of immediate publication in cultural journals and almanacs, and on the other hand thanks to intellectual abilities of the German social classes to perceive verses that artistically represent life with its various aspects as adequately as possible.

In direct contact with the musical art, the texts of the romantic lied extended to the area of large vocal-instrumental genres, such as cantata, oratorio or opera, from which certain details of dramaturgy were borrowed, ingeniously superimposed over the national specifics of songs and harmoniously combined with the artistic trends of expression of the exotic and the mystical. However, the individual and personal character of the lied contents was recognized as soon as possible, so that the voice-piano component remained definitory to the genre, which contributed to a certain improvement of the vocal and instrumental technique.

3. Results

After a series of attempts to synthesize the two arts - literature and music - made by early romantics such as Schulz, Zelter, Reinhardt, Zumsteag or Löwe, whose compositions demonstrate classicist roots, Schubert is the one who actually founds the lied in the romantic version of the genre. With a compositional repertoire of over 600 lieds, the musician showed exhaustive knowledge and individual interpretation of the texts signed by his contemporaries, but also by those whose names were already recognized by universal literature. Thus, being inspired by Goethe, Heine, Schiller, Müller, Mayrhofer, Novalis, Shakespeare, Petrarca or Metastasio, and „impressed by the creations inspired from the time's ballads”⁶⁹, it is not surprising that Schubert's name was and will continue to be associated mainly with the genre in question.

In addition, “in all his lieds Schubert tries to deepen the poetic meaning, that is why he carefully puts forward his poetry before translating it into music. Apart from the general poetic meaning, he seeks to penetrate all the inflections of the word, of the poetic phrase, he follows the accents from the metrics of the verse, hence the perfect unity between melody and verse. To all this he adds the piano music that goes beyond the quality of just an accompanist, permanently contributing to the shaping of the poetic-melodic image.”⁷⁰ Thus, Liszt - the one who played a significant role in the post-mortem spread of Schubert's works - rightly states that Schubert was “the most poetic musician who ever lived”.⁷¹

The most frequent poets in his lieds are Goethe, Mayrhofer and Schiller, but the most widespread and popular are the lieds composed on Müller's lyrics, included in the cycles *Die Schöne Müllerin* (Beautiful Mill) and *Winterreise* (Winter Journey). These lieds also participated in establishing the genre, its musical and poetic potential, and the almost operatic-dramatic narrative.⁷² On the other hand, the lieds on texts by Goethe have the deepest meanings, and through

⁶⁹ Lipceanu E. G. *Pianistica în miniatura vocal-instrumentală a secolului al XIX-lea și prima jumătate a secolului XX*. Iași: Artes, 2006, p. 18

⁷⁰ Brumaru L., Petrescu H. *Istoria muzicii și formele muzicale: experimental manual: for the IX-X grades of music highschools from București*: Editura didactică și pedagogică, 1978, p. 176

⁷¹ https://ro.wikipedia.org/wiki/Franz_Schubert

⁷² https://ro.wikipedia.org/wiki/Franz_Schubert

Gretchen am Spinnrade, Schubert "made his poetry sing and the music speak", this lied being considered a precursor of the symphonic poem.⁷³

Regarding the musician's style of composition, it can be seen, through a detailed analysis of the genre, that "before Schubert's influence, the lied tended to a strophic structure, a syllabic treatment of the text, evoking the qualities of traditional music specific to nationalist romanticism"⁷⁴, and with Schubert what stands out are the cantability and suppleness of the melodies, the dramatic character, the unexpected harmonies, the eloquent piano figurations or the variety of simple strophic forms with tendencies towards free forms conjugated with monologues or instrumental moments. All together prove that Schubert's lied was an immediate consequence, being a sonant result of feelings and sentiments. Therefore, the musician had a great ease in composing lieds, so that they were of a unique spontaneity.⁷⁵

And yet, all this is not enough argument to speak of Schubert as an innovator of the lied. Or, apart from the great merit he had in the context of establishing the particularity and value criteria of the genre⁷⁶, the musician only managed to transpose on the scores certain literary contents, and the very result of the process proves an impressive responsibility that the composer assumed with each lied in which he tended to recreate, rewrite and rethink a set of lyrics⁷⁷.

On a higher level of the present issue is another pianist of the nineteenth century who is equally passionate about music and literature. After being noted for his piano miniatures, Schumann also integrated the voice in the communication of poetic images⁷⁸, creating a repertoire of about 250 lieds. And if "Schubert chose from what the poetry of the time offered him only those texts that were closer to his own feelings and experiences, either of a charming naivete or of great depth, Schumann will end up sifting from his readings only those poems that stood out"⁷⁹. In addition, Schumann was the first musician whose ambitions to become a writer resulted in real attempts. Fueled to some extent by his father's status as a bookseller, publisher, and translator, he was influenced by Richter's and Hoffmann's works⁸⁰.

Thus, "flirting with the literary pen, Schumann, a complex personality, but obsessed with fear and nostalgia (...) will approach, especially the poetry of symbols, of allusions. Hence, a very different choice, compared to Schubert, of poets, and as a result, the elaboration of a more complex musical language"⁸¹. However, even though the depth of his musical thinking and the rendering of his lyrics offer something different to the lied's history, Schumann is considered a successor to his great forerunner and by no means a stylistic opponent of him. The first and most lieds demonstrate Schumann's special penchant for Heine's lyrics.

⁷³ <http://www.rasfoiesc.com/hobby/muzica/Franz-Schubert-si-liedul-roman38.php>

⁷⁴ https://ro.wikipedia.org/wiki/Franz_Schubert

⁷⁵ <http://www.rasfoiesc.com/hobby/muzica/Franz-Schubert-si-liedul-roman38.php>

⁷⁶ Lipceanu E. G. op. cit., p. 18

⁷⁷ *Lied*. In: The New Grove Dictionary of Music and Musicians. Vol. VIII. London: Macmillan Publishers Limited, 1980, p. 830-847

⁷⁸ <http://www.creeaza.com/familie/diverse/muzica/Etape-istorice-in-afirmarea-si711.php>

⁷⁹ Ștefănescu I. *O istorie a muzicii universale*, vol. III. București: Editura Fundației Culturale Române, 1998, p. 162

⁸⁰ <http://americansymphony.org/robert-schumann-1810-56/>

⁸¹ Lipceanu E. G., op. cit., p. 18

However, the illustrious Goethe, Chamisso, Byron, Eichendorff, Möricke, Lenau, Uhland or Röckert were not ignored, in whose creation the composer found himself. After learning about their work, Schumann created the cycles *Dichterliebe* (Love of the Poet) and *Frauenlieben und Leben* (Love and Life of a Woman) - two cycles through which the musician marked the beginning and even the apogee of a new era in the evolution of the genre, ensuring a valuable transition between Schubert's and Wolf's lied.

As for the innovative value introduced by Schumann in the circuit of the history of the genre, compared to the inconsistency of the Schubertian narrative process that could cause a slight separation of literary and musical components and, implicitly, a loss of narrative, the Schumannian lied demonstrates the use of conscious rationality to produce an aggregate⁸². Therefore, perhaps, most of his lieds are conceived and grouped in cycles, within which the composer, giving more emphasis to the word and ensuring unity of subject, theme or atmosphere, guarantees a perfect application of dramaturgies worthy of great artistic creations. Based on this invention, but also with the help of the piano - compared to Schubert's scores, in Schumann's creations the piano becomes a confidant with whom the author shares certain subtleties – through Schumann the expressive intensities acquire new peaks of authenticity. "Whether it is the frequent duality of his creation (avidness - resignation) or the nuances of originality in the increasingly complex and diverse in terms of harmony and rhythm of the piano accompaniment, such stylistic features are outlined from the beginning, announcing the emergence of a new creative identity"⁸³.

After "Schubert and Schumann had crystallized a musical genre with archetypal features, sometimes determined by the value of the poetic texts approached, signed by prominent personalities of literary art"⁸⁴, Brahms - without generally neglecting the verses of the illustrious creators - addresses himself especially to minor authors, such as Groth or Daumer, being attracted by their nostalgic expressions. In addition, some of the 200 Brahmsian lieds appear to be simple songs on anonymous texts from folklore or on biblical themes, for which the musician provided vocal-pianistic arrangements rather classical than romantic. Appreciated on the musical side by Wagner himself - who said: "this is what can be said through old forms, if you know how to handle them"⁸⁵ – Brahms was directly targeted by Schumann's indignation, who condemned the mediocre lyrics, saying that "nothing is more beautiful than to place a crown of music on the forehead of a true poet. But is it worth the effort to waste such a wreath for an insignificant verse?"⁸⁶

In the context of a repertoire of compositions strongly dominated by symphonic and chamber instrumental opposites, Brahms' lieds are less well known than those of his other guild colleagues. Despite this, each lied has an expressive character and a well-defined individuality, expressing the moods of Brahms and

⁸² *Lied*. In: The New Grove Dictionary of Music and Musicians. Vol. VIII. London: Macmillan Publishers Limited, 1980, p. 830-847

⁸³ Lipceanu E. G. *op. cit.*, p. 18

⁸⁴ Ibidem

⁸⁵ Wagner R. *Opera și drama*. București: Editura Muzicală, 1983, p. 76

⁸⁶ Ionescu E. *Schumann, viața și opera*. București: Editura Muzicală, 1962, p. 190

his life that is being absorbed by an unconditional sincerity. Thus, after more than 40 years of personal and musical experiences, the cycle *Vier ernste Gesänge* (Four Serious Songs) on the Old Testament texts, published after learning about Clara Schumann's stroke, becomes the culmination and, at the same time, the end of his list of lieds.

From a stylistic point of view, the musical part combines some influences of several lied composers. For example, various strophic structures are borrowed from Schubert "harmonically and polyphonically treated according to classical technique"⁸⁷, sonant and literary purity, but also simplistic writing specific to vocal melodies with integrated instrumental accompaniment or subordinated to the voice line, and from Schumann - the unity of cycles with elements of concentric form pronounced at different levels and occasionally the importance given to the piano, the Brahmsian piano conception being sometimes symphoned and invested with organ and harp resonances.⁸⁸

What Brahms brings as a novelty in his compositional language is the richness and variety of melodic inspiration and the density of piano accompaniment, all taking place in an accentuated lyrical climate, because the author also confesses himself, but, moreover, invites the audience to accompany him in playing of the inner feelings of his loneliness. At the same time, a certain decency does not Wolf is another composer of the Romantic era, who, through his creative work in the direction of lieds, reminds us of Schubert through the melodicism, purity and musical expression offered to the lyrics, of Schumann through the deep conceptualization of the texts - having as well impressive abilities of perception and interpretation of literature⁸⁹, but also having a career as a music critic - and the grouping in cycles or albums of some lieds composed after a single poet, by Brahms through the biblical themes or by Wagner through the high level of psychoanalysis of the contents and at the same time the rejection of the archetypal formulas of the genre.

But the Wolfian style was not one of pure synthesis in the field of German romantic lied, as could be later seen especially in the opposites of maturity, but one worthy of being considered as the apogee of the genre. In general, "Wolf's story is one of the most extraordinary in the history of art and allows a privileged look at the mysteries of human genius."⁹⁰, as Romain Rolland would say. He himself also called Wolf „Wagner of the lied”. Or, „the detail although subordinate to the whole, has a special value”⁹¹ in the Wolfian scores, as well as the Wagnerian ones. In fact, “for Wolf the lied was a creation that excited him, in which emotion is combined with extreme tension. The form of the poetry dictates the musical form, Wolf following in the lied the principles established by Wagner in the opera, and being considered one of the great psychologists of music who orchestrated some lieds on his own.”⁹²

⁸⁷ Ciochină P. *Liedul postromantic german*. Iași: Lumen, 2006, p. 33

⁸⁸ Lipceanu E. G., *op. cit.*, p. 19

⁸⁹ *Lied*. In: The New Grove Dictionary of Music and Musicians. Vol. VIII. London: Macmillan Publishers Limited, 1980, p. 843

⁹⁰ <https://www.amazon.fr/Hugo-Wolf-Romain-Rolland/dp/8898630174>

⁹¹ <http://www.rasfoiesc.com/hobby/muzica/Franz-Schubert-si-liedul-roman38.php>

⁹² <http://www.rasfoiesc.com/hobby/muzica/Franz-Schubert-si-liedul-roman38.php>

In the more than 300 lieds composed in about twenty years - of which 53 were on verses by Mörike, 20 on verses by Eichendorff, 51 on verses by Goethe, 90 on verses by Heyse or Geibel, all gathered in large collections, or on verses by Shakespeare, Ibsen, Byron, Heine, Lenau and Michelangelo, these being separate, Wolf made sure that music he used was the most appropriate way to highlight a poetic text. "The melody is outlined based on the finest nuances, subtleties of the poetic text. The sung recitation replaces in many cases the singable line. Harmony is more complex, creating sounds rich in nuances and colorations, helping to render the atmosphere characteristic of the text. There is an independence between the vocal and the instrumental part, the vocal soloist and the piano being two individualities, with a specific contribution to each other in rendering of the meanings, in capturing the psychological side and in emphasizing the dramatic note that the poetry contains."⁹³

4. Conclusions

The range of German composers concerned with the fate of the lied extends beyond the early twentieth century or even later. Mahler, Strauss, Hindemith or the three representatives of the new Viennese school - Schönberg, Webern and Berg - continued to add some personality to the genre through increasingly innovative techniques. But it seems that the decline of the romantic lied in historical and social terms had begun a little earlier, even during the Wolfian era. Or, "as Schubert reduced the works of Mozart and Beethoven and Haydn's oratorios to a miniature setting, Wolf adopted Wagner's style"⁹⁴, Mahler added a profound symphony, and with Hindemith and the first avant-garde lied, purely instrumental features were imprinted on the lied, found under the strong influence of experimentalism. Only Strauss tried to revive the lied's romantic style, but it seems that the true expression of the genre that had been led to great peaks by Schubert, Schumann, Brahms and Wolf had already been lost in the abyss of history.

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⁹³ Brumaru L., Petrescu H., op. cit., p. 182-183

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10. FAMOUS PIANISTS PERFORM BEETHOVEN 32 VARIATIONS ON AN ORIGINAL THEME IN C MINOR ACCORDING TO THE PIANISTS DANIEL BARENBOIM AND EVGENY KISSIN

Brîndușa Tudor⁹⁵

Abstract: Year 2020 constitutes an incredibly significant landmark in the classical music history as it is the year celebrating 250 years since the composer Ludwig van Beethoven was born. The “32 Variations on an Original Theme in C minor” are deemed to be some of the most brilliant pianistic works marking the second period of Beethoven creation. The interpretative visions of Daniel Barenboim and Evgeny Kissin are equally interesting, the two great pianists putting their personality, sensitivity, and culture mark. All these elements confer upon the piece “32 Variations on an Original Theme in C minor” particular expressive valences highlighting Beethoven’s creative genius.

Key words: Ludwig van Beethoven, 32 Variations on an Original Theme in C minor, Daniel Barenboim, Evgeny Kissin, interpretative visions

1. Introduction

Year 2020 constitutes an incredibly significant landmark in the classical music history as it is the year celebrating 250 years since the composer Ludwig van Beethoven was born. The 32 Variations on an Original Theme in C minor were composed in 1806 and were published in Vienna one year later. They are deemed to be some of the most brilliant pianistic works marking the second period of Beethoven creation, a period that was also marked by the composition of the piano sonatas op.53 (*Waldstein*), op.57 (*Appassionata*) and op. 81a (*Les adieux/Das Lebewohl*) etc. We shall analyse next the interpretative versions of some valuable contemporary pianists: Daniel Barenboim and Evgeny Kissin. Daniel Barenboim includes this piece in “On my New Piano” album released in 2016 by Universal Music Group. Evgeny Kissin performed it live within a recital held in 2007 at Verbier Festival.

2. Theme

These variations are written on a short theme of eight bars built through the sequencing of motive with dotted rhythm and supported by chromatic chordal basses. Daniel Barenboim opts for a slower tempo for the theme exposition, but this is not a steady one: starting with the fifth bar, he delays the second beat and lengthens the chord of the sixth bar too much, reaching a number of three beats instead of two. This interpreting vision leads to a certain fragmentation of tension that should accumulate and reach the climax through *sf* on the fourth key - *F minor* in the sixth bar. Even if the tempo chosen by Evgeny Kissin is more alert, this one provides the musical speech with a more balanced character, therefore succeeding in highlighting the solemn character of the theme better.

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The mystery atmosphere of the theme conclusion (bars seven and eight) is much better depicted by Daniel Barenboim, as this one observes the indications given by the score and does not decrease the duration of eights. At Evgeny Kissin, the mystery atmosphere is broken as this one chooses to interpret *staccato* all the eights in the end of the theme. In none of the editions that are supposed to observe Beethoven's original manuscript there is any indication regarding *staccato*: the first edition published in Vienna in 1807⁹⁶ and the two Urtext editions by G. Henle publishing house (1961/1989⁹⁷ și 2019⁹⁸).

3. Variations

Variations I – III

In the first three variations, the interpretative versions of the two pianists are quite different both when it comes to approaching the tempo and the use of the dynamic palette. Daniel Barenboim chooses a tempo which is remarkably similar to the one used in the beginning of the piece, therefore ensuring coherence between the theme and the first variations. The pianist observes the tone of *piano* indicated by the score and achieves small fluctuations of *crescendo* and *decrescendo* following the melody, whether it is an ascending or descending one. At the same time, he discretely highlights the fourth key in *F minor*, also emphasizing it by using the pedal on *sf* of the sixth bar in the first two variations. Even if we talk about a studio recording⁹⁹, starting with the second variation, the pianist loses a bit of the quality of arpeggio figures of semiquavers and repeated music notes exposed first with the left hand, then with both hands in the opposite direction.

Evgeny Kissin provides the three variations with a much more agitated character due to the much more rapid tempo compared to the one in which he interpreted the theme. Even if in none of the editions mentioned above there is not an indication regarding the change of tempo, Kissin's interpretative view impresses nevertheless by a more rhythmical accuracy, considering that it is a live interpretation. When it comes to choosing the dynamic palette, the pianist does not consider either the *piano* indication around which the entire musical speech is deployed. Evgeny Kissin uses much larger dynamics, even *forte* ones in the end of the third variation, considering it a climax of the entire section.

Variation IV

In the fourth variation, both pianists stay loyal when choosing the same tempo as in the previous variations: Daniel Barenboim keeps the slower tempo, whereas Evgeny Kissin opts for the more alert one. Throughout the entire variation, Evgeny Kissin performs the triolets in the median voice in *staccato* (therefore complying with the indication given by the score), whereas Daniel Barenboim achieves them *legato* associating them in places with the pedal (in the end of the sixth bar and the beginning of the seventh). At the same time,

⁹⁶<https://www.beethoven.de/en/media/view/4918633515974656/Ludwig+van+Beethoven%2C+Variationen+%C3%BCber+ein+eigenes+Thema+f%C3%BCr+Klavier+%28c-Moll%29+WoO+80%2C+Bureau+des+Arts+et+d%26%2339%3BIndustrie%2C+545?fromArchive=6299845270700032&fromWork=5019681077329920>

⁹⁷ https://www.henle.de/en/detail/?Title=32+Variations+c+minor+WoO+80_61

⁹⁸ https://www.henle.de/en/detail/?Title=32+Variations+c+minor+WoO+80_1388

⁹⁹ https://www.universal-music.de/daniel_barenboim/musik/on-my-new-piano-360664

Barenboim does not observe the left-hand rhythm in the seventh bar, the sixteenth being performed at the same time with the eight in the right hand triolet. Even if the tempo is quite rapid, Kissin observes this rhythm, emphasizing it in an audible manner in a much clearer way than Barenboim. Both interpreters achieve the passing to the next variation through a small *ritenuto* in the last bar.

Variation V

Even if both pianists opted for almost the same tempo, the interpretative version chosen by Evgeny Kissin is much more suggestive. This one highlights the bass much better, and through a dynamic palette he follows the right-hand melody. Here, the *staccato* arpeggios associate with octaves and deploy in *crescendo* through a *stretto* effect, which leads to the creation of a tension culminating with *sf* in *F minor* in the sixth bar. The *Sf*-s are much more obvious at Kissin, and in the end of the variation he softly emphasizes the first note from the groups of three connected eighths on each hand.

Variation VI

The version chosen by the pianist Evgeny Kissin has a little too agitated character due to the considerably rapid tempo opted for. The version embraced by the pianist Daniel Barenboim is much more balanced and impresses us by the rhythmic focus, sustained tempo and manner in which he highlights the *sf* of the score very clearly. All these elements provide the musical speech with an obsessive nature.

Variations VII - VIII

Variation VII benefits from a much more intense interpretation according to Evgeny Kissin, due to the slower tempo and more lyrical approach through which he chooses to emphasize the right-hand melody. At the same time, the pianist dramatizes the musical speech of the two variations more, by choosing a much more diversified dynamic palette compared to the one used by Daniel Barenboim. The emphasis of the fourth key in *F minor* in the sixth bar of both variations is less obvious in the interpretative version of the pianist Daniel Barenboim, as it creates a gap between the left hand and the right one.

Variation IX

Both pianists perform this variation with much sensitivity, in a delicate manner that highlights the *espressivo* nature of the musical discourse.

Variations X – XI

Even if there are but few differences when it comes to choosing the tempo (Kissin preferring once again a more alert tempo), both interpretative versions render the energetic power of these two variations. Even if in the score there is no agogic indication, Daniel Barenboim chooses to prepare the *piano* from the next variation by a *ritenuto* in the end of variation XI, therefore achieving the *forte-piano* contrast much better. Evgeny Kissin does not take into account the *piano* indication from the bass in variation XII, the transition towards this one being achieved in tempo, with no agogic preparation.

Variation XII

Daniel Barenboim is much more expressive in his interpreting and captures better the calmer, the quieter nature of this variation, which is reflected by Beethoven both through the tonal contrast (*C major*), and the return to the

presentation of the theme in chordal structure on descending chromatic basses.

Variation XIII

Both interpretative visions are interesting, the two pianists emphasizing the calm nature and closely following both the theme exposed at the left hand, and the melody keys from the figurations of right-hand sixteenths.

Variation XIV

Even if we may consider this variation to be an ornamental version of the previous one, the theme and figurations being brought into harmonic thirds, Evgeny Kissin does not keep the same tempo, opting for a more rapid one. This results in discontinuity from the point of view of nature and harmonic-melody construction.

Variations XV – XVI

In Daniel Barenboim's interpretative version, the two variations flow better, the pianist performing at the right hand an expressive legato at the bottom of the keyboard that follows the melodic figurations of syncopated octaves (variation XV) and octaves off-beat (variation XVI).

Variation XVII

In this variation that comes back to minor tonality (*C minor*), both pianists performs in a more delicate manner the themes exposed in two voices in an imitative dialogue, first at all at the right-hand, then towards the ending at the left-hand.

Variation XVIII

The energetic nature of this variation is emphasised in both versions, the two pianists performing the entire section in a truly clear, balanced and rhythmical manner, by paying special attention to the quality of *forte* dynamics.

Variation XIX

Through his performance, the pianist Evgeny Kissin adds to a higher tension of the musical speech. He manages to better catch the dramatic effect created by both the *forte-piano-forte* contrasts and the dynamic increase in the end of variation.

Variations XX – XXII

Both interpretative versions highlight the energetic, almost military nature of these variations, the two pianists emphasizing the rhythmical intensity and following the sound quality in high dynamics all the time.

Variation XXIII

The calm and quiet atmosphere characterising this variation, is emphasized in the two interpretative versions, both pianists using delicate *pianissimo* sonorities. What we note at Evgeny Kissin is a greater concern for a subtle focus on the melody of the right-hand figurations, which is supported by the left-hand chromatic basses.

Variations XXIV – XXVII

What differentiates the performance of the following four variations by each of the two pianists is the chosen tempo: Daniel Barenboim keeps the same tempo of the previous variation, his approach being a more balanced one. In variations XXIV and XXV, the pianist creates a more lyrical atmosphere, the entire musical speech being much calmer. In the previous variations, what we noted many times

was Evgeny Kissin's fondness for more alert tempos, in variation XXIV however, he opted for a bit too rapid tempo. Besides that, in the following three ones his choice of the tempo is not consistent, this option conferring upon the performance restlessness.

Variation XXVIII

Due to the more slower tempo, this variation finds a more suggestive performance according to Daniel Barenboim. This one follows more sensibly the melody exposed on the right-hand and overlaid on a very delicate left-hand accompaniment.

Variation XXIX

Even if both interpretative visions share an energetic nature, the version embraced by the pianist Evgeny Kissin has a greater impact due to the clarity of the attack and rhythmical accuracy in a much more alert tempo compared to the one chosen by Daniel Barenboim. The two pianists use a different performance to mark the transition between this variation and the next one, both versions being equally interesting: even if in the score there is no agogic or dynamic indication in the end of variation XXIX, Evgeny Kissin chooses to prepare *pianissimo* from variation XXX through a *decrescendo* associated with *poco ritenuto*. Daniel Barenboim observes the indications given by the score and makes a direct transition, therefore achieving the *fortissimo* – *pianissimo* dynamic contrast, which in fact is quite difficult from the technical point of view.

Variation XXX

Compared to the previous variation, this variation brings a powerful contrast by the chordal writing with contrary chromatic direction, both pianists emphasizing the peaceful character and softly marking the melody notes from the right-hand higher voice.

Variations XXXI – XXXII

In the latest two variations, the entire timbral-coloristic richness of the piano is exploited in both performances, starting with *pianissimo* mysterious sonorities, achieved with much refinement, and culminating with *fortissimo*, therefore obtaining sound effects loaded with dramatism. To draw a conclusion here, both interpretative visions of this piece are equally interesting, the two great pianists putting their personality, sensitivity, and culture mark. All these elements confer upon the piece *32 Variations on an Original Theme in C minor* particular expressive valences highlighting Beethoven's creative genius.

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11. FIVE LIEDER FOR MEDIUM VOICE AND PIANO, OP. 1 BY MIHAIL JORA – STYLISTIC-INTERPRETIVE CONSIDERATIONS

Cezara Florentina Petrescu¹⁰⁰

Abstract: Mihail Jora, „the father” of modern Romanian lied, consistently composed vocal miniatures for voice and piano between 1914 and 1968, permanently refining the appearance and content of this group of works that became representative for Romanian music. He began his journey in the first decades of the XXth century, when, in Romania, the vocal-chamber musical genre had just begun its rapid evolution and synchronization with European trends, creatively capitalizing on the influence of already established composers. The visible transformation took place not only through the creative assimilation of formal patterns and the way music was „made”, but also through the choice of poems. Five lieder for medium voice and piano [*Fünf Lieder für eine Mittelstimme*] op.1 on German lyrics is the work we will submit to stylistic-interpretive analysis to show both its uniqueness and its contact surfaces with the German lied and with Jora’s mature creation.

Key words: Mihail Jora, Romanian music, lied, op.1, stylistic-interpretive aspects

1. Argument

Five lieder for middle voice and piano op.1 [*Fünf Lieder für eine Mittelstimme* / *Cinci lieduri pentru voce medie și pian*] op.1, is a work not included in the musicological exegesis, although it represents Mihail Jora's compositional debut with a genre that, in Romanian music, will owe him "paternity". Exposing a series of unique aspects regarding this lied cycle, our study aims to facilitate access to Mihail Jora's lied creation and to enrich the theoretical resources necessary for singers and pianists to carry out interpretive research. Along with the analysis of the miniatures, the reiteration of some aspects regarding the composer and his position in the context of European and Romanian music from the beginning of the 20th century are necessary elements for musicians to follow the spiritual itinerary, from decoding, understanding and intuiting the meanings of the scores, to outlining the mental artistic image, creating specific reflexes and sound reproduction.

2. Introduction

In the first half of the 20th century, Romanian music went through a process of accelerated assimilation, of alignment to the European stylistic directions and highlighting the national specificity. All stylistic dimensions have undergone transformations, resulting in an original synthesis aimed at capitalizing on folk and Byzantine intonations, in which more or less filtered echoes on late German Romanticism and French Impressionist colors, expressionist tensions, (neo)classical reflections are, however, detectable. Each composer followed an original creative path, at first by admiring alignment with a model, often by virtue of a disciple-making or succession relationship, then, by the amalgamating of the

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assimilated Western elements and local intonations, he generating a synthesis with a strong personal imprint.

In Romania, the lied genre connected faster to European creation, compared to the symphonic or chamber genre. Several composers contributed to this process, “the new wave of Romanian musical literature, represented by notable names and contributions”¹⁰¹ including Mihail Jora (1891-1971). He consistently composed vocal miniatures, between 1914 and 1968, and outlined the configuration of the Romanian lied genre “with a (still unsurpassed) master's hand”¹⁰², from the late romantic affiliation of the first *opus*-es, to the moderate modernism that characterized his entire maturity creation.

3. Discussions

Like Dima or Enescu previously, and like Silvestri in the same period, Jora realizes, in his lied creation, an authentic and modern connection between cultures by using the lyrics of some foreign poets. Thus, German poetry inspired him to make two cycles of lieds for voice and piano, op. 1 (1914, 1922) and op. 36 (1954). The comparative analysis highlights a number of aspects at different depths of the research levels. We notice that although the first group includes the lyrics of 4 poets and the second only of a single poet (Rainer Maria Rilke), the pieces are grouped in cycles (Jora's favorite way for the over 100 miniatures for voice and piano he composed).

The pieces of the cycle op. 1 have the titles, dedications and tempo indications in German, being traditionally called *lieder*. The pieces from op. 36 have the title in Romanian (*The Bride* [*Mireasa*], *Love song* [*Cântec de dragoste*] and *Turn off my eye's light* [*Stinge-mi lumina ochilor*]) and the tempo indications in Italian (according to tradition), the composer preferring the name *songs* “to suggest the Romanian character and the specific particularities that separate these works from the tradition of the German classical and romantic lied”¹⁰³. In op.1 there is a unique rhythmic variant for the German and Romanian text (Nina Cassian's translation was made later, for the posthumous publication of the lieds), which means that Jora worked on the original German lyrics. In op. 36 there are numerous rhythmic-melodic variants, the analysis of which showing that the pieces were conceived and created based on the Romanian text (translated by Maria Banuș), the German text and the French translation being added later, for the purpose of publication. Compared to the above, Jora's attachment to German culture at the beginning of her career is very obvious. The choice of lyrics demonstrates, in addition to a remarkable literary taste, a deep knowledge of the German language and a special emotional involvement, tuned to the age and life experience of the composer at the time of the creation of the vocal miniatures. Regarding the architecture of the two cycles of lieds, we notice that the pieces that form op. 1 are more numerous and have more generous dimensions (five lieds, of

¹⁰¹ Clemansa Liliana Firca, *Modernitate și avangardă în muzica ante- și interbelică a secolului XX (1900-1940)*, Publishing House of the Romanian Cultural Foundation, București, 2002, p. 127

¹⁰² Valentina Sandu-Dediu, *Muzica românească între 1944-2000*, main collaborator: Antigona Rădulescu, Music Publishing House, București, 2002, p. 97

¹⁰³ Grigore Constantinescu, *Patru secole de lied*, Music Publishing House, București, 2016, p. 443

34, 75, 91, 31 and 46 measures respectively) compared to op. 36 (three songs, of 22, 28 and 25 measures, respectively).

Regarding the melodic typology, we find that in both cycles the syllabic melody-text relationship and the “antecedent-consistent melody typical of the German romantic lied”¹⁰⁴ dominate (more intensely chromated and more heterogeneous in terms of vocal part intervals in op. 36). The rhythmic dimension is intimately linked to the prosody of the poetic text and to the musical micro-structure. If in op. 1 the rhythm is related to the text in the manner of the German lied tradition, in op. 36 the vassal asymmetries of the text are much more obvious. Harmony, “stylistic reference parameter in Jora's vocal miniatures”¹⁰⁵ betrays in op. 1 attachment to late German romanticism (Max Reger, Hugo Wolf, Richard Strauss) along with the discreet appearance of some elements of tone-modalism (op. 1 no. 5). In op. 36 we find in some places a hyperchromatization and an accentuated harmonic instability (for example the presence of some ambiguous structural chords). From the point of view of architecture, both in op. 1 as well as in op. 36 the traditional patterns of the genre are present, but in the opus of maturity appear the buds of the correlation of the musical form with the structure and meanings of the poetic text, characteristic aspect of Jora's maturity creations.

From a vocal standpoint, both in op. 1 and in op. 36 a wide and relatively demanding scope for a medium voice is shown. Regarding the instrumental dimension, in op. 1 are present melodic-rhythmic constructions that argue for the admiring alignment of the young Jora to the models of the genre of German romanticism (instrumental range, scalar and arpeggio structures, rhythmic combinations specific to Schumann and R. Strauss,) while in op. 36 there are already outlined elements specific to the Jorean creation of maturity, “the statue of a modern type of Klavierlied”¹⁰⁶. In both cycles, the pianist has the support of the entire chamber vocal ensemble, requiring rich technical and expressive resources from the arsenal specific to the late romanticism. The singer must perform “with voice” and must be harmoniously included in the instrumental sound on which the vocal discourse evolves.

Fünf Lieder für eine Mittelstimme op.1, on German texts, with the Romanian version of the texts belonging to the poet Nina Cassian, were composed in 1914 (the first four) and 1922 (the last one) and were published posthumously at the Music Publishing House, in 1973. Composed in Jora's years of study at the *Königliches Konservatorium* in Leipzig – after his study period at the *Conservatory* of Iași (1909-1912) and after studying in Paris with Florent Schmitt (1919-1920) – the lieds reveal the formative aspirations of Max Reger's young disciple. As the musicologist Florinela Popa notes, “the initial stylistic coordinates of Jora's creation indicate some influences from the work of his teacher, especially in the *Cycle of lieds* op. 1 and *Suite for Orchestra in D* op. 2, works carried out [...] under his direct guidance.”¹⁰⁷ However, we notice the obvious “progress” made by the young composer during the work on the 5 miniatures that make up the cycle, especially regarding the incorporation of his trademark creation influences

¹⁰⁴ Florinela Popa, *Mihail Jora, un modern european*, Music Publishing House, București, 2009, p.96

¹⁰⁵ Idem, p.97

¹⁰⁶ Clemansa Liliana Firca, *op.cit.*, p. 242

¹⁰⁷ Florinela Popa, *op.cit.*, p. 23

into an original conception.

Awakening [Erwachen/ Înviere], lyrics by Ferdinand Avenarius, is dedicated by the composer to his mother. The tempo *Lively and frisch* [*Munter und frisch*], the major tone (*F*) and the numerous modulations configure a pastoral-intimate sound imagery with expressive soars. Along with the title, the unique measure of 3/8 (with a single alternation with 4/8 at measure 7) reminds us of *Kurzes Erwachen* by Schumann. The second half of the first phrase sends us to Richard Strauss by the variation of the initial augmented and melodic inverted motif (m. 3-4) and by the alternation between the melodic configuration of the main motif of the joint (α) – a chain of ascending jumps, arpeggio organization, formula dotted rhythmic associated with anacrusis that imprints vitality onto musical speech – and the melody based on repeated sound and gradually walking from β . The general atmosphere of the lied reveals a possible Regerian lineage with the lied *April* op. 4 no. 4.

The first lied of the cycle op.1 has a small tristrophic structure, the three sections being clearly delimited by the significant interventions of the piano: $A-A_1-A_2$. The first period is symmetrical and relatively simple, the two component phrases following the classic square pattern, and the second period is more complex. The two phrases of the A_1 period, although they largely follow the rhythmic-melodic structure of the first section, are temporally separated by an extensive piano intervention. The instrument performs in the upper plane a succession of rhythmically divided scalar and arpeggiated figures, suggesting the song of the birds, evoked in the poetic text¹⁰⁸ (m. 13-16). The last period is significantly transformed: it starts in the initial tone (*F major*) with a new variant of the α motif, preserving the anacrusis and the repetition of the formula of the original hypostasis, the sixth jump being replaced by the fourth one, and the eighth pause separating the two repeated exposures becomes a multiple anacrusis. Also, if at the beginning the repetition of the motif had as textual justification the repetition of the verse, at this point the use of a different text for each of the two motivic units determines a melodic-rhythmic variation of the second appearance of the morphological unit.

At the spring [Am Brunnen/ La izvor], lyrics by Paul Ilg, is dedicated to Miss Didia St. Georges and continues the line of pastoral sound imagery, complemented by idyllic references through direct addresses to "the girl from the spring". The *Allegretto* tempo, of which fluency is interrupted in some places by *ritenuto* and the *meno mosso* segments, a unique measure of 2/4 and the *D major* tone configure the image of a waterflow. The general writing and sonority reveal Jora's admiration for Schubert's creation (the lied *Aus dem Wasser zu singen*). The general atmosphere, characterized by the fluency of the piano accompaniment, the luminous transparency and the lack of sound asperities remind us of Richard Strauss's *Wasserrose* or *Mädchenblumen* lieds.

The Jora's sound image of water, made after the model of the romantic ancestors, will be diversified and refined later in lieds such as *You are a lake* [*Tu ești un lac*] op. 18 no. 3 (arpeggio and scalar structures with triolet values, richly

¹⁰⁸ Oh, you, birds,/ Oh, you, birds, how often I have listened to you! [*O, Vögelein, o, Vögelein, Ich lauscht'euch doch so oft*]

chromated to a quasi-atonal harmonic discourse, on a wide instrumental scope), *I found the fountain* [*Am regăsit fântâna*] op. 20 no. 3 (image of the found fountain: arpeggial structures with added notes, with sextolet values, in rhythmic ostinato, *fluente*), *The Waters* [*Apele*] op. 54 no.3, subtitled *studio per pianoforte con accompagnamento vocale* (the rapid waterflow is suggested by a certain type of drive of the instrumental part, a speech in unison in different octaves, in values of sixteens, in tempo *Allegro*) and *Light* [*Lumină*] op. 31 no. 3 (the image of the “fountains of the sky flowing over the plains” is made by arpeggio structures in values of sixteen in equal triolet, in a wide register, starting with measure 15 of the piece).

The insertion of a contrasting, almost stop frame moment in a dynamic context from the lied *Am Brunnen - Meno mosso* (m. 9-12, 53-58 and 67-69) - anticipates its subsequent use, as a pattern in lieds such as *Am regăsit fântâna* (m. 37-43), *The Wolves* [*Lupii*] op. 49 no.3 (*Meno mosso*, m. 11-17) and *The Alchemist* [*Alchimistul*] op. 47 no. 2 (uneasy, m. 21-37). With the same effect in terms of expression, we mention the alternation between the passages of rhythmic speech and the parts sung in the vocal part of the lied *Farewell* [*Bun rămas*] op. 53 no. 4.

Am Brunnen follows the same tristrophic pattern used previously, but in a different structural guise. Thus, the extreme sections show similarities in terms of content, and the contrasting middle has the dimensions of a small bistrophic shape, being made up of two periods. Moreover, each section is characterized by a relative freedom of temporal development due to the extensive interventions of the piano, which determines the formal augmentation: A- B (b-b₁) - A_{var}. The middle section has larger dimensions, with a phrasal organization in the parameters of square symmetry, in which the second phrase is more elaborate, both in terms of sound (melodic, harmonic, writing) and expressive.

Early Spring [*Vorfrühling/ Primăvară timpurie*], lyrics by Hugo von Hoffmanstahl, is dedicated to Mrs. Marguerite Negruzzi. Descriptive pastoral sound imagery is visually anticipated by the succession of arpeggio structures with values of sixteenths that suggest the breeze of the "random wind on desert roads" and the tempo *Restlessly flowing* [*Unruhig fliessend*]. The piano writing reveals Jora's admiration for Brahms and Wolf, an affinity probably taken from his teacher, Max Reger. In terms of structure, the lied brings back the large tristrophic pattern used in the previous lied, with the middle section wider than the extreme symmetrical ones: *Introduction* - A (a-a'-a₁) - B (b-b₁-b₁') - A_{var} - *Conclusion*.

The first section (A) is a tripodic period, the three component phrases being based on a relatively unitary motivic material. The first phrase sets out the two main patterns for the work. The first has a descending path, ending with a cell with repeated sound (α) and an exceptional rhythmic organization (duolet, quartolet), and the second is scalar with arched configuration (β) and regular ternary pulsation. The second phrase takes over the two melodic units, transposing them variedly, simultaneously with a complex modulating process, which involves the use of a somewhat crowded chromatic language, first in the piano part, and later in the vocal one. In addition to the modulation in *C flat major*, the variation of the (β) motif, the isorhythmic figurative structure of the accompaniment and the irregularity

of the meaning of the arpeggios change the sonority and dynamism of the musical development, suggesting the movement of the spring "random wind on desert roads". The last phrase exposes a different and more complex melodic material, based on previous melodic cells, but grouped differently. The element of sound unity at the level of the whole period is the formula with repeated sound, as well as the exceptional rhythmic organizations transferred in this last segment in the instrumental part too. The first period ends in the initial tonality of *A flat major*.

The middle section (*B*) has a small tristrophic shape/form. The first period – with a vocal discourse characterized by the regularity of the optimal eights pulsation and the predominance of the formula with repeated sound (continuation of the previous segment), and having a dynamic accompaniment that suggests the constant motion of the wind presented descriptively in the poetic text with movement verbs (m. 20-28) – is framed by an instrumental introductory segment – with arched profile, based on arpeggio figures similar to the Introduction of the lied (m.17-20) – and a wide instrumental transition (m. 29-35).

The transitive segment is invested with an itself melodic role, the figurative writing from the lower plan accompanying a melodic track well outlined in the discant, chordally expressed. The rhythmic and intonation structure is reminiscent of the motives of the first period, thus achieving a content-level relationship between the two sections. The tonal plan evolves from *B major* to *C flat major*.

The second period brings back the fragmented discourse through pauses related to the one in the first. The two motifs are exposed in the inverted version, on the extended arpegial figurative accompaniment, in both isorhythmically superimposed planes (m. 36-43). The period *b₁* is modulating, evolving towards *G flat major*, and the last period of the middle section will impose a new tonal center, *B flat major*, in which the segment *b₁'* will end. From a motivic point of view, this last articulation of the median area is more unitary and more homogeneous, based on two variants of the initial motifs (α characterized by the repeatability of the sound and β in inverted hypostasis).

The varied resumption of the first section (*A_{var}*) is preceded by an introductory instrumental segment, which begins in a meditative character (melodic writing accompanied by pedal-type chords) and ends with the figurative passage corresponding to the initial introduction. The last phrase of the period is augmented by the insertion of interior and exterior enlargements, which prolong the tense moment created by the intense chromatization of the lower plane. The conclusion (m. 83-91) consists of two contrasting segments, one harmonically homophone, with the preponderance of the melodic factor, and a figural one, which concludes the work with a similar sonority to the debut.

Night is now, night [*Nacht ist es, Nacht.../ Noapte-i acum*], lyrics by Friedrich Nietzsche, continues the line of sound imagery of the other lieds previously composed in 1914, displaying a pastoral-intimate atmosphere. The first 4 lieds of the op.1 cycle, although at different levels from the point of view of the composition craft, have a number of common features. The most obvious is the emotional area it delimits by painting nature in relation to the state of mind, the realization of the accompaniment in favorite formulas, harmonies inspired by late German romanticism, formal patterns, the vocal-instrumental relationship in the

spirit of *Klavierlied* built more and more more crafty. Noteworthy the melodic arches with an ascending-descending profile rhythmically uniform transform in a narrative way (the fluency of speech) the poetic images into sound images (element of specificity in Jora's later creation).

Op. 1 no. 4 has a tristrophic chain type structure, each of the three different sections having as common element an external enlargement with interrogative character. The musical discourse begins with this motivic element, included in the introductory segment: *Introduction - A - B- C – Conclusion*. The element of expression that characterizes the introductory segment, and which will become the defining factor of the whole lied, is the intensely chromated and constantly evolving harmony.

Compared to the previous lied, the instrumental layer becomes an integral part of the melodic discourse by placing in the discant a counter-melody, which, in places, intersects the melodic plan of the voice, the overlap of the two paths sometimes having the effect of a heterophony. The melodic and rhythmic structure of the vocal line bears the imprint of the recitative's freedom, at the same time there is a direct correlation between the literary and the musical component, the melody-text syllabic relationship.

Although the melodic structure is mainly based on the arpeggio, we cannot speak of a clear tonal centering, but of a harmonic mobility, which will be reflected even in the final cadence of the first section, marked by a seventh chord (*B major*_{7M}), a possible first tonal center with a clearer centering than the previous ones. At the same time, we notice the presence of the melodic particle with conclusive role, a variant of the original, on the same text from the introduction (*Nacht ist es, Nacht...*) in a *molto espressivo* sound context, the *arpeggiatto* chord contributing to a surprising resemblance to Mahler's lied *Um Mitternacht* (m. 11).

The second section of the lied begins with an introductory piano passage. The clearly defined character of the melodic layers and a certain symmetry of the rhythmic pulsation gives the segment a note of dynamism, visible in the composition of the main melodic line. The relatively free rhythmic organization of the previous section is replaced by a strong rhythm, with multiple divisions (dotted rhythmic formulas, values of sixteen), and the expressiveness of the melodic line is highlighted by the increasing correspondence between the line of voice and the accompaniment treble.

The tense character of the segment is determined by the use in the second sentence of the successions of jumps, as well as by the intense chromatic language. Also, the writing bears the imprint of the intertwined dialogue between the two planes/ layers, thus the sound density and the complexity of the speech contribute to the realization of an introverted general state, of hidden, retained suffering¹⁰⁹.

A new piano passage, which completes the melodic line of the voice, anticipates the beginning of the last section of the lied, which, through the intonation of the vocal plan, reminds of the atmosphere and sonority of the first section. Also, the discourse returns to the fragmented character from the beginning, accentuated by the intervention of a greater number of pauses. The

¹⁰⁹ Only now do all the songs of lovers awaken/ And my soul too is the song of a lover [Nun erst erwachen alle Lieder der Liebenden/ Und auch meine Seele ist das Lied eines Liebenden]

chromatic character of all the melodic planes deepens, existing in some moments enharmonic overlaps, which reflect a quasi-polytonality.

The repeatability of sounds in the melodic formulas increase the declamatory character of the vocal line, thus emphasizing the meaning of the text. At the same time, the constructive freedom of the section becomes more pronounced due to the internal and external amplifications, which culminate with the *fermata* on the measuring bar, which creates a moment of suspense. The end of the lied is in fact a developed reiteration of the introduction, in the conclusion finding both the melodic particle with conclusive role, but with suspended, interrogative sound, and melodic elements of the introduction, combined with excerpts from piano interventions from all previous articulations.

Promise [Verheissung /Făgăduință], lyrics by Richard Dehmel, is the last lied of the cycle op. 1, composed in 1922, far away from the first four. Although it remains in the area of the same sound imagery, the song shows a gain in compositional control, in the adequacy of the means of expression, in finding original solutions. The length of the piece over only 46 measures (compared to 90 measures of lied no. 3), heterogeneous metrics, vocal melody with an optimal ratio between gradual melodic gait and jumps, relative independence between intensely chromed harmonic instrumental commentary and the diatonic vocal melody with modal allusions, as well as the relative balancing of the density of the two parts are arguments in favor of Jora's journey to originality.

The lied op. 1 no. 5 is maintained in the formal pattern preferred by the composer at that time, the small tristrophic form: *Introduction* - *A* - *B* - *A*₁ – *Conclusion*. Although characterized by figurative development, the upper melodic plan is, on the one hand, invested with a melodic role, exposing a clear and well-individualized interval path, and, on the other hand, holds the harmonic germs that constitute the tonal-functional support of the vocal line. The initially stated *G minor* key is enriched with many chromatic elements, which gradually move the musical speech away from the initial tonal center. The main melodic line consists of a succession of melodic motifs separated by pauses, with contrasting rhythmic configurations (normal- exceptional values and formulas).

The last phrase of the first period is imposed by a contrast at the sound level, determined by the modification of the writing (the accompaniment consists of rhythmically dynamic figurative structures with counterpoint inserts, and the upper piano doubles the line of the voice), but also by the use of a different melodic material in the vocal plan: scalar melodic formulas, symmetrical rhythm based on the eighth-fourth grouping. All these elements, combined with a mobility of harmony closely related to the internal chromatization of all layers, contribute to the realization of a tension of the musical discourse, corresponding to the dramatic meaning of the lyrics¹¹⁰.

The beginning of the middle section is highlighted by the change of the meter (ternary-binary), aspect that will mark the entire joint, by alternating between 3/4 and 4/4 measures. Despite a new sonorous content (melodic changes, progressive amplifications of intervals, agglomeration of chromatic elements), this

¹¹⁰ You will rejoice that my courage incites you out of everyday life by force. [Du wirst mochte jubeln, dass dich mit Gewalt mein Mut aufstachelt aus den Alltagstagen]

segment retains the free character and almost declamatory suggestions of the first section. Thus, the meaning of the text is highlighted by the sound articulation of each syllable, as well as the clear rhythmic delimitation of the poetic lines. From the beginning of the period (m.19), the expression *Because you see...* [*Denn sieh*] is underlined by the temporal separation from the rest of the melodic phrase.

The pianistic writing becomes more complex, including both rhythmic-melodic formulas derived from the first section or augmented by the extension of arpeggios and their doubling in octaves. The chordal writing is mainly installed in the lower plan, the diversity of which is due to the intense chromaticization of the melodic dimension. Moreover, the complexity of the section derives from the individuality of the voices, the accompaniment treble having an important melodic function. At the end of the middle section, the piano writing becomes isorhythmically homophonic and the sequentially arranged parallel chords emphasize the ambiguous sonority, without an obvious tonal centering, which leads to a progressive tension.

The return to the ternary metric, as well as to the typology of accompaniment from the first section imposes the last stanza (A_1) as a varied re-exposure, but the motivic material is different from the initial one, more oriented towards the melody specific to the lied than towards the recitative. The section preserves tonal instability (between *E flat minor* and *G minor*). The melodic motifs follow each other without obvious interruptions, the discourse thus becomes more cursive, and the combination of scalar formulas and jumps diversifies, in a continuous ascending and descending development. The conclusion is based on a melodic formula derived from the introduction, exposed repeatedly and varied melodically and rhythmically, suggesting the sadness expressed in the lyrics¹¹¹.

4. Conclusions

The theoretical foray into the lied creation of Mihail Jora, a Romanian composer of similar importance to Stravinsky, Janáček and Bartók, as noted by musicologist Valentina Sandu-Dediu, we consider it mandatory at least for singers and pianists who perform this genre. After the research carried out, focusing on the cycles of lieds on German lyrics, we can conclude by stating the uniqueness and importance of such an approach to complete the theorizing on the beginnings of Jora's creation.

In our opinion, *Fünf Lieder für eine Mittelstimme* op.1 can be a first stage of the research on Romanian genre creation, being a possible vehicle for attracting young performers to the Romanian lied. Sound imagery and texts accessible to students in terms of the meanings of the poetic-musical metaphor, can pave the way not only to the Jora's mature lieds, but also for other modern and contemporary Romanian composers.

¹¹¹ *Your forehead is wreathed when a distant tale of our grief, and when your tears shine like stars* [*Stirne wird bekränzt, wenn eine ferne Sage unsre Not, und wenn als Sterne deine Tränen glänzen*]

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12. MANAGING THE CHANGES IN THE 21ST CENTURY PERFORMING ART. METHODS OF ELIMINATING SOCIAL BARRIERS IN THE CONSUMPTION OF CLASSICAL MUSIC PERFORMANCES

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Abstract: *In the unfortunate circumstances of the current declining consume of classical music, the intention to facilitate the access of the young, uneducated audience to classical music is becoming increasingly visible in the practices of the local, national and international cultural operators. Identifying the optimal methods around which unconventional, innovating artistic events can develop is essential in order to shape the audience of the future. The consumer needs to be educated progressively in order to accept what some call “elite art”. The mediation of the education process must be initiated from a point that places the audience in a comfortable position, even though this may, on the other hand, represent a compromise for the artists. From this perspective, the classical artistic product must become flexible, must outgrow patterns as well as traditional social constraints and adapt in order to be closer to the community. The research relies on a survey involving a sample group of 571 people, study aimed to measure the individuals’ propensity to consume symphonic music, opera and classical ballet. The mission consisted in highlighting the reasons that cause consumers to move away from classical music as well as searching for solutions to lure them and win their loyalty, in order to be transformed into an educated audience capable of understanding and processing artistic emotions.*

Key words: *Music, educated audience, cultural mediation, flexibility, unconventional spaces*

1. Introduction

The artist has always depended on the social context and regarding music as an “entertainment commodity” has been an element of normality for many centuries. The current dynamics of the cultural consumption and the challenges that this field has to overcome have their precedents in history. In ancient Rome and Greece, then in the Middle Ages, the musicians were invited to give performances in the houses of rich people, in banquet halls, for entertainment and even for therapeutic purposes. For several hundred years, music survived thus in the aristocratic context, serving to educate the nobility, to sustain physiological and psychological development for those who needed a cultural education as solid as their scientific one.

For the social life at the palace, the symphonic and opera music was an mandatory element for social events, even if their actual purpose was political, military or administrative. In the Middle Ages the Catholic Church took music under its wing. With this mutation, schools and cultural centers adopted and developed it into an independent branch of education. In the Renaissance it extended towards the military services as well, being admitted to the royal courts, where it was maintained until deep in the Baroque period. In mid-17th century the first commercial promoted opera, *Andromeda*, was written by Benedetto Ferrari and Francesco Manelli, and the event was staged during a carnival. After that, the “court” operas and the private commercial opera houses coexisted for over a

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century. There was an obvious difference even at that time between the rigid system imposed by the aristocratic institutions and the flexibility with which the autonomous, private companies that performed for the masses managed to develop and adapt to the artistic challenges in the social milieu. The process of creating the “aristocratic operas” was obstructed through a rigid set of rules that hindered a rapid development of the repertoire, while the “community operas” thrived very successfully, due to the flexibility and receptivity they manifested with regard to the audience’s reactions and necessities.

The development of the private musical services triggered an unprecedented side effect: the expansion for music instrument companies. In middle of the 19th century Parisian and Viennese manufacturers were producing and selling over one thousand pianos every year. After the French Revolution, a large part of the royal orchestras were dissolved, forcing composers and instrumentalists to look for other sources of income. Thus, a few locations with permanent concert seasons appeared at Leipziger Gewandhaus (1780), École Royale de Chant et de Déclamation Paris (1793), Gesellschaft der Musikfreunde in Wien (1813), leading to the establishment of the first companies that resembled Philharmonics, which also organized master classes for people who had no access to royal courts but nevertheless wanted to receive a good quality music education. In order to support the same lines of development, dedicated institutions were later opened in London (the Royal Academy of Music) and Leipzig (Leipziger Konservatorium under the patronage of Felix Mendelssohn-Bartholdy).

In 1712 George Frideric Handel was appointed director of the Royal Academy of Music in London, a new founded company that financed Italian operas. When the Academy no longer had the means to finance the commissioned performances and went bankrupt, Handel invested all of his savings into a new private company which he led together with John Jacob Heidegger, until 1733, when Farinelli’s Opera of the Nobility moved to London and bought all the valuable artists. Handel’s entrepreneurial spirit did not stop here, as he continued even after these two failures to act as artists’ agent and event organizer for businesses that sold symphonic concerts and oratorios.

In 1750, in a Leipzig coffee shop, Telemann and J. S. Bach opened the first season of paid concerts in an unconventional space followed by a similar one in London, hosting Carl Friedrich Abel’s and Johann Christian Bach’s concerts. These initiatives inspired others as well to use unconventional locations and organize this type of paid concerts, so that at the beginning of the 19th century blossomed a well-developed network for the distribution of music in unconventional venues. All this hustle and bustle of private networks encouraged the actions of artists’ agents and the organization of events with commercial purposes, so that grand names such as Niccolò Paganini and Franz Liszt were sold at very high prices. The idea of the “ambience Viennese Waltz”, which remains to this day emblematic in Austrian culture, was initiated with the purpose of attracting the audience by means of a social component.

At the beginning of the 17th century emerged a new phenomenon that lasted for two centuries: the superstars of classical music, the castrati singers. They were intensely promoted by the works of Monteverdi, Vivaldi, Haendel, Gluck and

even Mozart for the particular and extraordinary element characteristic to them that aroused the audience's curiosity. Due to their early emasculation, they were subjected to in their childhood, the technical vocal abilities these singers acquired were incredible. In the 18th century, the "vocal athletics" displayed in the concert halls had become a method per se of selling tickets and attracting new categories of the audience. The best-known explorer of this phenomenon was Haendel, who was the agent for Farinelli, Guadagni, Cafarelli, etc. in opera performances which were so successful that the audiences requested to be repeated over and over again. The fees of these castrati-superstars were fabulous, amounting to ten times more than a composer received for the opera to be performed.

In mid-19th century, the idea of attracting the audience to concerts through virtuosity was adopted by Liszt and Paganini. Liszt, a nonconformist by attitude and by the choice of repertoire, brought the instrumental concert closer to the masses, provoking them to accept the music he composed, played and presented in unusual ways. The spectacular symphonism that characterized his instrumental pieces was an expression of the turmoil of his social life, of the literature that he wanted to promote, of the nature he loved, of the hero-artists who were the model of his professional path, a transdisciplinarity – as we would call it today – translated into new and revolutionary sounds.

2. International models of good practices – The classical music close to society

Identifying unconventional venues for performances of symphonic music, opera, and classical ballet has become one of the essential concerns of cultural operators worldwide. The growing abundance and the easy access for artistic products over the past few years, encouraged by the appearance of the communication technologies and the internet, have resulted in a decreasing appetite of the public for the traditional reception in concert halls. The classic value indicators of quality and substance are nowadays challenged by the emergence of a new need which requires acts of culture to be accessible and flexible. The major challenge for cultural entities is now the manner through which they present and promote their products in order to deal with the variety and the competition on the entertainment market. The educational component, transposed into an environment where "the audience feels comfortable" becomes an essential element for developing visibility and increasing the educated cultural neediness.

The mediation of classical music concerts, very much exploited as a reaction to the retractile social phenomenon, is however not new to the world cultural life. At the end of the 19th century, Theodore Tomas, conductor and artistic director of the New York Philharmonic initiated the *Family Matinees*, an event dedicated to the education of the American public. These models were later adopted and developed by Josef Stránský and Leonard Bernstein in New York and Frederick Stock in Chicago, very well known today under the name of *Young People's Concerts*. In the middle of the 20th century, many European Philharmonics had already adopted the idea of the children's concerts and integrated it in their own seasons.

Another phenomenon noticeable in international cultural practices is the

decreasing interest towards the conventional venues in favor of performances on open stages with great audiences. The intention of taking music out of closed spaces and bringing it closer to the “mass” audiences is not new either. In the Middle Ages, the liturgical dramas meant to educate the population were presented in markets or other generous, accessible, and visible spaces. The same happened with opera performances in the Baroque period, when castles’ gardens were preferred for these events for the same reasons. The motivation for the presentation of cultural actions in “open spaces” is supported for multiple reasons, on the one hand because it offers other opportunities of recreation (Radbourne, 2009), on the other hand because of aesthetical reasons (Dobson, 2010). Moreover, as research shows (Green, 2006), the organization of events in open spaces has always counted on the power of music to activate emotions, stimulate neuronal activities, favoring changes in behavior and attitude in individuals and social segments they entered into contact with.

The methods of attracting audiences into concert halls took various forms, looking for added, recreational, touristic, scientific or social value with which to enrich artistic experiences. Austria was one of the first countries ever to approve the organization of classical events for pure social purposes, like the Viennese Opera Ball, remaining even today in the top of the most active countries which present unconventional classical productions for the sake of winning new audiences. In recent years, these various practice models have been adopted and developed in the entire world, so that nowadays the spaces chosen for performances vary from markets, castles’ yards, interiors of palaces and art museums, antic amphitheaters in the open air to newer options created particularly for this kind of representations: parks, spaces near or on lakes and rivers, natural caverns, pools, beaches, railway stations, amusement parks, exhibition centers, malls, royal pavilions, forest clearings and so on. Spaces are considered relevant if, through their destination, they can gather many people in one place for various reasons, such as tourism, trade, recreation.

The effects of these initiatives which try to dislocate from traditional patterns are always surprising. The eagerness which the audience demonstrates in accepting to receive these musical products is unexpectedly positive. Thus, beyond the barriers of the locations and of a social conduct imposed by the context of the traditional venues, this manner of approach has the highest potential to increase popularity and finally attract audiences to the concert halls. We cannot however disregard in our argumentation the vulnerabilities that implicitly this type of intervention brings with it. The cultural operators need to know them in advance, in order to be able to weigh the costs and the benefits and decide if these alternatives of the unconventional stages are opportune for the goals the institution and the artists involved have in the long run.

The challenges stem first and foremost from financial considerations, the open stages being harder to manage make financially profitable. The production costs are higher, the technical and logistic equipment is more demanding, the spaces reserved for the public have increasingly more special requirements. A factor not to be neglected is also the artists’ reluctance to exit the traditional space that provides all the conditions necessary to present the performance in the best

conditions regarding sound, technology, and logistics in exchange for an often-unwelcoming space. Nevertheless, in the lack of an educational system favorable to the artistic education of the audience, the cultural institutions have the mission to educate the tastes of the population by means of occasional events designed for the big audience in order to determine the people to step by step become faithful attendees willing to enter the concert hall. To this end, understanding the consumer's needs is essential if the initiatives taken are to meet the expectations of the audience.

3. Case study – *Do we still listen to symphonic and opera music?*

In October 2020 we conducted a study by distributing a questionnaire that aimed to measure the degree of availability for classical, symphonic, opera, and ballet musical consume. We started from the hypothesis that there is a certain social pressure which triggers the rejection of this field among the uneducated public, defined by a low level of understanding and acceptance of a too pretentious milieu imposed by the traditional pattern. More precise, a hostile environment that common people are not willing to look for, so that the international practices of bringing musical productions onto open stages are justified precisely due to the ascertainment of such attitudes.

We collected 571 responses which offer important information for professional musicians and for the representatives of cultural institutions in organizing their future artistic endeavors. The respondents have actually delivered the profile of the current cultural consumer, they have helped us understand which are their reserves and how important it is that the cultural operators support the process through which the public learns to understand and assimilate these musical genres. We can assess, based on the collected data, the actual dynamics of musical consumption, as well as a series of suggestions for a controlled direction of development that will correspond to their standards of acceptance.

The survey was distributed to potential Romanian audiences with ages ranging from 20 to 55 years. Of all the respondents, 70 are non-consumers (they do not attend any symphonic concerts, opera or classical ballet performances) – Category A; 119 are potential consumers (indifferent people, who have a minimal degree of availability) – Category B; the rest of them declared they are familiar with classical performances – Category C. For the first two categories of subjects we analyzed the cause for which they are unwilling to approach the classical music genres. By the answers provided, they complained of: much too high standards of social conduct (28.9%), the necessity of a dress code and of a compulsory behavior in the concert hall, (20%), the difficulty to understand what happens on the stage (39.3%), the musical genre seems outdated, too obsolete (11.8%). From this feedback we can extract a few problems and solutions that the field of art music in Romania might solve by adopting models of good practices from other countries:

1. Making the data more accessible by introducing mediation sessions tailored according to the children's concerts model, in which the audience are helped to understand "the musical story" (before, during, after the performance)

2. The social standards can be eliminated by moving the show to unconventional venues
3. Adopting modern ways of presentation and promotion that can keep up with state-of-the-art technologies and offer the audience a complex, syncretic, familiar experience.

With the imposition of social restrictions, as an effect of the Covid-19 pandemics, big entertainment companies have developed the so-called “virtual concerts”, so that the audience can watch and listen to productions on their own phone, computer or tablet. It goes without saying that, in order to determine the consumer to pay for tickets for virtual performances streamed via the internet, their presentation has to be sufficiently engaging and attractive. Some institutions, such as the Berlin Philharmonic, have come up with an alternative in offering access to their archives at a discounted price, uploading on their own platform performances they had broadcast in the past. Others have utterly developed the technical components, placing cameras on stage and backstage in order to offer the audience 3D experiences. With the same purpose of enriching concert participation they created filters for the audience to “manually select the musical ensembles” so that they can extract and listen to, separately, groups of instruments, vocal ensembles, soloists, etc., read information about the music, the performer or the composer, the construction of the instruments, the elements of choreography, the lighting or the settings. The access to this “backstage” information has significantly increased the public interest in virtual paid consumption.

The research also proposed to the respondents to evaluate the utility of the music consumption, regardless of genre. Without being constrained by limits or affiliations the subjects agreed, almost entirely, that one of the most important roles of music is its capacity to arouse, maintain, and transmit emotions:

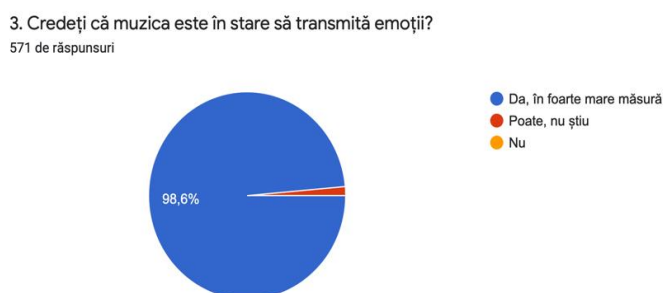


Fig. 1:

Do you think music is capable of transmitting emotions?

• Yes, to a very large extent • Maybe, I don't know • No

In order to take advantage of this availability, we insisted on analyzing the situations in which the respondents become aware of the role that music has in everyday life. Thus, 87.8% of the non-consumers declared they use music for ambience purposes, when they work, exercise, drive, being aware of its potential of superior neuronal stimulation, which is activated by the contact with comfortable auditory elements. The varied musical genres used for ambience range from jazz and blues, pop, rock, rap, folklore, Latin, trance & progressive, techno, indie, classical music (associated particularly with moments of mental overstrain), opera, oldies, reggae, dance, gospel, electronic music, film music, flamenco, hip-

hop, medieval music, cafe concert, country, chill, mantra, reggaeton, to R&B, a very generous list abounding on the consumption market that forces quality music to enter a fierce competition.

Taking the awareness exercise even further, we challenged the respondents to define the reason for which they feel the need to consume music, regardless of the genre they choose. We started from the premise that choosing the right music is not rational, but rather the effect of a drive that the subjects cannot define concretely. The hypothesis was confirmed, the reasons for which they prefer a certain musical style are rarely presented explicitly. The great majority of the respondents defined their conduct in simple terms: “it defines me”, “it calms me”, “it relaxes me”, “it arouses emotions”, “it fills my soul”, “it refreshes me”, “it charges me with positive energy”, “it helps me focus”, “it makes me dream”, “I resonate with it”, “it fills me with emotions”, “it fascinates me, it is complex”, “it gives me a special feeling, an air of royalty”, “it inspires me”, “it makes me a more optimistic person”, “it fulfils me”, “it honors me”, “it offers me inner harmony and profundity”, “it enhances me”, “it motivates me”, “it challenges me”, “it offers me spiritual and mental freedom”, “it energizes me”, “it induces various states that I cannot find anywhere else”, “I like it, it makes me feel better after listening to it”.

Interpreting these responses, we can reach the conclusion that the manner to address the uneducated public must be simplified, so that it can spontaneously generate the emotions described above, within an environment that they can identify themselves with. In order to support this assertion, we formulated another question, intending to return to the classical standard, namely to measure the availability for the consumption of symphonic music, opera and ballet. 74 people from the category of the uneducated public would be willing to attend a classical musical performance if it were combined with one of the genres that they already know and consume frequently, 41 if the concert were placed in the context of a film (soundtrack repertoire), 50 if the show were in the open air, on the terrace of a restaurant where they could socialize and only 22 would be willing to go to a concert hall for an educational event meant to teach them theoretical concepts underlying classical composition and performance.

8. Care ar fi varianta care v-ar apropia de muzica simfonică?

571 de răspunsuri

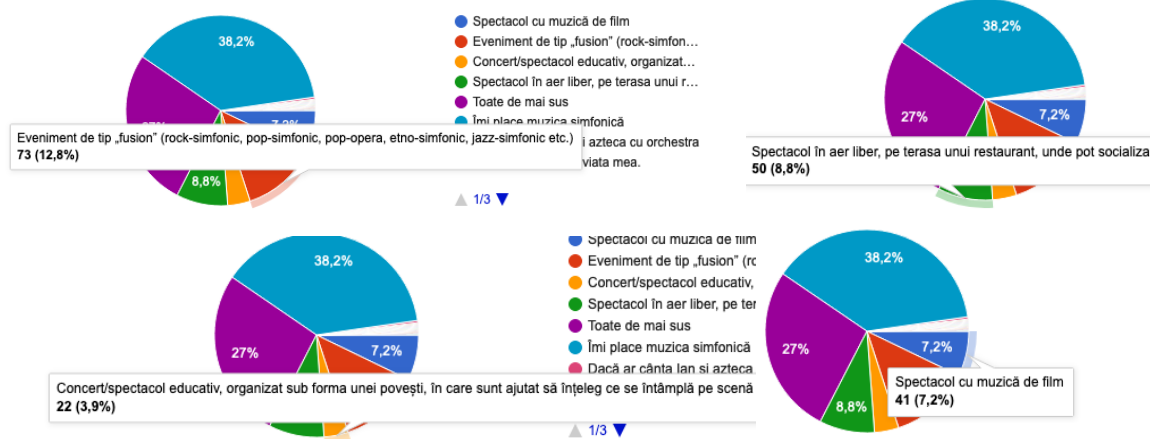


Fig. 2

8. Which variant would bring you closer to symphonic music?

571 responses

• a film music show • fusion events (rock-symphonic • educational concerts organized • open-air show on a restaurant's terrace • all of the above • I like symphonic music
Fusion event (rock-symphonic, pop-symphonic, pop-opera, ethno-symphonic, jazz-symphonic, etc.): 73 (12.8%)

Open-air event on a restaurant's terrace, where I can socialize: 50 (8.8 %)

Educational concert/performance, organized in the form of a story, in which I am helped to understand what happens on stage: 22 (3.9%)

Music film show: 41 (7.2%)

Insisting on creating an affiliation, no matter how small, to the classical performance, especially for the uneducated public, we imagined a scenario in which the respondents had to decide if they would stop to watch a show on an open stage in case this would happen in a place where they would be present for another reason. 490 people declared they would remain unreservedly and watch the show; 73 people were hesitant and only 8 responded categorically that they would refuse. Returning to the initial numbers, in which we inferred that from the whole sample group, 70 are non-consumers of classical music performances, while 119 are occasional consumers, we think that 8 vehemently negative answers is a result with an excellent potential. In other words, of all these 189 respondents without a musical education 95.7% are willing to try and watch these performances in an unconventional venue, which requires no special effort of adaptation.

In this direction, another question was asked in order to sketch the context that would create comfort and attractiveness for the viewers. Besides watching the show, we also wanted to find out which are the factors that can influence even further the decision to consume. We thus discovered that 83 people would be interested in having this experience completed with information on artists and “backstage secrets”, for 74 people the modern manner of presentation is an essential component that can arouse their curiosity, for 35 people it is important to meet their friends at the event venue. These answers were joined by others, formulated directly by the respondents: the cast is very important, the duration must be limited so that they can attend the entire event, the music must be pleasant, the show must be complex, etc. The remaining respondents did not formulate special reasons that can determine them to accept this musical genre.

The most valuable point of the inquiry was the collection of suggestions for development with a maximal degree of relevance, taken directly from the community. With the help of the last question, the subjects were asked to formulate successful scenarios by identifying the measures of increasing the appetite for the classical musical performance. Among the answers we often found the topic of early education, as many respondents felt that familiarizing children with classical music concerts at an early age and educating them in an environment in which going to a concert hall would become at least a monthly routine is an essential factor for cultivating the musical taste in the long run. The intense publicity regarding the beneficial mental and physical effects of practicing and experiencing quality music, of its potential to trigger emotions, to change states of mind, etc. should be on the list of recommendations.

Given this answer and making a parallel to the level of today's society, we believe that the organizational intervention can have a maximal degree of efficiency only if it approaches the problem from a wider perspective. The education of the public should not be done exclusively for children, but also for the parents and the teaching staff who are responsible for their education, as adults are the ones who coordinate and offer models of good practice. Lesson-concerts to which schools can bring groups of pupils or weekend matinees that families can attend together with their children are only a few of the ideas practiced successfully in many countries.

The issue of promoting classical musical performances was brought up with a similar frequency. Culture, in its most elevated forms, must find resources to help it stand out from among the profusion of commercial artistic products on the consumption market; it must find the right language to address all social classes and highlight the value that defines it. The science of marketing, which nowadays establishes hierarchies in all fields, relies on the vulnerabilities of people and the selling of competitive advantages. Everything that represents a cultural value with a potential of individual impact must be exploited in order to enrich the image and enter the market, starting from psychological, sociological, physiological and other factors mentioned above.

In the top of the respondents' preferences are also the performances given in unconventional venues - which contribute to a social, recreational, and touristic value - where the event organizers must search for and creatively exploit special spaces. Simplifying the content, diminishing the duration of the shows and offering explanations meant to transport the audience into the musical story are a few other elements which produce visible benefits. To this end, interdisciplinary dialogues in which the musical productions are enhanced within an educational context that resorts to comparisons with historical, geographical, scientific, theatrical, pictorial, choreographic elements can arouse supplementary curiosity.

4. Conclusions

For the current profile of classical music, society needs humanization, calm and tranquility, time and depth, respect, culture, and education (Johnson, 2002). Sensitivity, empathy, modesty, tolerance are valences that should be encouraged by any educational system.

The value of artistic beauty must be saved from the general tendency to minimize and limit individuals. In this context, the fight we are leading against the current technological stimuli is a tough one. We are dragged into systems that offer immediate gratification, in which society is taught to have no more patience, to no longer process value, to be satisfied by anything delivered at high speed.

We should not expect social harmony to be re-established by itself, in the absence of the individual contact and the direct emotions which can be experienced, for instance, during artistic performances. The cultural operators must gain awareness of the direction that society is following, of the responsibility they have, be disciplined in the plans they make, be brave, eager and determined to be a competitive presence on this huge market of artistic opportunities.

The cultivation of good taste cannot be taken for granted. Artistic value can

be maintained even if the classical show resorts to modern visual elements (laser projections, architectural lightings), to adaptations of stage settings and accomplishment of spectacular, modern sceneries, with subjects relevant for the current generations (for example a parallel between Macbeth and Game of Thrones), to rethinking social barriers by renouncing snobbery and providing more relaxed atmospheres by means of open-air shows.

Likewise, the international practice proposes several models for advertising classical performances through:

- Discussions before, during and after the performances with the conductors, the musicians, the artists, the actors involved, in order to understand which are the elements that they wish to accomplish in the show, from the story in the score to the knowledge of the characters and of the emotions they must convey
- Informative sessions “behind the curtains”, in which the audience is invited to discover production details (costumes, make-up, scenography, stage scenery, lights)
- Positioning the audience literally inside the show, by setting up the stage within the mass of people or by offering digital 3D experiences by which the audience can feel the pulse of the show very close to the leading artists.

At the same time, music education in schools must be reconsidered, regardless of the context in which it takes place, in favor of lowering cultural standards. It is necessary to start from the idea that music shapes the individual’s character and personality and that it is essential for it to be part of the daily routine, in a controlled manner. The music classes taught outside special music schools should be replaced by listening to concerts, watching performances, learning musical instruments, attending children’s concerts, all of which have the capacity to shape the educated audience of the future, while professional artists and cultural institutions must prepare the ground for these actions by organizing appropriate events.

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13. TRANSFIGURATIONS AND INTERFERENCES OF THE BALLAD MASTER BUILDER MANOLE WITH THE OPERA GENRE. CHORAL POLYCHROMIES

Consuela Radu-Țaga¹¹³

Abstract: *One of the fundamental myths of the Romanian literature, Master Builder Manole had various approaches in the opera genre. On individual stylistic paths as musical language and show formula, Alfred Mendelssohn, Gheorghe Dumitrescu, and Sigismund Toduță reinterpreted the myth of the human sacrifice, in an extremely nuanced approach of the transfiguration of the ancient folklore. The choral inserts are polychromatic, having different forms and formulas: men choir, female choir, mixed choir, choral conglomerations. The three composers wrote a romantic music, in terms of content, and a classic one, in terms of the formal elements themselves.*

Key words: Master Builder Manole, human sacrifice, Romanian opera, choir, ancient folklore

1. Introduction

The Romanian folk ballad *Master Builder Manole* was collected by Vasile Alecsandri and it is several centuries old. The theme of creation through self-sacrifice is one of the oldest myths of the humankind, reminiscent of the Olympian spirit of the ancient Thracian Myths, Oedipus and Orpheus. From the perspective of the major reason of the Romanian spirituality, with enlightened valences for the whole cultural image, the ballad also experienced musical transfigurations, having a certain influence on the composers, including George Enescu. Iacob Mureșianu was the first to approach the old legend, leaving us the cantata *The Monastery on the Argeș River*, who opened a path on which Alfred Mendelssohn registered *Master Builder Manole* opera. Gheorghe Dumitrescu and Sigismund Toduță went on to capitalize the same theme, through the prism of their own visions with specific means, enriching the Romanian opera repertoire. The operas *Master Builder Manole* are not sung nowadays but they are waiting to be (re)discovered and (re)interpreted.

2. The Lyrical Drama *Master Builder Manole* by Alfred Mendelssohn

On the path of exploring Romanian myths, Alfred Mendelssohn enrolled his lyrical drama *Master Builder Manole*, on a libretto signed by Alexandru Jar, after the legend with the same title. Placed in the Romanian inter-war avant-garde, the composer with Viennese studies turned to the lyrical genre, his first opera, *Master Builder Manole* being realized in 1949. The sacrifice of Manole's wife, incorporated alive into the walls of the monastery, was presented and developed in three acts and six tableaux.

When the curtains are rising, the masons sleep on the scaffolding, which is musically translated into closed mouth singing. The collapse of the monastery's walls wakes them up, and the confused people rush to one side and to the other.

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The clash of the moment is musically rendered through the participation of three men groups: two groups call down the wrath of God on the stage, and the third sings vocalize in coulisse. The result is a dense musical construction that takes place in *pesante tragicamente*, a texture that plays with maximum efficiency the dramatic moment, the confusion of the people and the imposition of divine force:

Pesante tragicamente

The musical score is for three voices, labeled I, II, and III. It is in 4/4 time and marked 'Pesante tragicamente'. Voice I (soprano) has two staves, each with a vocal line and the lyrics 'Ce pu-teri stră-i - ne'. Voice II (alto) has two staves, each with a vocal line and the lyrics 'Meș-te-re'. Voice III (bass) has two staves, each with a vocal line and the lyrics 'Vai'. The music is characterized by heavy, slow-moving chords and a somber mood.

Fig. 1. Alfred Mendelsohn – *Master Builder Manole*, first act, first tableau

Determined to continue building the monastery, the masons get to work. The second tableau presents the image of a new attempt to built; the urge to work is not lacking popular singing, the men choir divided on 4 voices vigorously affirming a chordal structure. But the entire effort is in vain; the monastery does not rise. On the principle of contrasts, the point of interest is heading towards the painting of a popular feast. During their breaktime, somewhere near the cathedral, the masons and the workers are resting, while women and the girls rejoice besides the peasants. It's a good opportunity to introduce a new mixed chorus *Cântă inimioară, cântă*¹¹⁴, followed by a goliardic song:

The musical score is for a mixed chorus, labeled T (Tenor) and B (Bass). It is in 2/4 time and marked 'f' (forte). The lyrics are 'Vi-nul roș și ro-șii me-re'. The music is a goliardic song, characterized by a lively, rhythmic melody.

Fig. 2. Alfred Mendelsohn – *Master Buidier Manole*, third act, fifth tableau

By the sacrifice of the beloved woman, the human soul is transferred into the new building, into the artistic creation. The light goes down on sixth tableau, the cathedral rises into the sonority of the mixed choir, with the internal voices divided, on a high dynamics (*ben forte, fortissimo*).

3. The Ballad-Opera *Master Builder Manole* by Gheorghe Dumitrescu

The Romanian Myths Cycle, extensive musical construction accomplished by Gheorghe Dumitrescu, also contains the ballad-opera *Master Builder Manole*. The personal interpretation of the myth of creation with the price of the human sacrifice took shape between 1969-1970, the fecund composer signing not only the music, but also the libretto. The opera is one with grand amplitude (it lasts about four hours), having lyrical-meditative accents, which transfigures the fundamental pattern of the oral tradition. The dramatic legend is structured in four acts (seven tableaux), and appearances of the nine masons (men vocal group) and the choral ensemble are major background elements.

The first choral configuration belongs to the men ensemble, the canon

¹¹⁴ *Sing little heart, sing* (t.a.C.R.T.)

between tenor and bass voices in *andante maestoso* stating the qualities of the Master builder. The tableau entitled *Loc de mănăstire*¹¹⁵ calls upon the wide sonority of the mixed choir, while the unison with harmonic vertical infiltrations, in E Major, illuminates the moment of greeting of Neagoe Vodă, the ruler of Wallachia. The next tableau is marked by the emergence of the particular timbre of the women choir (first sopranos, second sopranos, altos), a surface thought as a lyrical *respiro*. The wives and the sisters of the masons, which are carrying baskets with victuals, can be seen from a far. *Andante tranquillo* introduces a canon in *pianissimo*, the gradual approach of the collective character requiring the singing in the backstage.



Fig. 3. Gheorghe Dumitrescu – *Master Builder Manole*, second act, second tableau

In the third act, the mixed choir represents the forces of nature, who are trying to stop Ana from getting closer. In this moment a vocalise with polytonal insertions emerges. Later, on Easter day (in the forth act), after the monastery was built, the choir of priests sings a song in the backstage, a song which is a part of the consecration ceremony of the new monastery, because the church carries inside the sacrament of the heavenly Jerusalem, and it gets us ready for the Resurrection and for the Easter:

Andante maestoso

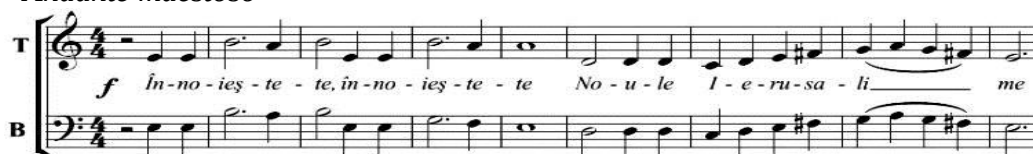


Fig. 4. Gheorghe Dumitrescu – *Master Builder Manole*, fourth act, fifth tableau

The end of the opera is treated choral and orchestral, and *andante maestoso* launches the sonorous structures on the *a* vocal, on a high note, having ascending seconds and thirds on an elevated dynamics, graduated up to the climax of *fortissimo*. Each choral section is divided, resulting a vertical conglomerate disposed on eight voices. The epilogue brings serenity to the musical text, the mixture of the sonours beams in the medium register, brightly coloured, with *ostinati* passages in low and high register, prepares a *coda* with iridescent sonorities, a coda full of finesse in its structure from within.

4. The opera-oratorio *Master Builder Manole* by Sigismund Toduță

Sigismund Toduță explored the Romanian mythical universe in opera-oratorio *Master Builder Manole*. The drama had a vague outline between 1943-1947, beeing version based on the libretto made by the pianist Ana Voileanu-Nicoară. The composer came back to the score between 1978-1983, and proceeded to the double elaboration, of the music and also of the libretto, capitalizing the abstract-philosophical consistency of Lucian Blaga's masterpiece, which assimilated the content of the popular ballad. Maestro Toduță resorted to the compression in the dramaturgy of Blaga, the fifth acts of the play beeing musically

¹¹⁵ Monastery place (t.a.C.R.T.)

transposed only in three. "Essentialised, filtered out by the external elements, emphasizing the inner drama of the heroes, *Master Builder Manole* by Sigismund Toduță represents, we believe, after *Oedipus*, the most significant moment of our musical culture"¹¹⁶ [5, p. 9].

The choral ensemble is widely used, in different forms: the men choir represents the musical overcollateralisation of the craftsmen group (the masons); the formula of the mixed choir expresses the visionary lament of Găman, and actively participates to the culminating episodes of the third act; women choir has a token role, and is inserted with byzantine sonorities in the extreme acts. The musical development requests the contribution of three characters distributed to the singers (Manole – baritone, Mira – lyrico-dramatic soprano, the prior Bogumil – basso cantante), to which are added a reciter – baritone (Găman). Entirely focused on the struggle of the character, the first act is outlined as a expositive section, with pronounced scenic availabilities. The first choral occurrence goes to the masons in the backstage: *tempo giusto*, 6/8. The exclamations give rise a precise intonation, with slides from a pitch to another, on a distance from second to fourth, resulting the image of the construction which decomposes:



Fig. 5. Sigismund Toduță – *Master Builder Manole*, first act

Shortly, Găman is interrupted by the sonority of the mixed choir (also in backstage), with suggestion of ghosts, voices from beyond this world, malefic spirits. The male voices go in parallel lines, resulting sonorous units, and the female voices go from declamation, sounds marked with crosses, to precise intonation. The tenors and basses barrows the declamation on a descendent passage in *staccato* – technical procedure that expresses amusement; this figure is also taken over by the hole choral mass.



Fig. 6. Sigismund Toduță – *Master Builder Manole*, first act

Manole is hopeless, but he hasn't give up, because the demon from within

¹¹⁶ t.a.C.R.T.

him cried out: *sacrifice!* It is the moment when the girls choir (first and second sopranos, first and second altos) sing à cappella an anthem in Greek – *Protipokeon ton sta vron su Hristeke tiis engo niis evloghiam harizomenos*¹¹⁷. The solemn choral structure will be retraced in the end of the third act, after the masons were finished building Mira alive, when the musical discourse gives up the à cappella expression, but it keeps the idea of great simplicity through the choral unison.



Fig. 7. Sigismund Toduță – *Master Builder Manole*, third act

The appearance of the female character provides an opportunity to develop beautiful musical pages, where the voices of Mira, Manole, and Găman are incorporated. The composer indicates a free fugue in the moment when the masons enter the stage. This way it results an ample juncture with reigning mastery, interpreted in *staccato sempre e molto leggiero*, a moment where the male choir is divided in six sections: first, second and third tenors, first and second baritones, and basses. Those in charge for guarding the edification decided to give up, and live the place that was falling apart. From the sounds with determined intonation, to *parlato*, with *glissando*, *sforzato* accents, the musical image is extremely expressive, the episod being one that is particularly difficult for the choristers.

The final representation of the collective character from the second act brings back the mixed choir formula. The ascendent leap on *glissando* stands out, starting from a determined sound, leading up to both determined and indefinite sounds. The figure makes us think of alphorn sonorities, because the idea of incantation is also insinuated by the reserved layout to the reciter Găman.



Fig. 8. Sigismund Toduță – *Master Builder Manole*, second act

In the second act, Manole and his companions go through various emotional states: anxiety, doubtless, determination. The range of creation techniques enriches through the alternation between the free poliphony of the orchestra and of the men

¹¹⁷ In the beginning still burning on your cross, Christ, and giving blessing to the descendants (t.a.C.R.T.)

choir, with moments of *stretto*. From the masons group which is the storyteller in this case, we find out that the Master builder wonders through the country for seven years, trying to build a church; confused, Manole is not sure if he can trust his own forces and skills anymore, or if he is forced by the circumstances to pray to God. With one eye he measures, with another he prays. Every section of the ensemble is divided by two, while the dramatic clanking appeals to the polyphonic takeover. The idea of the prayer marks the beginning of a fragment interpreted in *piano monotono*, the basses in *rilievo* overlay the binary and ternary pulsation, over the other voices, while the orchestra joins the sonority through the performance in *mormorato*.

The epic drama crosses paths with the direct participation of the collective character, who is investigating the foundation of the construction. Discovering the truth, Manole calls upon the people *să pună gaz nerăbdării*¹¹⁸, but they exclaim instead:

Fig. 9. Sigismund Toduță – *Master Builder Manole*, second act

Shortly after, the choristers open a *fugatto*. Multiplying a unique thought, they firmly express their decision to live the place. The rebellion of the masons displeases Manole. In the furious opening (*quasi gridando*), the Master builder calms himself down and explains to the people the fact that he has a purpose: to create. The new intervention of the men choir uses the imitation procedure on a descending path. The augmented second and the mordent infiltrate themselves in the melodic dimension, being elements retrieved from folklore. The following ascension of the choral episode creates tension, while the dynamics in *piu forte*, with *crescendo* require the effort of the abdominal musculature of the choristers. They take a short breath and they start the men unison in *piano*. It must be outlined the enhanced focus of the basses, while singing E in the high register. The recitative singing separates the voices in a fan shape, a detachment sustained also by the increase of the intensity. The symphonic blast accompanies the vow scene established on the foundation of an *ostinato* bass, which contains four sounds.

Through sacrifice the people achieve the miracle they needed to build the church. The utterance of the word miracle brings to the choir the most reduced nuance from the entire score: *pianississimo* with a precise intonation, but almost whispered. The same manner of emission is kept also when the tenors interfere, taking over from Manole the idea of sacrificing the person they love the most.

¹¹⁸ to burn the impatience (t.a.C.R.T.)

The soft development in *pianissimo* requires a moment of grieving, the crying being suggested through the figure of the descending leap in *glissando*.

The gradation of the dynamics is made progressively from *pianissimo*, through *mezzoforte*, *ben mezzoforte*, finally reaching *forte*. The craftsmen can't get rid of the curse that has come upon them, unless they build alive a chaste woman. But who is going to be this woman? The atmosphere of restlessness is depicted through the pulverization of the dramatico-musical discourse, which switches from a voice to another, resorting again to moments of declamation. The decision that the all participants present in this particular scene agreed upon is enhanced by the affirmation *amin*¹¹⁹. The motif is distributed to the lower voices, to have more consistency, and at the same time softness. The descending melodic path, with a conclusive appearance, arouses the presence of the ornaments, this time being retrieved from the byzantine music – the mordent is being used in the first exposition, while in the second the inferior appoggiatura appears.



Fig. 10. Sigismund Toduță – *Master Builder Manole*, second act

Waiting to see which woman will be the one meant to be the supreme sacrifice, the masons are engaged in different remarks – they feel like someone is watching, but in fact the only things present are the shadows of the trees. To provide the flow of the action, the melody is carried from a voice to another, in a convenient nuance, *mezzoforte*.

The third act debuts with the reappearance of Mira. The moment of the church edification appeals to the mixed choral ensemble. *Zvârliți tencuiala pe coapse și os/ Să-nchidem viața în zidul de jos*¹²⁰ – these are beautiful spoken words interpreted by the choir in *parlando romoroso*. The mixture of the voices with a determined and undetermined intonation, the attack in *staccato*, the presence of the *sforzato* accents, the responses between soprano-alto and tenor-bass build a unique moment of madness. Between Mira's thunderous sounds of the innumerable plains, the voices of the choir can be heard, the girls singing in *forte*, even in the medium register. It results a sonority that must be balanced through the men's vocal forces, located in the transition passage towards the high register.

Four episodes intonated à cappella are delineated by the composer through the *quasi* choral indication, on a slow movement. The first three start from a unison, later developing an harmonical passage on four voices. The first sequence start from B center, in *piano*, the second from C sharp in *mezzoforte*, and the third from E in *ben forte*. The last episode, *come un soffio*, brings back the peace, all of the six female voices singing in *piano* – first, second, and third soprano; first, second, and third alto. The men voices, which are divided also in six, respond, the dynamics grows up to *mezzoforte*, while the female voices descend slowly and vibrate lightly (*poco percettibile*), their withdrawal being in *morendo*. It produces an effect of long plaints:

¹¹⁹ Which means so be it

¹²⁰ Lash out the plaster on the hips and boun/ Lets lock the life in the wall of the bottom (t.a.C.R.T.)



Fig. 11. Sigismund Toduță – *Master Builder Manole*, third act

The end of the opera belongs to the choral ensemble, with sonorous edifications from the choir of the masons. The byzantine melody reappears, being full of the archaic perfume of the female voices, while the mixed choir sing lines penetrated not only by profound pain, but also by philosophical meanings, like: *Doamne, ce strălucire aici și ce pustietate în noi* ¹²¹! The final choir built on thematic chord A-B-D-E is intermittently accompanied by the sound of semantron and bells. The modal scale rotates around E¹²², sound that was the foundation of the musical construction. The orchestral timbre mentioned serve and create an autochthonous atmosphere of the musical language, the same way as aulodic element, the Romanian whistle of the antique tragedy was depicted through the oboe's solo.

5. Conclusions

In these three opuses, the balladic spirit lives and thrills from the first audition, the composers capture a romantic music, through the aspect of the substance, and at the same time a classical one, through the architectural elements. The choral ensemble couldn't be absent from the diverse musical scenic transfigurations of the *Master Builder Manole* ballad, and the formulas which the composers use are varied: men choir (the masons), female choir (the wives), mixed choir, conglomerations of choral groups. The autochthonous timbre, impossible to be mistaken, reveals a modal world, where the choral virtuosity signs up on a path of sobriety, opened by the ancient theatre. All of the three scores stand out through expressiveness, suggestive character, even pictorial of the musical language.

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¹²¹ O, God, what a brightness is here, and what a desolation is in our hearts! (t.a.C.R.T.)

¹²² Cornel Țăranu named E the primer sound in the article *Master Builder Manole of Sigismund Toduță*, which was published in *Muzica Magazine*, no. 6/1986

14. THE VIOLIN IN *L'HISTOIRE DU SOLDAT* – A METAPHOR OF THE SOUL

Oana Iuliana Vişenescu¹²³

Abstract: From 1909, Stravinsky manifested a keen interest in composing theatre music, as proves the many and various dedicated scores. Almost all of his large works, from the ballet *The Firebird* (1909-10) to the one-act opera buffa *Mavra* (1921-22), are written for the stage. Stravinsky thus worked most of the time with scenic presentations, with questions on movement, dance, gestures or scenic tableaux. He develops a particular theatrical instinct: his works have a good scenic orientation, and the correlation with modernism and the new currents in theatre aesthetics is more than obvious. Critics have already analysed and discussed the parallels with such contemporary theatrical concepts as by Bertold Brecht (1898-1956) or Vsevolod Meyerhold (1874-1940). After three great ballets, whose new conception by Stravinsky and Sergei Diaghilev (1872-1929) brought about a fundamental revolution in dance aesthetics, the composer crystallises his notion of incidental music. The aesthetics of *L'Histoire du soldat*, a work “to be read, played and danced”, is opposed to that of Richard Wagner (1813-83) and his *Gesamtkunstwerk* (a work blending various arts, a total work of art): a new artistic idea, frozen in gesture and movement, compressed, finding its concentrated expression. Stravinsky establishes a brilliant draft of the issues of Opera, to which he would from now on dedicate himself. Stravinsky's theatre music reveals a tendency to introduce new concepts in the works written between *Sacre du printemps* and *Pulcinella*. A quick look at his stage works before and after *L'histoire* is necessary in order to fit it in his artistic view.

Key words: a work blending various arts, a total work of art

1. Introduction

Les Noces (1914-1923)

In 1912, while working on *Le Sacre*, Stravinsky comes up with the idea of a ballet-cantata. The subject of this Russian dance in four tableaux after a collection of old traditional songs is a local peasant wedding. The composer aimed for a regular dramatization and for the avoidance of any individualization of characters, wanting to present the subject by means of folk quotations and not by literary verses. The tableaux are ritualist. The assortment of typical, melisma-like turns, presented without descriptive functions, without the backbone of the dramatic expression and without a context of a literary meaning, is Stravinsky's way of processing the melismatic musical elements of an invented, not imitated, folklore.¹²⁴ Constituent part of this principle of the intended arrangement is thus the separation of the singers (four soloists and chorus) from the actors (dancers). The separation is on a functional level too, because the solo parts don't represent the characters necessary for the unfolding of the action.¹²⁵ In Stravinsky's

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¹²⁴ “It was not my intention to reproduce the ritual of peasant weddings, and I paid little heed to ethnographical considerations. My idea was to compose a sort of scenic ceremony, using as I liked those ritualistic elements so abundantly provided by village customs which had been established for centuries in the celebration of Russian marriages. I took my inspiration from those customs, but reserved to myself the right to use them with absolute freedom”. Ramuz, Charles Ferdinand, *Erinnerungen an Igor Stravinsky*, Frankfurt a. Main, 1974

¹²⁵ “Individual roles do not exist in *Les Noces*, but only solo voices that impersonate now one type of character and now another”. Ramuz, Charles Ferdinand, *Erinnerungen an Igor Stravinsky*, Frankfurt a. Main, 1974

conception, the alienation principle in *Les Noces* (premiered in 1923) should be underlined radically also by the scenic realization, as it had meanwhile happened with *L'histoire*, first performed on September 28, 1918 at the Municipal Theatre in Lausanne.¹²⁶ During the years he lived in Morges, on the shores of the Geneva Lake, Stravinsky showed a tendency to reduce instrumentation. Having originally written it for large orchestra, the composer reduces and arranges *Les Noces* first for keyboard instruments, cimbalom and winds and then, strangely, for an unusual four piano and percussion ensemble.

***Renard* (1915-1916)**

The libretto of this burlesque for the stage based on an old Russian animal story is taken from the folk tale collection by ethnographer Alexander Afanasyev. This work written for four pantomimes, singers and chamber ensemble was a step forward to *L'histoire*. *Renard* too is overtly opposed to the illusionist musical theatre.¹²⁷ As in *Les Noces*, roles are not identified with singers, and Stravinsky imposes a surprising scenic disposition.¹²⁸ The separation of the actors' and singers' thought and action as well as the on-stage instrumentalists would from now on be a trademark of Stravinsky's musical-dramaturgic repertoire. He places the sound of a gusle, a model of balalaika, against a musical background in march character. Unlike in *Les Noces* and like in *L'historie*, in *Renard* we find such elements as satire, narration and play, traditional dance, fair shows music, concretised in a wind, percussion and plucked strings ensemble.

***Pulcinella* (1919-1920)**

The voice ballet *Pulcinella* is selected from the theatrical subjects in *commedia dell'arte* and is written for two wind ensembles and two strings groups, composed of a *concertino* and a *ripieno-quintet*. This ballet is the pinnacle of the technique of processing traditional dance with modern elements. Four decades after its completion, Stravinsky said: "*Pulcinella* was my discovery of the past, the epiphany through which the whole of my late work became possible. It was a backward look, of course... but it was a look in the mirror, too".¹²⁹

2. Discussions

The origins of *L'histoire*

The six years of Swiss exile (1914-20) forced the greatly venerated composer to isolation and financial constraint, all of which played a role also in the change

¹²⁶ "I wished to place the orchestra on the stage itself, letting the actors move on the space remaining free. The fact that the artists in the scene would uniformly wear costumes of a Russian character while the musicians would be in evening dress not only did not embarrass me, but, on the contrary, was perfectly in keeping with my idea of a divertissement of the masquerade type". Ramuz, Charles Ferdinand, *Erinnerungen an Igor Stravinsky*, Frankfurt a. Main, 1974

¹²⁷ "I planned the staging myself, always keeping in mind that *Renard* is by no means to be mistaken for an opera. The protagonists must be acrobat dancers, and the singers are not allowed to identify with their roles; the relation between sung parts and the roles on stage is the same as in *Les Noces*; indeed, the protagonists should again be on stage all at once, the singers in the middle of the instrumentalists". Ramuz, Charles Ferdinand, *Erinnerungen an Igor Stravinsky*, Frankfurt a. Main, 1974

¹²⁸ "*Renard* must be performed by clowns, dancers and acrobats, preferably on a podium, with the orchestra in the background. (...) The actors don't speak. The singers (two tenors, two basses) are in the orchestra". Ramuz, Charles Ferdinand, *Erinnerungen an Igor Stravinsky*, Frankfurt a. Main, 1974

¹²⁹ <https://www.latimes.com/archives/la-xpm-1990-09-30-ca-2098-story.html#:~:text=%E2%80%9CPulcinella%20was%20my%20discovery%20of,in%20the%20mirror%2C%20too.%E2%80%9D>

that took place in the oeuvre of the master. In the spring of 1914, Stravinsky meets Ernest Ansermet (1883-1969), conductor in Montreux, who in the following winter invites the Stravinskys to his home in Clarens. In the spring of 1915, the composer moves with his family in Morges, a small town on the shores of the Geneva Lake, about 15 km west of Lausanne. Through the Ansermets Stravinsky is introduced, in the fall of 1915, to Charles Ferdinand Ramuz (1878-1947), a local poet, whom he quickly befriends and whom he invites to collaborate on *Renard*. This partnership on the translation of the text from Russian to French, with the problems of the respective languages' spoken rhythm, led to an intensive artistic exchange between storyteller and composer. The friendly cooperation on this as well as on other projects (*Les Noces*) encouraged them to not only translate Stravinsky's Russian lied cycle into French, but also to bring the composer closer to the unusual conception of *L'histoire*.

Born in Pully, near Lausanne, in 1878, Charles Ferdinand Ramuz studied classical philology in Lausanne and Paris and established himself as a private teacher before turning freelance writer. As poet and novelist, from wood carver and accomplished orator, Ramuz became the voice of the traditional, peasant tales of the Vaud canton. The mutual understanding between Ramuz and Stravinsky was based on the aesthetics of the view according to which man must be both savage and civilized, as Ramuz recalls.¹³⁰ From several of his writings we can see that his poetics shared the same contents with Stravinsky's technic-aesthetic intentions.¹³¹

The libretto of *L'Histoire*

Alexander Afanasyev's folklore anthology, with which Stravinsky had been long acquainted, had already inspired the composer: setting parts of it to music, he later arranged the melodies for *The Firebird* and *Petrushka*. Stravinsky would now base *L'Histoire* on the same anthology. Stravinsky was interested in those soldiers' stories recounting the inhuman military recruitment practices during the Russo-Turkish war under Nicholas I of Russia. In these stories, the soldier must confront the devil, sometimes defeating it, sometimes losing his soul. Ramuz, to whom the composer entrusted texts in Russian to translate into French, is deeply impressed by this set of stories about the soldier and the devil, so that he sets to work right away. Ramuz, who was a novelist and not a playwright, leaves no doubt as to the character of the story, which he wanted as one epic. World War 1 and the Russian Revolution helped create the atmosphere necessary for the birth of *L'Histoire*.

3. Results

3.1. The scenic design and the orchestral arrangement

The scenic design

Ramuz conceived a story to be read, played and danced. A visible, on-stage narrator presents and comments *L'Histoire*. The soldier and the devil must be

¹³⁰ Ramuz, Charles Ferdinand, *Erinnerungen an Igor Stravinsky*, 1929

¹³¹ "The inventiveness must be not in the work's theme, but in the way that work is organised and presented. It consists of sound, choice, image, it consists of the rhythmic parading of the movements, and of nothing else". Ramuz, Charles Ferdinand, *Erinnerungen an Igor Stravinsky*, Frankfurt a. Main, 1974

played by actors able to deliver the story both by dialogue and pantomime, while the role of the princess and the devil's dancing role are performed by dancers (female and male).

The separation of such elements as acting, story, dance, and music is realized by the scenic disposition: the narrator is positioned on one side of the stage, the instrumentalists on another side, and in the middle of the stage there is an elevated platform destined the actors. Each element has its clearly defined function: *L'Histoire* is narrated, some episodes are acted, and music will play during singular episodes (march, dance, chorale). The decision to write the score for a small instrumental ensemble, as the composer later wrote in *Chronicle of My Life*, was for him particularly attractive.¹³² The authors' proposal to decorate the fabric wall panels with illustrated sheets of paper speaks about the idea of theatre shows put on at fairs. The strained circumstances, the shortages caused by the war which had scarred Switzerland too, especially as concerns artistic productions, determined Ramuz and Stravinsky to conceive their show with great economy of means, making it easy to travel and to host. In various forms, Stravinsky had revealed his interest in funfair theatrical performances in *Petrushka* and especially in *Les Noces* and *Renard*, and would later express it again in the *commedia dell'arte*-inspired *Pulcinella*.

As a reply to European opera as dominated by Wagnerian musical dramas on the one hand and by Italian Verismo dramaturgy on the other hand, Ramuz and Stravinsky aim to create an anti-opera, a grotesque artistic expression, manifest particularly in the orchestral scenic disposition and in the separation of the elements (acting, tableau, dance, gestures, music) and being, on the whole, the opposite of the *Gesamtkunstwerk*, which it decomposes.

The arrangement for septet

The only instrumental arrangement of *L'Histoire* is a logical consequence not only with Stravinsky, but also with Erik Satie (1866-1925) or Jean Cocteau (1889-1963), who follow the Russian composer in such radical composing techniques as simplifying the musical means and creating a transparent sound.

Jean Cocteau, with whom Stravinsky had an extraordinary artistic friendship after the premiere of *Le Sacre*, wrote in the manifesto of the new classicism *Le Coq et l'Arlequin* about the clear outlines, about a precise architecture and a "minimal aesthetics". Cocteau, a fierce and vocal anti-Wagnerian, had for that matter developed the first program of Neo-Classicism. Stravinsky, though, will neither accept nor too willingly borrow this novel concept; he read a lot of Japanese literature and he was influenced by the extraordinary conception of Japanese artwork as well as by how Schoenberg (1874-1951) employed

¹³² "...the interest afforded to the spectator by being able to see these instrumentalists each playing his own part in the ensemble. I have always had a horror of listening to music with my eyes shut, with nothing for them to do. The sight of the gestures and movements of the various parts of the body producing the music is fundamentally necessary if it is to be grasped in all its fullness. (...) [T]hose who maintain that they only enjoy music to the full with their eyes shut do not hear better than when they have them open, but the absence of visual distractions enables them to abandon themselves to the reveries induced by the lullaby of its sounds, and that is really what they prefer to the music itself. These ideas induced me to have my little orchestra well in evidence when planning *L'Histoire du soldat*. It was to be on one side of the stage, and a small dais for the reader on the other". Burde, Wolfgang. *Stravinsky. Leben, Werke, Documente*. Schott/Piper. Mainz und München, 1982

counterpoint and by the polyphonic structure of *Pierrot lunaire* (dialogue with R. Craft, 1961).

In this arrangement of *L'Histoire*, Stravinsky operated a massive reduction of the orchestral apparatus, especially as compared to Richard Wagner's, and this he stated repeatedly.¹³³ The composer would in fact later show that *L'Histoire* is the last work based on the Russian school of composition. This reduction, of a large orchestra to a small ensemble, is however accomplished by a concrete selection of instruments, which needs to be explained. Here is the funfair conception of the music, with the specific instrumentation:

Violin – chosen not only because it is a melodic instrument that covers the higher register of string instruments, but also because it represents the soldier's soul. The violin is assigned a virtuoso role and is also entrusted with the elements of folk music.

Double bass – chosen both because of its lower register and for its qualities as an accompanying instrument (especially in *pizzicato*), used in the folk- and jazz-inspired sections.

Clarinet – chosen for its extraordinary wide compass, used in the wind ensemble and in the dance ensemble.

Bassoon – with a caricatural tone colour in the higher register in particular. Captivated by its sonic dramatism, Stravinsky often employed this instrument in the higher and extreme high register (the opening of *Sacre du printemps*). He also frequently used it to depict pastoral moments requiring aerial sonorities, as for instance in its dialogue with the clarinet, in the first movement or in scene 2.

Cornet – not only an instrument present in fair music, but also used as a musical signal instrument and for dance music.

Trombone – multiple sound possibilities, a wide colour palette, as well as a wide register, like the clarinet and bassoon. Among its specific techniques are the glissandi or the muted sounds.

Percussion – it had to be diverse, but played by a single instrumentalist. Maybe this is why there are no large instruments, instead drums are present in several sizes, because just as the violin symbolizes the soldier's soul, so the drums represent the devilish spirit, being in fact the devil's drums.

An important factor in this line-up was for Stravinsky his experience in jazz music.¹³⁴ A jazz band is made up of cornet (later replaced by the trumpet due to the latter's clearer, sharper sound), trombone, double bass, and percussion, in addition to which the composer, not only for register- but for sound-related reasons too uses the clarinet instead of the saxophone.¹³⁵ What Stravinsky writes in *An Autobiography* about the sound material of his *Ragtime for 11 instruments*

¹³³ "So there was nothing for it but to decide on a group of instruments, a selection which would include the most representative types, in treble and bass, of the instrumental families: for the strings, the violin and the double bass; for the wood, the clarinet, because it has the biggest compass, and the bassoon; for the brass, trumpet and trombone, and, finally, the percussion manipulated by only one musician". Craft, Robert, Stravinsky, Igor. *Memories and Commentaries*. London, 1960

¹³⁴ "It is indicative of the passion I felt at that time for jazz, which burst into life so suddenly when the war ended. At my request, a whole pile of this music was sent to me, enchanting me by its truly popular appeal, its freshness, and the novel rhythm which so distinctly revealed its Negro origin. These impressions suggested the idea of creating a composite portrait of this, new dance music...". Hunkemöller, Jürgen. *Igor Stravinsky's Jazz-Portrait*. Archiv für Musikwissenschaft, 1972

¹³⁵ Stravinsky thought that the saxophone was less penetrating

(1918) also applies to the dance in *L'Histoire*. The jazz character is present not only in "Ragtime", but in "March" and "Tango" too.

3.2. *L'Histoire du soldat*, suite for clarinet, violin and piano

We can say that Stravinsky created a minimalist aesthetics in music too. In this conceptual line, he arranged the music for clarinet, violin and piano, believing these instruments to be ideal for preserving the character of the initial score. If here the violin is understood to be the soldier's soul, with an extraordinary melodic role, the clarinet proved it can successfully take over the sound material played in the octet by the bassoon, trombone and trumpet. The author writes for both the clarinets in B-flat and in A, employing them according to the particular musical character: in A for a softer, warmer sound in the melismas, and in B-flat for the dance music, requiring an incisive, brighter sound, as well as in the bravura passages.

Rhythmic incisiveness is the essential feature of Stravinsky's music. It is joined by the economy of the material employed and by the composer's extraordinary capacity to create a living, complex universe from just a few sounds. It is all just a natural consequence of the sap of the archaic Russian folklore, which means modalism and polymodality, ostinato, the simplicity of melodic elements, rhythmic asymmetry, a minimal but efficient variational technique. All this is organically assimilated in Stravinsky's style, landmark in the entire musical output of the 20th century.

Stravinsky creates sonic blocks in which the material is based on the ostinato principle and which are then juxtaposed asymmetrically. The forms are based on affirmation and reiteration. The repetitions are asymmetrized by metric and rhythmic variation, by the introduction of accents and rests. Bar lines have no jurisdiction over Stravinsky's rhythmic complexity. The quality of his ostinatos resides in the combination of the static motion with the one frenzied. The obsessive repetition and the reduction to the minimum of the material does create the feeling of a closed circle, just as inside of this circle we discover the continuous variation of dimensions, of placement in time of motifs and their accents, the play of juxtapositions and superimpositions, the asymmetrization creating a diffuse but permanent tension. The interest is maintained at a high pitch even inside the ostinatos, by means of changes, interruptions, asymmetrical thematic insertions.

We owe the first in-depth analysis of Stravinsky's asymmetrization technique to Olivier Messiaen (1908-92), who called Stravinskyian cells *rhythmic characters* which evolve, dilate, and contract like living organisms. Pierre Boulez (1925-2016) proves that *Sacre du printemps* is the first art music work based on an essentially rhythmic language after those by Guillaume de Machault (1300-77) and Guillaume Dufay (1400-74).¹³⁶ All these elements typical of his three masterpieces, *The Firebird*, *Sacre du printemps*, and *Petrushka*, are present in *L'Histoire*. As a novel element, Stravinsky moulds his material into characteristic dance rhythms, their effects amplified by the cultural and implicitly semantic connotations. The *waltz*, *tango*, *march* or *ragtime* from *L'Histoire* are not simple

¹³⁶ Pierre Boulez - *Points de repère*, Jean Jacques Nattiez ed. C. Bourgois, 1981

loans, they undergo the play of distorting mirrors with the cold, typically Stravinskian humour: time signature changes, asymmetrical insertions, accents on the wrong beat or part of the beat. The form intensifies the tendency towards clear, static, ostinato-based blocks, already manifested in *Sacre du printemps*, opposing in alternative or repetitive cycles, which acquire vitality and a sense of movement by the dimension changes, by superimpositions, shifts and permutations.

In *Marche du soldat*, the violin has a predominantly rhythmic role, the composer mandating certain bow strokes: *jeté*, *saltando*, *staccato*. The incipient motif is marked *jeté*, demanding from the player a *thrown spiccato* controlled by the forearm; this motif alternates with a succession of very short sixteenth notes, separated by rests, marked *très court* and V, up bow.

In *Le violon du soldat*, the violin has a solo role, the composer allowing the performer to display their virtuosity both in the right hand, which juggles with various bow strokes (*spiccato*, *staccato*, *saltato*) and in the left hand, where the fingers have a more difficult disposition (moving the first finger from the G string to the D string, in a fast tempo, a passage which repeats obsessively several times). The violin has a mini-cadenza in double stops, featuring complex technical elements: a succession of sixths, in third and fourth positions, in *legato*, a *glissando* on double stops. All thematic contours in *Sacre du printemps* are based on pre-pentatonic scales, with the intervals of the third and the fourth predominating. The same happens in *L'Histoire*, especially in the first two movements.

As in the first movement, the ostinato is again predominant in *Le violon du soldat*. If in the first movement the G-D-E ostinato in the bass voice imposes the intervallic relation of (descending) fourth and third in relation to the gravitational sound G, as well as three of the four open strings, G, D, and E, in the second movement the sounds G, D and A are open strings too, gravitate again around G and form a trichord generated by the perfect fourth and its inversion, the perfect fifth. The diatonicism and the focus on a limited number of sounds is the material with which Stravinsky builds a living, energetic music.

In the third movement named *Petit Concert*, the violin's musical discourse is based on a series of 3- and 4-sound chords, in *f*, *sempre non arpeggiato*, which means that these chords are to be played in triple or quadruple stopping, *martellato*, short, almost wildly. As in the entire suite, accents are important, and they are sometimes placed on the first and the fourth eighth note, sometimes on the first and the third eighth note in 5/8. The third movement is a culmination of the cycle composed of the first three pieces: the lively tempo, the maximal tension and the *recapitulation* of the motifs of the first two movements are the main characteristics of this concerto in atypical rondo form.

The novel element of the work resides in the introduction of the three characteristic dance rhythms, *tango*, *waltz*, and *ragtime*, in this concert version work that belongs to the classical genre. The motivations of the scenario lead to moments when refined irony and humour are a perfect match for Stravinsky's strange harmonies and his predilection for asymmetry, bi-modalism and continuous variation.

The last movement with the title *The Devil's dance*, is the conclusion of the

entire cycle. The devil's dance once more reveals Stravinsky's art in building with just a few gestures and sounds a fresh, living, interesting sound-universe, at the same time simple and complex, unitary and diverse. The rhythmic incisiveness highlights the simple melodies based on a couple of cells recurrent throughout the work.

4. Conclusions

L'Histoire du soldat is Stravinsky's way of describing on the one hand the difficult, inhuman conditions of the life of those enrolled and sent to death by the leaders of the nations which fought in World War 1, and on the other hand the human condition in general, life, death, with all that they represent, and especially with what happens in between. Metaphorically, Stravinsky captures the essence of the multitude of human emotions: the soldier drifts between hopes, dreams, deceptions, joy and pain. Aware of an ephemeral physical existence full of dominant temptations, his capacity to love taken away, he falls, chained by his own weaknesses. A parabolic image results, of the man erring on paths far away from the truth, charmed the glimmer of false values. The composer interprets the Faustian myth in which the soldier's violin, brought to life by the grace of music, symbolizes his soul, sold but retrieved through intelligence and courage.

As Stravinsky himself said, his music must be told, played and danced. Extraordinarily suggestive, it takes every form of expression so that it perfectly voices the complexity of the characters' feelings. *L'Histoire du soldat* invites the listener to a profound reflection which gives the hope of a balanced existence, where human values are present and constantly developed. By learning the lessons that this story teaches, man can be born again, becoming, with this second chance, wiser, more profound, more loving.

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15. ASPECTS OF MUSICAL LANGUAGE OF HEITOR VILLA-LOBOS' CONCERT STUDIES

Daniel Dragomirescu¹³⁷

Abstract: Careful research has shown that the Brazilian composer's works are inaccurate in terms of indications yet respecting every parameter of music. Regarding the technical aspects, which represent the quintessence in the interpretation of string instruments, and in our case, a dark realm due to the lack of their representation on the score, the performer must make balanced decisions based on imagination and education acquired during years of study.

Key words: guitar, studies, style and guitar performance

1. Study no. 1

Study no. 1 ("Allegro non troppo"), in *E minor*, is a right-hand technique study based on a fixed arpeggio formula: *p i p i p m i a m a i m p i p i*. As it is about arpeggios, the right hand must be in a permanent sensation of relaxation, required for the accuracy of the technical and interpretative achievement. This composition resembles "*Bachianas brasileiras*", which is an ingenious miniature¹³⁸, "*The Well-Tempered Clavier*" making its presence felt all the time. Bach's influence is not felt in any detail, being obvious more at the structural level of Lobos' music, as is the case in this first study. The patterns of the arpeggios are written in the same spirit as those of *Prelude in C major* or *Little Prelude*.

E.g.,¹³⁹



The use of free strings and chromatic harmonics on a single pattern allow the maximum use of the dynamic capacity of guitar, as there are various forms of practice, such as: *with rhythmic formulas*, *staccato*, in both pinching styles of *tyrando* and *apoyando* as well as by changing the toning order of the sounds of the arpeggio.

E.g., 2¹⁴⁰ (m.1), H. Villa-Lobos – *Etude No.1*



Eliot Fisk states that: "*This imprecision is not necessarily undesirable*

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¹³⁸ Turibio Santos, Santos, Turibio, 1985, *Heitor Villa Lobos and the guitar*, originally published by the Museu Villa-Lobos, 1975, first published in English by Wise Owl Music, Gurtnacloona, Bantry, Co.Cork, Ireland, p.22

¹³⁹ Carlos Bonell, Bonell, Carlos, „*Guitar*” (vol.11 din 9 aprilie, apărută în 1983), no.1, p.9

¹⁴⁰ Turibio Santos, op.cit., p.22

because it creates the interpreter a huge amount of creative space”.

Study no. 1 was composed in Paris in 1929 and is intended for the development of guitarist technology. The guitar of that period had gut strings, not nylon strings, like today's ones. When the play was published, Andrés Segovia, the Spanish guitarist to whom the play was dedicated, nevertheless sang on plastic strings, which means that Villa-Lobos accepted such strings but did not show anything in the play about this fact. By avoiding the marking of Metronome, along with the name of the tempo “Allegro non troppo “(fast but not excessive), the composer allows the performer to determine the speed of the performance. Thus, the term is relative, depending somehow on the temperament of the individual, being approached differently by a 20-year-old man and otherwise by an older man.

As it is a play intended for guitar, the continuous semiquavers organized in 4/4 measure at the time of the interpretation do not comply with the values indicated by the partition. The accuracy of their scoring calls for a huge number of relations, combinations, breaks, voices, Lobos considering that the extra-support is self-evident, by the words “*pour guitare* “. The decision of each interpreter to let the notes sound derives from the information that they are independent of the sheet music.

A similar blur also occurs when highlighting the dynamic parameters. The compliance with the “*piano*” marking of measure 1 offers two options for interpretation: 1. that each note is played at the same level of intensity; 2. that there are sonority variations between the sounds of the chord. One possible solution for achieving the phrasing is to encourage a long *crescendo* during the first 11 measures, as the bass goes up to the master chord *B major*⁷. Within this *crescendo*, subtle graduations of dynamics can be improvised on different portions. The key indication which is very important for interpretation is even the left-hand phrasing (*p i p i p m i a m a i m p i p i*), this combination inevitably producing a continuous shine resulting from the slight variations in the tone quality differences between the thumb and the other fingers. But the sheet music does not indicate exactly what is to be highlighted, with every instrumentalist highlighting his musical knowledge, his thinking, and his imagination.

The difficult exchanges of chords performed with the left hand can be resolved in the first phase by a very rare study, also helping to strengthen the right-hand pattern. One method that can be a solution for the successful completion thereof is that of “*cold*” exchange, without the right hand pinching the strings. Thus, the configurations of the chords change, making it compulsory to simultaneously place on the strings all the fingers used for each position. I recommend a simple exercise in which these chords must be studied until they connect easily from the beginning to end. Therefore, *the legato(s)* (m.24.25) and *the harmonics* (m.32.33) are replaced by *E minor* from the first measure, helping these exchanges take place smoothly, without interruption.

E.g., 3



The most common problem encountered when approaching this play is the

speed of the right hand. But as I said before, apart from the speed, the study contains the repetition of the arpeggio pattern of the right hand, with the left hand moving from chord to chord. This repetition can be effectively studied in the following way. First, the sequence is played very slowly so that any mistake is eliminated. Then, it is repeated, by doubling the speed, and after it returns to a rare tempo for the next sequence (respectively, the next chord). Rarely studied and thought, with the constant participation of the attention, the first sequence helps establishing the sound accuracy by the precision of the attack style and provides a favourable start to repeat it at double speed, acting as a control on the tendency to hurry. The modality shown is beneficial because the speed can only be doubled for one sequence, the left hand changing the chords and complying with the same tempo, to achieve relaxation during the performance of the work.

A possible exercise to effectively solve the arpeggio of the right hand is to divide it into two parts. In E.g., 4 A, the phrasing of beats 2 and 3 (on the first four strings) shall constitute in a pattern to be studied until the perfect coordination of the fingers is obtained. E.g., 4 B indicates the way of practicing the pattern on all six strings of the guitar, including the chords from the previous example. The first and fourth beats of that measure represent the problem of the movement of the right hand up and down on all the strings, with the aim of clarity. A good exercise to increase the speed of pinching with the fingers is E.g., 4 C, which can be studied on all the chords of the entire excerpt from E.g., 3. Two types of phrasing may be applied, since some guitarists prefer *p m p i* on the first beat, in exchange for the original one indicated in the partition: *p i p i*.

E.g., 4¹⁴¹ (m.1), H. Villa-Lobos – *Etude No.1*

The image displays three musical exercises labeled A, B, and C, all in 4/4 time and key of D major (one sharp).
Exercise A: Shows a single measure with an arpeggio on the first four strings (G4, A4, B4, C5). The fingerings are indicated as (p) i m p i.
Exercise B: Shows four measures, each with an arpeggio on all six strings. Above each measure, the strings are numbered in a specific sequence: (6)5(4)3, (5)4(3)2, (4)3(2)1, and (5)4(3)2. The fingerings are p i m p i.
Exercise C: Shows a single measure with a continuous arpeggio pattern on all six strings. The fingerings are indicated as p i m p i p i p i p i p i p i p i p i p i.

Coming back to obtaining a considerable speed, it is recommended that a sustained study is conducted at low speed, or even very rarely if a mistake is made. Then, the tempo is gradually increased until the one desired and required is achieved. This method helps to remove any errors that tend to become automatic. So, if there are still uncertainties while practising at high speed, then it is necessary to return to the strenuous work of the study at low speed. The most difficult part is the passage with legato in beats 24-25.

The following example shows how they can be practiced in the pattern of the E minor chord, both ascending and descending. By lowering the first and third sixteenth of each beat of the measure until *B minor* or *F# minor*, the entire length

¹⁴¹ Charles Postlewate, *Etude 1*, from „Guitar Master Class” by Ronald Sherrod, 1980, p.2

of the fingerboard will be covered, removing the possibility that the study of the fragment becomes tiresome and boring. The solution also contributes to the qualitative achievement of the legato process over the entire surface of the guitar, and the practice of two other phrasings for the left hand (2-3 and 3-4) results in the use of the normal one (1-2) in a more comfortable way.

E.g., 5



The following example represents a variation of phrasing which helps to consolidate the previous exercise, developing both legatos, ascending, and descending, by using all finger combinations: 1-2, 2-3, 3-4.

E.g., 6



The emission of harmonics in measures 32 and 33 involves a short blow to the strings with the fingers of the left-hand during pinching, first following the original pattern of the arpeggio and changing after that. To produce these crystal sounds without hesitations, I propose the rare study, with an attack in the register close to the snares.

As regards *the timbre*, the composer does not give us any indication of the use of the registers, *sul ponticello* or, *sul tasto*, this remaining at the discretion of the interpreter. One possibility could be to move gradually from one register to the other to obtain a *long crescendo*, up to the chord *B Major7* of the measure 11. For an adequate colour of the sounds, both types of vibrato can be used, of the finger or arm, highlighting both the emotional intensity (calm, quiet or threatening) and the printing of a pleasant character, especially for the last chord in the play. For the successful completion of *Study No. 1*, daily exercises have a decisive role in a broad design that helps to:

1. keep the hands in shape to sing anything required.
2. prepare mentally and physically for the concert repertoire.

They can be practiced using the metronome set to a rare tempo. The tempo is increased gradually, with attention focused on the uniformity of the tone, rhythm, and hues between the fingers of the right hand. The speed of the metronome can be increased when you feel comfortable with the old one. Increasing and decreasing this speed of exercise, the instrumentalist will have the chance to relax, becoming much more coordinated at low speeds. Most guitarists

perform this *Study* in the fourth quarter =144-176. But it is recommended that practice should start half of these values or even less frequently.

Charles Postlewate confesses in a specialist article: “*I am trying to extract as far as possible my daily exercises from new plays being studied, or from the old ones, familiar plays that must be preserved in good playing conditions. We must always remember that every exercise is worked to help with something on the actual or future repertoire and not just to start the daily study*”.¹⁴²

2. Study no. 2

With the risk of repeating myself, I once again state that **Study no. 2** is one of arpeggios, but not in the classic sense of the concept. In the age of the Baroque, this concept meant that the consecutive notes of a diatonic scale were fixed on different strings, using the arpeggio technique (*campanellas*). Here the traditional idea is not followed, so the phrasings of both hands raise most problems for the person who approaches the work.

As a first starting point, it should be noted that the meaning of the *legato* is very difficult to understand and has no logical development. So, while the first legato with which the study starts is performed naturally following the traditional spirit, in other places it is difficult to achieve (m.8, 9, 15 and 17) or even impossible (m.18, 19, 20, 23 and 25). The method in an ascending sense between the first two sixteenths of beat 1 of measure 8 (*B* with the first finger, key II and *E* with the fourth finger, key VII, both on the 5th string) followed by *G* and *B* sung on free strings implies a sharp extension of the two fingers of the left hand, causing a discomfort during the interpretation, altering the feeling of relaxation needed to perform an arpeggio study. The intensity of this phenomenon varies according to the physical qualities of each instrumentalist's hand.

A large hand with long fingers will handle this phrasing very easily, while a small hand with short fingers will make a considerable effort, reaching as far as to feel *muscle cramps*. In conclusion, the first version of phrasing presented earlier can be embraced by instrumentalists whose physical qualities do not make them feel uncomfortable in successfully solving the passage. The second one, intended for those guitarists with shorter fingers, consists in making a *legato of expression* between the first two sixteenths, *B* and *E* so the first sixteenth is placed with the finger 2 on the string *A* and the second with the finger 3 on the string *D*, practically following the pattern of the *E minor* chord:

E.g., 7 (m.8), H. Villa-Lobos - *Etude No.2*



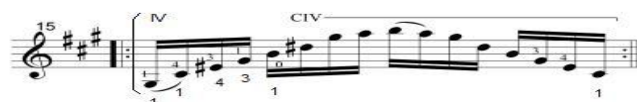
A similar thing also happens in measure 9, according to which after pressing on *B* with the first finger on the fifth string, sound *D#* is attacked by *ascending legato* on the same string with the fourth finger, followed by *F#* with the second finger on the fourth string and *A* with the first finger on the third string. Again, there is a need for an extension between the extreme fingers of the left hand (1-4) but this time, not as demanding, being accessible to a hand whose fingers are

¹⁴² Charles Postlewate, op.cit., p.1

medium or smaller in length.

The compliance with the technical *legato* between G and C within measure 15, involves the use of a phrasing difficult to achieve by the left hand and also having the same extension between the first and fourth fingers (e.g. below). Next to this version, I will offer another more comfortable one, which uses the full *barre* (on all six strings) placed in the position IV, but which turns the ascending legato into an expression one.

E.g.8 (m.15), H. Villa-Lobos - Etude No.2



The same happens in measure 17, where the sounds G# with the first finger on the sixth string and C# with the fourth finger on the same string are played by the same type of legato (ascending). To resolve this sequence, I propose two models that can be followed by the fingers of the left hand, namely:

E.g.9 (m.17), H. Villa-Lobos - Etude No.2



The phrasing indicated at the bottom of the portable is carried out by laying the full barre in space IV, the other fingers following the pattern of the C# minor chord, turning the legato process marked on the first two sixteenths of beat 1 into one with expressive valences. For the following measures (No 18, 19, 20, 23, 25), although there are the same notations (legato), they cannot be technically complied with, so the only way is to choose a comfortable phrasing that gives the uniformity of colour and intensity to the respective arpeggios. In terms of indoor virtuosity cadence (m.10, 11, 12) which also involve special technical qualities, I suggest a variation of phrasing for both the right and the left hand, contributing to maintain the equality of rhythm and sound, doubled by a complete *crescendo* on the highest A sound at, located on the XVII key.

E.g. 10 (m.9-12), H. Villa-Lobos - Etude No.2



Often, many interpreters considered that in measure no.12, the last sixteenth on beat 4 should have been G# instead of F#. But it may have been the wish of the composer, testified by the older records of the study. The sound material at the end of the work has raised many controversies among practitioners and not only. *The interpretation of the harmonics* on beat 4 of measure no. 26 and on beat 1 of measure 27 is very difficult to achieve although in the sheet music we have enough information shown to provide an appropriate version, information which, to the surprise of all, helps too little: 1. m.d. / m.g., 2. pizz., 3. harm. duples. 4. rall.

E.g. 11 (m.25-27), H. Villa-Lobos - Etude No.2



The discrepancy existing in the notation of the last two measures is that there are three marks calling for the harmonic approach of the two dyads of measure no. 26 and the first dyad of the following measure (no. 27). So, the sign "*m.d.*" appears above the normal eights. Even if the sounds are not indicated as flageolets, there is a clear intention to be sung in the upper octave (as artificial harmonics), but they can also be played normally. The bottom line, with notes in the form of rhombus, contains the marking "*m.g.*" making more precise reference to the natural flageolets, and for a clearer specification "*harm. duplex*" is added to the footer of the portable. The problem deepens with the occurrence of the indication "*pizz.*". Many practitioners do not respect this meaning by considering that it cannot be related to double harmonics, so they use different solutions to sing this passage. Some guitarists such as *Barrueco*, *Santos* or *Yepes* completely ignore these suggestions in the sheet music, when interpreting the fragment. In this context, the work ends with an ascending arpeggio on *A major*, culminating in a traditional cadence which serves as a calm response to the storm illustrated by the successions of arpeggios.

In his book "*Heitor Villa-Lobos and the Guitar*", *Turibio Santos* notes that "*At the end of the play, the simultaneous use of harmonics and normal notes involves a particular technical difficulty*"¹⁴³. The blind acceptance of *Abel Carlevaro's* statement on the above-mentioned cadence of *Study no.2* as this could be sung bitonally, seems a hasty one. Regarding this aspect, *Ophee Matanya* in his article entitled "*How does it end?*" says that if we extended the bitonal idea to technical refinements, however valuable these may be and to attribute such progress to Villa-Lobos, it would mean to create a memorial based on insufficient historical data, just as if we were linking the invention of dodecaphonic music to J. S. Bach.

In one of his works, *Kevin Tolly* shows that this end of the play has nothing to do with double flageolets and more, with bitonalism. His explanation is that the positioning of the "*pizz*" indication above the "*m.g.*" creates a link between them, requiring that the left hand pinches into *pizzicato*. According to this idea, the passage can be performed on a single string, where "*m.d.*" is intended to indicate the attack itself with the right hand and "*pizz. - m.g.*" suggests a pinch on the same string by partially pressing with the fingers of the left hand. This method finds its application only on very good tools, with a perfect straight Griff, where the sounds in *pizzicato* sound clear. Moreover, "*harm. duplex*" marking, as Tolly says, would be a misprint.

Ricardo Iznaola offers the variant of the intonation of these harmonics by partially pressing on the strings with the fingers of the left hand resulting in some sounds, which though weak in intensity, can have a surprising effect. Since they are used for the first time in the guitarist literature, he has generically called them "*partial sounds of Villa-Lobos*" in memory of the great composer. Even if the author intended to complete this study by using a special technique for interpreting a mere cadence, such as the one known in contemporary music as a bitonal one, there is no evidence that it was intended to separate into two separate actions in which natural notes produced by pressing the strings with the fingers of the left

¹⁴³ *Turibio Santos*, op.cit., p.22

hand must be played simultaneously with the harmonics made with the right hand.

Relating to the *polytonalism* of the Brazilian composer, *Michael Jaffe* concludes he is not present only in the plays intended for the guitar, considering that at the end of any composition, Lobos always clearly establishes the preponderance of a single central tone, approaching both tonal and polytonal in a traditional manner. As for the *tempo* in interpreting this end of study, many guitarists play it freely, I would even dare say at half the normal speed, precisely to facilitate the achievement of these double flageolets. Considering the disregarding of the instructions on the sheet music, the end can be dealt with in the original tempo (MM.116-164).

To balance the sound and rhythmic sides of the arpeggios, it is recommended to emphasize the sounds at the extremities. This is made possible by using a pinch method that combines both styles: *tyrando* for the notes inside the arpeggio sequence and *apoyando* for the beginning and the peak of the arpeggio.

E.g. 12 (m.1), *H. Villa-Lobos – Etude No.2*



An additional technical problem is represented both by the accuracy of making *legatos* (ascending and descending) and by following an expressive consistency, regardless of the difficulties that may occur along the way (playing in high positions, musical scores passages, etc.).

Looking at the *dynamics*, the methods used to carry out a proper interpretation reveal once again the passion of the Brazilian for J. S. Bach's music. Thus, using the echo technique where the repetition of measures is played in *piano* gives the study an additional difficulty, with the right hand having to move permanently between the "*sul ponticello*" register next to the snares and the "*sul tasto*" in the fingerboard area. Embracing the *dynamics in terraces* principle, a *crescendo* will be built up until measure 3, where, with the tension created by the arpeggio of the chord reduced to the A#, the climax of the first musical phrase is emphasized. The following measure (no. 4) will be interpreted in a smaller shade, thus preparing the beginning of the subsequent sentence which starts in the 5th measure.

The *tonal contrasts* in measures 5, 6 and 7, 8 must be highlighted by performing the colour exchanges, the arpeggios of minor chords being played in the "*sul tasto*" register. A *crescendo* can be applied to the sequence passage (m.10, 11, 12), finishing on the highest sound in the sequence (A on key XVII), followed by a *decrescendo* to announce the next verse, which is based on a succession of arpeggios, whose expressivity is influenced by the character of each chord in part.

The phrasing of the right hand is not always constant, which requires the interpreter to accumulate a large luggage of performing experience to maintain the smoothness and clarity when pinching the strings. This can be achieved by a rare and sustained study, the application of the phrasing being the same as the one at the time of the interpretation of the play at the appropriate speed. However, for the right hand it is possible to use a single arpeggio pattern repeatedly, but also several combinations of fingers, which at one time may be more difficult to comply with:

E.g. 13 (m.4), H. Villa-Lobos – *Etude No.2*



3. Study no. 3

Influenced by the teaching and creative work of the composers of previous times, **Study no. 3** (together with the *Studies* 2, 9) is practically an exercise for the arpeggios in which *legato notes* and *barres* are integrated. But looking thoroughly, we will see that the attention is focused on the correct execution of the *legato*, as proof that the scalar passage in *Study no. 1* reappears here too.

Study no. 3 is rather a beautiful play, with a higher degree of difficulty, with the notes themselves presenting some problems intended for the activity of the left hand. As I mentioned before, one of them is the indications of *the legato* between the sounds. For example, in measure 2, beat 1, the first two notes are linked, this thing being achieved naturally. The same goes for the following measures: m. 11/beat 1, m. 11/beat 4, m. 20/beat 1, m. 20/beat 2.

There are also places where *the legato* is noted, but it could not be played. Instead, it is interpreted using the arpeggio technique for the right hand: m. 8/beat 1, the third and fourth sixteenth; m. 13/beat 2, the third and fourth sixteenth; m. 13/beat 3, third and fourth sixteenth.

Although few of these are cases where Villa-Lobos has indicated a preference for the toning of the loose strings, I believe that they should be respected. Such an example is present in measure no.17 (the last two notes on beat 3) where a *legato* involves such a string. In this context, every instrumentalist must decide which variant fits his interpreting concept. While Julian Bream, in this passage, opts for classic legato, other guitarists choose the free Strone. There are also a few aspects which create ambiguities in both the reading and interpretation of this work:

- 1) m.3/beat 1 Yepes plays *C in bass*, while the other interpreters play *C#*. Is it a read error or is it related to more thorough documentation?
- 2) m.11/beat 1 Yepes attacks the *G* as the inner voice of the first chord, while others are pinching *G#*. Could it be a mistake again?
- 3) m.14/beat 1 Here, it seems to be an inaccurate note of the duration of the first chord. This inaccuracy is a constant problem in Villa-Lobos' plays. If the time periods indicated were respected as closely as possible, we should choose one of the two options: we could give rise to an ambiguous phrasing, which is not specific to the guitar, or we could aspire to a solution closer to the instrument side by extending the accurate notation. The latter can be applied very well to measure 2, beat 1, stopping the inner voices of the chord and maintaining the sound of the bass.
- 4) m.15/beat 1 At the midvoice of the first chord, Julian Bream plays the *C* note instead of *C#* (the version of a reading error is being speculated).
- 5) m. 30/beat 1 Each sound in the low or acute registry of the chord is indicated with a too long duration. A good solution for this chord would be to be considered as a quarter.

6) m. 30/beat 2 (last measure) Here occurs a difficult problem from the harmonic point of view. Together with the first two indications *A3* and *D4* (which seem to mean nothing), another *D* appears in the acute plane on the first string marked with a circle above. We are in the *D major* tone, so we should look for some harmonics that match this tone. So the *A* and *D* notes are correct from this point of view, so we need to find out which numbers would suit them. I do not think that the figures present on the sheet music suggest the keys to be used, because by pinching the flageolet on the fourth string, the third key, we get an *A* (which is in order) but the fourth key on the third string gives rise to a *B* and, otherwise it is hard to believe that this play could end up with such a sound that is outside the original tone. There may be two possible explanations:

1) Instead of using the natural grading method by using the letters, the composer has chosen numbers here, accidentally, this being the wrong way to observe the sound material of the play's tone (the circles indicating the harmonics are also missing);

2) Another explanation would be that Villa-Lobos suggested a phrasing to create double harmonics. In this case, the *D above* must not be played separately as a third flageolet.

None of the two options expressed above is very convincing, so most guitarists want to pinch two harmonics on the third and fourth strings in space VII. By playing this way, it is possible to sing the *D above* at the same time as the other notes, but only a few interpreters do so. The end of this work gives rise to another ambiguous aspect. However, the 1928 manuscript clearly indicates that in measure 30, the note in the plane below is not a flageolet, but a normal sound. Following Lobos' usual notary practice, the passage acquires a perfect meaning, so that *D* on the *A* chord is sung with the third finger, and the harmonic online V fourth string is sung with the fourth finger, being consistent with the height indicated above the portable: E.g., 14 (m.30), HH. Villa-Lobos – Etude No.3



As far as the phrasings are concerned, although the manuscripts contain considerably more indications than the published sheets music, this does not mean that the latter should be completely rephrased. The musical and technical value derives from present notations. In *Study no. 3*, the movement of the left hand reveals both the concern for *the legato*, for the clarity of the ruling voice and for the effects specific to phrasing. One of the technical aspects is the tendency to link the spaced positions through rapid exchange along a single string, treating the relative force of the fingers with an impressive appearance.

E.g., 15 (m.9-10), H. Villa-Lobos - Etude No.3



This play can be approached by also using variations in rhythm in order to practice the phrasings, the method contributing both to the *increase of the tempo*

and to the clarity of the sounds sung through the legato process, the emphasis fell on each second note from the groups of two sixteenths.

E.g., 16¹⁴⁴ (m.1), H. Villa-Lobos - Etude No.3



4. Conclusions

If any guitarist shall take into account these details and shall apply them, he/she shall certainly develop the level of interpretation of the entire repertoire. Since in the last decades the sound of the guitar has become a landmark of culture of Latino-American countries, we are motivated to concern ourselves with the promotion of a repertoire which shall include various musical works written by Latino-American composers born between the 19th century and the middle of the 20th century. In this age, important composers and interpreters of this geographical areas have distinguished themselves, and their contributions led to the extension of the technique and development of the language within the repertoire for classical guitar.

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16. *SINFONIA AVANTI IL BARCHEGGIO* BY ALESSANDRO STRADELLA IN INTERPRETATIONS OF THE TRUMPETERS IULIAN HOREZ AND MIROSLAV KEJMAR

Iulian Horez¹⁴⁵

Abstract: *Alessandro Stradella is a lesser-known composer in trumpet works. However, the Sinfonia avanti il Barcheggio is of great beauty and is written perfectly trumpet. The original is composed for trumpet in C, but the key of D major in which the concerto played with trumpet in C is written poses the biggest tuning problems. For this reason, I recommend for this concert a trumpet in A. The tuning will be much better, it will be played in F major, the natural notes of the trumpet will be used a lot (C, E, G).*

Key words: *trumpet interpretive technique, trumpet tuning*

1. Introduction

After 30 years of playing in a symphony orchestra (the Moldova Philharmonic, Iasi), under the "dictatorship" of the baguette, it is completely different when you play solo in front of an orchestra. Even if in those 30 years of activity there were works in which the trumpet had to interpret very difficult solo parts (symphonies by Gustav Mahler, Dmitri Shostakovich, Richard Wagner, Richard Strauss, *Mesiah* by G. Fr. Handel, etc.), there is no comparison with the feeling and responsibility you have when you are a soloist in front of the audience. The bandmaster is no longer a "God", as you feel when you sing in the orchestra. As a soloist you feel more important, having a greater responsibility than the bandmaster, you feel that you must listen yourself, you must read the interpretive message of the works you have to play. I had the opportunity to be a soloist in 2002 and 2006. I performed in the biggest concert halls in Germany and the Netherlands as a soloist for the work *Sinfonia avanti il Barcheggio* for the trumpet and orchestra, accompanied by the Orchestra of the Moldova Philharmonic from Iasi, with G. B. Rohmanick as bandmaster.

Miroslav Kejmar is the first trumpet in the Prague Philharmonic Orchestra, Czech Republic. Miroslav Kejmar, in his performance, also used a trumpet in A, a Schilke brand – Germany. They are the best, but also the most expensive.

2. Discussions

I played this concert with a *Yamaha Xeno* trumpet, which leaves a little to be desired in tuning and in the opening of the sound. Thus, I had these tuning problems when I sang as a soloist *Sinfonia avanti il Barcheggio* by Stradella. The note *D* in the upper octave (against *A* central) in the acute register of the trumpet was a little lower in tuning, which forced me to use "false" supporting positions. The *Allegro* tempo (the quarter = 96) made this noticeable to the public, however, and a professional trumpet would have noticed that I use a phrasing different from the normal one. Coming back to the concert, the work is written in the acute

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register of the trumpet (from F^2 to G^3). All four parts require special support and effort from the instrumental soloist. When playing in the acute register of the trumpet, the air pressure is very high, the air volume is consumed very quickly, and the composer has taken this into account, the musical phrases not being longer than 3-4 measures.

E.g., 1 - p. I (ms. 1-4):

I played this concert beginning with a soft attack and with a sound of *mezzo forte* toward *forte*. Unfortunately, the composer shows no tone at the beginning of the concert. This is also the reason that prompted Miroslav Kejmar to start the concert in a full *forte* tone with a little warrior air.

It is worth mentioning that Miroslav Kejmar, the best Baroque music performer from the Czech Republic, has a very clear, fine attack and an open sound. The Czech school has always been superior to the Romanian one in brass instruments, with a great tradition and one of the best schools in Europe, after the German and French school.

Arban (1850-1920), a great teacher and trumpet, a descendant of this tradition school, wrote a trumpet method that has then become well known, the method that is used in all schools in Europe, even today. Coming back to the concert, very important in the singing is that when going up from the acute register to the super-acute one, the notes should not narrow as a sound, which happens to very many trumpeters. It is a generally valid law, not just for Baroque music. This is due to the decrease in the air column outlet opening now the tone goes up. The solution is to increase the air pressure as the non-sizing of facial muscles also grows.

At Miroslav Kejmar, you can see the equality of sounds in intensity, regardless of the trumpet register. I did the same, but as an explanation, if in the average register of the trumpet the difference in air pressure is very small, in the acute register, this air pressure is much higher from one note to the next, in the ascending direction.

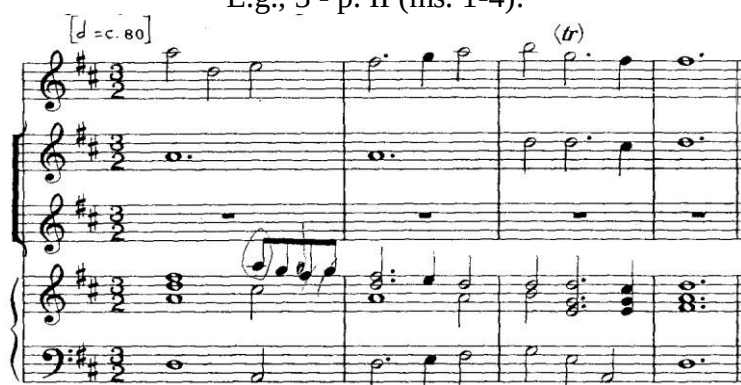
E.g., 2 - p. I (ms. 20-22):

As a conclusion for the first part, if I observed, in general a tint of too much sonority at Miroslav Kejmar I preferred a soft, cameral sound, also taking into

account the orchestra that is very "thin".

I have always been convinced that it is much more difficult to play in the acute register in high notes values (quarters, half) than in low values (eighths, sixteenths). Supporting high values notes in acute requires much greater physical effort, causes much greater and faster facial muscle fatigue. The reason for this is that these high values force the facial muscles to high vibrations over relatively long periods of time. But this prevents the circulation of the blood in muscles, which immediately gives a sense of fatigue. When playing in low values in the acute register, there is also the mental feeling that time is passing faster, which is misleading, the explanation being that in the situation of low values and notes at different heights, breaks of fractions of seconds occur, time in which the muscles have time to re-oxygenate by increasing or decreasing the diameter of the air column outlet hole.

E.g., 3 - p. II (ms. 1-4):



In the amplitude of the sound, I also approached Miroslav Kejmar, in the second part, a calm, cameral *mezzo forte dolce*. Passages appear where it is impossible to breathe due to writing and only one volume of air must be used. I have also observed a whole breathe for the whole phrase at Miroslav Kejmar, but in the last two measures it is felt that he is losing support due to the exhaustion of the air volume.

E.g., 4 - p. II (ms. 41-49):



Always the medial parts of a concert or sonata, in slow movements (*Andante*, *Adagio*, *Grave*) are the most tiring to a brass blowing instrument because they require a higher physical effort.

The third part is a move where you can show your technical possibilities, your virtuosity. Miroslav Kejmar approaches a slightly more stable tempo against my interpretation. I do not agree with this, as it loses out of the shine, of the message for impressing the audience, through the technical virtuosity that can be demonstrated in this part of the concert. I think it is more impressive for the public

to have a message of technical virtuosity than a message of static grandeur. If Niccolò Paganini had written his *Whims* in *Andante*, they would have lost their fame nowadays. The speed of the tempo (quarter = 112) forced me to use the simple *staccato* at the upper limit. Miroslav Kejmar also uses the simple *staccato*, making it easier for him to do so, given the tempo a little more stable. The double the *staccato* should not be used in any circumstance, which would generate the loss of clarity and brightness in the notes.

E.g., 5 - p. III (ms. 1-4):

Miroslav Kejmar has a very good support of notes in the acute, which demonstrates a very good diaphragm breath. If we also add the trile of two measures between C and D, which is very difficult between these two notes, I can say that it successfully resolves this passage. Personally, I felt this was one of the most difficult moments in this concert.

E.g., 6 - p. III (ms. 30-34):

I noticed in Miroslav Kejmar a little pressed attack during the entire concert, but I think it is also about his personality or the general way of singing. Personally, I prefer a soft but clear attack, the sound starting from a very small tone without hearing the attack of the tongue. The sound equality, despite the large interval jumps (the quarter, the quart) especially in the acute register shall be admired at Miroslav Kejmar. The professionalism of a trumpeter consists of the following qualities:

- not to change the tempo given, an essential condition upon which all others depend. The tempo may be rare compared to the one imposed, but human, given that the motivation is poor professional training, especially in the instrumental technique. But to increase the tempo compared to the one given at the beginning, is totally inaccessible.
- to have a warm, pleasant sound in all the trumpet registers, and not a harsh, strident, or hard one. This is particularly necessary regarding the trumpet, which is an instrument with a penetrating sound, and a very large number of trumpeters fall

into a hard, harsh, military sonority.

- lightness and smoothness in attack. The attack must be imperceptible, the notes must be heard as if it were not a language attack, which is the case regardless of the trumpet register.
- lightness in the singing, regardless of the rhythmic formulas or intervals between notes.
- the very good mastery of the single, double, and triple *staccato*.
- very good diaphragm breathing (not thoracic), with a good air volume control during the sentences.
- and finally, a correct position when blowing. Non-stretching, non-straddling the lips, leads to the strangulation of the air column toward the acute register. The facial muscles must be as relaxed as possible to have a soft, pleasant tone. Tension leads to a harsh, metallic sound, a lot of lightness is lost and cannot be played in the acute register.

These are the basic conditions for a trumpeter to become a good professional, and to all this, a high volume of work and study is added. Coming back to our concert, the fourth part, *Allegro* (quarter = 96), offers huge possibilities to display lightness and precision in the acute register of the trumpet. Here, too, for Miroslav Kejmar, I preferred a tempo a little faster, but without losing sight of the clarity of the notes. In this last part, Miroslav Kejmar must be admired for the constant in the tempo, the brightness of the sound and the clarity of the notes. The same breathing problem, as in the second part, occurs at the beginning of this part, where the volume of air must be measured from a single breath, so that it reaches for all 12 measures of the sentence.

E.g., 7 - p. IV (ms. 1-12):



As a special feature, if Miroslav Kejmar has repeated the last measure of the concert as written by the author, I personally allowed myself to sing the last note at an interval of ascending sexta against the real sound (*F* to the trumpet in *A*, *D*² to piano), feeling that an extra shine is obtained for the end of the concert.

3. Conclusions

In conclusion, I consider Miroslav Kejmar one of the most important baroque music trumpeters, a Czech school peak, endowed with special qualities for this kind of music. Personally, I do not think that there are any major differences between my interpretation and that of Miroslav Kejmar, convinced that I have managed to play this concert on a professional level, proving once again that Baroque music can be played by Romanians in Europe's biggest concert halls. There are many Romanian trumpeters, such as Iancu Vaduva - professor of the

Academy of Arts in Bucharest, Ion Dornescu – first trumpet in the Bucharest Radio Symphonic Orchestra, Carstea Sergiu - first trumpeter in the Opera orchestra in Timisoara) who made the name of our country known.

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17. ELECTRO ARTS, A TOOL OF INTERACTIVE DIGITAL EDUCATION: A CASE STUDY

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Abstract: *This research analyses the impact of the Elektro Arts Festival on the attending audience, based on the responses offered by 98 respondents, highlighting the socio-demographic characteristics of the participants, the interest in computer art and realising an evaluation of the event's quality by emphasizing preferences and customs of cultural consumption and identifying the communication and advertising channels preferred by the audience. The organizers of the future editions of the event obtained the necessary feedback on the interest manifested in digital arts as well as on the satisfaction and the preferences of the audience. The Elektro Arts Festival is considered an innovative environment propitious to IT-mediated artistic expression, and the newly organized editions have been linked to the research in the field of computer-based numerical technologies.*

Key words: *Digital art, audience, music, dance, computerized technology*

1. Introduction

Digital art is considered to be a totalization of the artistic manifestations which use digital technological means both as a mode of creation and as a mode of propagation. Digital culture goes far beyond the online environment, the social networks, the electronic media, the games, the communication in the virtual environment, the programming, as it comprises information on the screen of devices, surpasses technology (Carmody, T., 2013) and represents a means of expression and realization of the manifestations of creativity in accordance with the technological development. These expressions are closely linked to the propagation of instrumental benefits in such fields as education, social cohesion, and economic development (Belfiore, 2004; McCarthy et al., 2004). Digital technology is becoming an increasing part of our lives, moreover, there is a noticeably higher number of digital materials, with a continuously growing expressive potential. (Svenson, P., 2016)

There are also constraints inherent to the nature of digital technology, given by a paradoxically mature/immature creative environment, which has been in existence for less than a hundred years. This phenomenon has given rise to some very different approaches of its employment in digital arts, from those who would transform the extant forms into "technologic-digital" to those who would exchange the forms proper for it. These factors can constitute inherent constraints, treated in very different ways, with consequences for the future of the digital art

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process (Candy, L., 2007). Technology per se is incorporated with increasing frequency both in the practices employed in exhibitions and performances and in creating the works proper, thus producing new relationships between creators/curators and audiences/visitors (who often become participants in generating the artistic process) (Papadaki, E., 2019). The biggest challenge of artistic entrepreneurship is bringing digital art to the attention of the public, who must also be transformed, changing the possibilities of transmitting the artistic act which in turn offers its own challenges, namely:

- Technological problems identified by the artistic organizations versus lack of financing;
- The relationship between the practices found in digital art and traditional art and the context in which the work is done;
- The way in which entrepreneurs/artists/curators can take advantage of new ways of interacting with the public (Harding, C., Liggett, S., Lochrie, M., 2016).

A very attractive direction is the one in which technology offers interactivity, in real time, with many participants for a collaborative control over the outcome of the artistic act, especially that of music and dance (Mark, F. and Paradiso, J. A., 2006). The interactive performance brings a lot of technical challenges pertaining both to new artistic languages and special hardware components including sensors, methods of sound synthesis and technical software (Dannenberg, R. B., 2005). In our country these technologies, which enable the performer's interactivity by means of motion sensors (body sensors) and transformation of the signal generated by digital encoding into expressive resources/means, have been presented to the public rather sporadically. Nevertheless, the technological potential is now available to Romanian artists as well. The method of using computer interfaces containing sensors that can be programmed to capture sounds and gestures is a new challenge emerging in digital art. In other words, the human action is transformed into numerical data adapted to the computing environment in order to model various audio-visual parameters, the sound synthesis, the design generation or the processing based on audio and video effects. This results in the augmentation of art's instrumentality through the addition of interfaces, offering the performer the ability to interact, on stage, with the sound and the visual image produced by the computer (Miranda, E.R., Wanderley, M., 2006).

2. Case study

The European context presents a dynamics that highlights a significantly livelier activity in the past few years, for instance in Germany there are approximately twenty-four festivals of digital arts, among which "Transmediale / Art & Digital culture". Locally, the *Elektro Arts* Festival brings together musicians, choreographers, visual artists, dancers, stage and sound directors, programmers. As a rule, the festival takes place in May and is organized by the National Academy of Music *Gheorghe Dima*, the University of Art and Design, the Faculty of Theatre and Television of the Babeş-Bolyai University. The event started in the year 2013 under the patronage of the "Union of Cluj Universities"

and promotes electroacoustic music integrated in visual and gestural interventions, acousmatic, interactive, mixed, algorithmic music. At the same time, *Elektro Arts* brings forward interdisciplinary works of “kinetic art with sound augmentations”, modern computational interfaces containing sensors that can be programmed for gestural capture.

Our study was conducted with the help of a sample group comprising the audience that attended the last edition of the *Elektro Arts* Festival in 2018. However, the diversity of the activities proposed by this festival, slightly different from the content of the festival in the previous years, requires a more detailed presentation of the events included in the past edition.

In the year 2017 the festival was organized from 12th to 13th May and presented works accomplished by 55 authors from the fields of music composition, choreographers, visual artists, dancers, artistic directors, programmers, from Romania and abroad, both well-known and beginners, students and teaching staff. The festival proposed two novel events: technological dance and installations. The artistic productions included electroacoustic music accompanied by interactive visual and gestural interventions - a production called “sound-augmented kinetic art”.

The organizers’ declared vision was to support “numerical arts” which must be presented in a form accessible to the audience. We must stress the interest of a large number of authors in attending the festival with their works; prior to the event there was a selection of the music pieces for approximately 130 composers from all over the world: Canada, Mexico, Sweden, Australia, Scotland, Iran, Germany, the Netherlands, France, the United States of America, China, Austria, Chile, Italia, the Philippines, England, Argentina, Spain, Uruguay, South Korea, Singapore, Romania, Columbia, Taiwan, Ireland, Greece, India, Portugal, and Russia. The president of the jury who selected the works to be performed in the programme was composer Octavian Nemescu, and the selection committee was made up of personalities renowned in the field: Robert Rowe, João Pedro Oliveira, Alexander Mihalič, and Adrian Borza.

In the year 2018, the *Elektro Arts* Festival offered the occasion for the organization of interdisciplinary artistic events relying on technology, divided into six categories of activities, grouped into three lines of development:

- Artistic competition (initially there was a call for works and projects of electroacoustic music, “installation” art and mixed media, digital photographic art);
- Interdisciplinary art works (technological dance shows, acousmatic music and interactive visual image; mixed music and video art);
- Technological innovation (by developing computer programs for gestural control).

The link to a type of digital education that promotes sound art can be noticed in the diversity and novelty of the manifestations organized within the two editions - activities conducted by notorious artists:

Table 1. *The table of the events that took place during the Elektro Arts Festival 2017/2018*

YEAR/ Events	2017 I. Diverse Dimensions II.Arhipelag	2018 I. Fluxuri II The Geometry of Echo, III Diagnostique
Organizers	Academy of Music Gheorghe Dima, University of Arts and Design, Babeş-Bolyai University – Faculty of Theatre and Television	Academy of Music Gheorghe Dima, University of Arts and Design
Characteristics	-Technological dance -Installations - Sound-augmented kinetic art - multimedia videographic works	-music for soloist and electronic environment -dance, -video, -electroacoustic music, -sensors, computers, complex audio systems, - multimedia installations -choreography with technology
Composers / Visual Artists	I Daniel Blinkhorn (Australia), Ana Dall’Ara-Majek (Canada), Francis Dhomont (France), Gilles Gobeil (Canada), Panayiotis Kokoras (Greece/USA), Clemens von Reusner (Germany). II Laurențiu Beldean (Romania), Guillaume Dujat (Great Britain), Mei-Fang Lin (Taiwan), Paolo Pastorino (Italy), Dennis Deovides Reyes III (Philippines), Rodney Waschka II (USA).	. Andrei Budescu, David Bodescu, Diana Drăgan-Chirilă, Andrei Nicolas Fiuciuc, Fülöp Eduard, Tudor Gîrboan, Oana Onose, Alex Nistor, Carmen Timiș and Alexandru Rădulescu. Technical designer: Veres Mihály. II Dorel Găină, Kalló Angéla, Daria Ioan, Alexandra Mureșan, Delia di Rita, Ruth Borgfjord, Alex Nistor, Irina Măgurean and Diana Drăgan-Chirilă. Technical designer: Veres Mihály.
Dancers	Smaranda Ciubotariu, Iuliana Dane, Adelina Filipaș, Augustin Gribincea, Diana Groza, Antonia Andrei, Roberta Lupaș, Jessica Man, Raluca Perde and Oana Siminic.	Adelina Filipaș, Augustin Gribincea, Oana Siminic, Roberta Lupaș, Tudor Stupar, Raluca Perd

In order to measure the level of publicity for digital arts in the local community we conducted a research on the festival’s impact based on a survey that involved the attending audience. The goals of the research were:

- a. to conduct an **analysis of the festival’s audience** through: socio-demographic segmentation, highlighting preferences and customs of cultural consumption, identifying channels of communication and promotion preferred by the audience.
- b. **Evaluation of the festival’s quality** based on a general comparison related to the prior festival edition.

3. Method

In order to record the features of the audience that attended the Elektro Arts Festival in the 2018 edition, they responded to a questionnaire structured

according to the following aspects:

- Musical preferences
- Sources of information regarding the event
- Multi-Criteria, general and relative evaluations related to the prior festival edition
- Perspectives of improvement and organization of the event in alternative spaces, other than the traditional ones.

These were accompanied by the set of items employed to collect socio-demographic data. The research relied on the analysis of certain quantitative components, the human resources available as respondents; the sample group consisted of 98 questionnaires completed for a constant audience of over 200 participants. The data was collected at the end of the two events, so that the respondents could provide a valid assessment of the performances they had attended.

4. Results

The interpretation of the data obtained by completing the questionnaire pursued the following directions of investigation:

a. Analysis of the audience structure

A key variable in defining the socio-demographic identity of the audience of an event is the age of the participants (their distribution according to age groups), which in the case of the mentioned event is quite balanced, with a peak for the age group 26 to 40 years, which includes 34.7% of the viewers. From the data collected from the attending audience, we drew the conclusion that the audience of *Elektro Arts* is balanced in terms of gender (approx. 50% men, 50% women). We can thus notice a first particularity of the *elektro* events, namely the balanced preference for this genre, while the predominant age group is the more mature one, a fact that can set its print on the content of the manifestations as well as on the advertising techniques of the event.

Regarding the education level of the public interested in the digital arts, the data collected showed that the majority of those that attended the *Elektroart* performances have undergraduate studies (50% Bachelor, 28.6% Master, PhD), so that in this framework only 21.4% of the participants graduated only the secondary education. This aspect must be noticed, as digital education is accessible, according to the way in which this result is interpreted, particularly to those who have been professionally educated at university level.

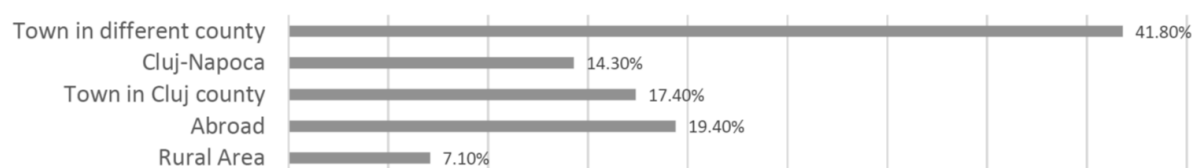


Figure 1. The audience structure of the two events according to residential environments

The audience's residence is an important item for the organizers of an event. In order to adopt a promotional strategy, it must be tailored according to certain analyses and results, as the *mass media* penetration in various residential environments is different. As depicted in Figure 1, in case of the event *Elektro*

Arts 41.8% of the participants come from other cities, the local audiences represent 14.3%, 17% are urban audiences from the Cluj county, 7.1% come from rural areas, while 19,4% of the audience live abroad.

b. Analysis of the audience's representations, preferences, and cultural consumption habits

Beyond the socio-demographic identity elements (gender, age, education level or residence), the knowledge of the audience also requires an assessment of their level of musical competencies and preferences, the way in which they know how to analyse and evaluate the event, respectively the way in which they relate to other musical genres, both in terms of their general horizon of musical consumption and as an alternative factor/channel of publicity. An audience open to other genres can be informed by means of several media channels dedicated to those musical genres, while an audience captive inside one genre is approached in an exclusive manner, by means of the media channels which promote only that genre.

An aspect with a significant relevance, particularly with regard to the evaluation of the digital arts impact, was the structure of the audience in relationship to their musical education. For the *Elektro Arts* event an overwhelming percentage of the participants have a music education (77%), while more than a half have a university-level music education, (67%). We believe this aspect can be related to the tendencies of diversifying the school and university curricula through the introduction of such disciplines as: music informatics, electronic music technology – areas in which the young people become familiarized with varied software and multimedia applications.

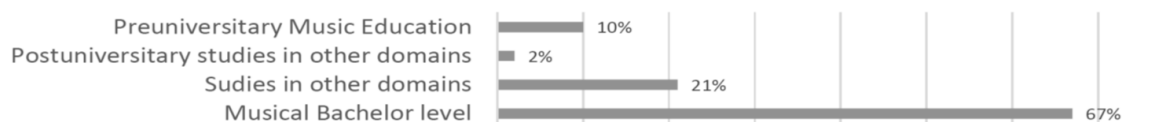


Figure 2. The audience's musical structure according to their level of education

The audience's musical preferences, measured in relationship to various musical genres: electronic music, symphonic/opera music, pop or rock and multimedia works varies, the participants being to a large extent open towards the specific music genres (electronic music, multimedia works):

Table 2. Musical preferences for the Elektro Arts audience

Type of music	5: very often	4: often	3: occasionally	2: rarely	1: never	9: I don't know
Electronic music	21.4%	4.5%	20.4%	18.4%	9.2%	6.1%
Symphonic and opera music	26.5%	27.6%	24.5%	12.2%	3.1%	6.1%
Pop, rock	30.6%	37.8%	15.3%	7.1%	3.1%	6.1%
Multimedia works	35.7%	24.5%	16.3%	9.2%	5.1%	9.2%

The promotion of autochthonous cultural values was a parameter interviewed in the analysis, measured by quantifying the answers to distinct questions in the field of musical preferences. The percentage of people supporting a cosmopolite festival is significant (69.4%) compared to those who want events dedicated first and foremost to autochthonous works, a fact that indicates a high level of information about the events of this kind which are organized at international

level.

c. Sources of information

In order to identify the main channels of information used by the audience, the questionnaire included a detailed and complex set of sources that can be used by the audience to gather information. As can be seen in Table 3, the behaviour of the audience in this regard focuses mainly on informal sources (networks of friends, acquaintances) and posters.

Table 3. How did you find out about the events included in this year's festival edition?

		<i>Elektro Arts</i>
Posters	Yes/No	49.0% / 48.0%
Flyers	Yes/No	29.6% / 69.4%
Written media	Yes/No	24.5% / 74.5%
Radio	Yes/No	20.4% / 77.6%
Official site	Yes/No	45.9% / 53.1%
Other sites	Yes/No	33.7% / 65.3%
Social networks	Yes/No	58.2% / 40.8%
Conversations with friends	Yes/No	63.3% / 35.7%

In conclusion, the following sources of information had a leading role in advertising the events (in the descending order of their importance):

- Discussions with friends, acquaintances
- Social networks
- Posters
- Official festival site.

d. The evaluation of the festival's quality was performed in a multidimensional manner, the respondents being asked to offer an opinion on 10 characteristics considered relevant. As can be seen in Figure 3, the majority of the respondents are "very satisfied" or "satisfied" with the evaluated aspects.

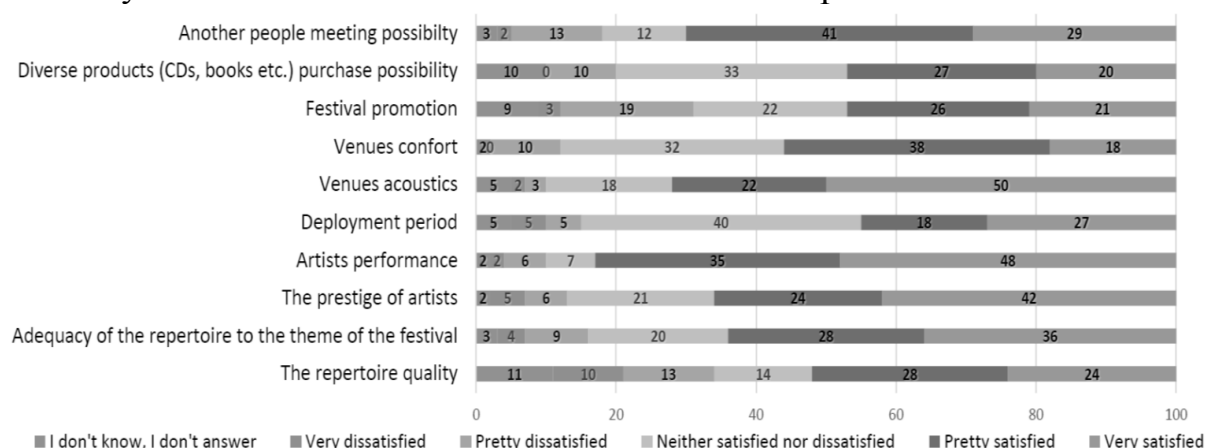


Figure 3. To what extent are you pleased or displeased with the following? (the values are in percents)

In order to determine the flow of participants in the events dedicated to digital art, the questionnaire included questions which had in view a comparative response between the current and the previous festival editions, in terms of the respondents' satisfaction. In the conducted analysis we considered the respondents' opinions on two distinct questions from the proposed questionnaire:

- *In general, how satisfied were you with the organization of this festival?*
- *How do you regard this edition compared to last year's edition?*

According to the opinion of the 98 respondents, the edition organized in the year 2018 was more successful. We must point out the fact that in the chart (Figure 4), the column corresponding to Figure 4 includes the very satisfied respondents.



Figure 4. The respondents' opinion regarding the current festival edition

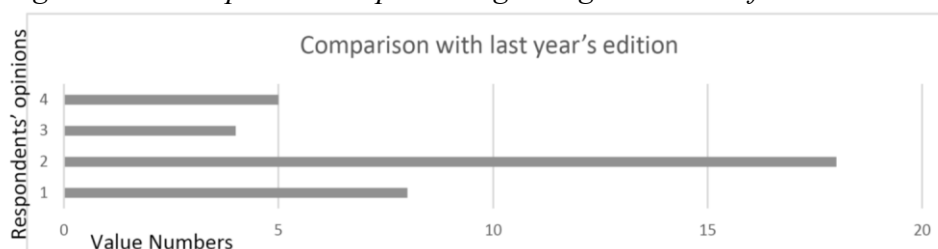


Figure 5. Comparison between different editions of the festival

Regarding the main aspects noticed by the audience as being different from the previous edition, the audience of the *Elektro Arts* event highlighted:

- The quality of the repertoire (mentioned 4 times),
- The authenticity of the repertoire (mentioned 4 times),
- The quality of the performances (mentioned 4 times),
- The advertising and the event organization (mentioned 4 times),
- The represented areas (mentioned twice).

Regarding the evaluation of the event, the *Elektro Arts* audience are conservative, as they do not consider many improvements to be necessary, as suggested by the indication to organize digital artistic events in unconventional venues (45%, Figure 6):

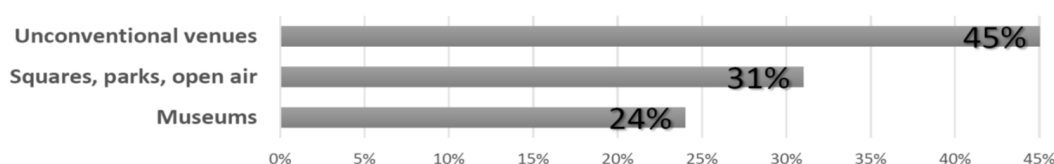


Figure 6. Do you consider the following venues as appropriate or inappropriate for this festival?

5. Conclusions

As a consequence of the fact that numerical technologies permeate everyday life, the artistic events created by means of information and communication technologies are gaining ground in Romania. The usefulness of the research derived from the necessity to obtain a set of measurable information on the level of satisfaction and interest of the public regarding digital arts, an aspect of major importance in coordinating digital education during professional training. The data collected revealed that the 2018 edition was attended by predominantly young audiences, that the events were perceived as better organized (Figures 4, 5), presenting a higher value due to the following factors:

- The quality of the repertoire

- The prestige of the invited artists
- The performance of the invited artists
- The publicity of the festival.

The fact that the percentage of people with a university education is dominant leads us to believe that the level of digital competencies accumulated during the professional training causes an increased interest in this type of music. The auditory and sound effects accomplished by means of these artistic productions are largely known/accepted by audiences aged 26 to 40. In their assessment of the artistic events the audience did not link the success of the events to their period of development, the acoustics and the comfort of the venues, the possibility to buy various products (CDs, books, etc.), the possibility to meet other people, to socialize. We must point out the continuous education of the already increasing audience interested in digital artistic projects, the increasingly complex, professional and financially advantageous future organization of this type of events. Alongside the media advertising, the role of networks of friends and acquaintances holds a major role in the publicity of digital art.

The extremely high professional level of the *Elektro Arts* festival (as certified by the attending audience) as well as the constraints stemming from the underfinancing of these artistic events made it necessary to organize the festival only once every two years, in spite of the interest that it arouses. *Elektro Arts* started from the premise that the digital arts of the future will reflect man's symbiosis with technology, the interaction between performer /dancer /audience and computer. Given the interest aroused by the festivals dedicated to digital arts, we believe that this research should be continued by investigating directions that can help organizers identify the factors which can contribute to creating a professionalized education for information and communication technologies in the field of music.

We recommend the further study of this type of events, according to the theory of the interested parties proposed by Reid (Reid, S. 2011), the identification and intermediation of the relationships between the parties interested in the event can cause a larger attendance of it, as a consequence of an improved understanding of the activities, of the event planning and of result monitoring. The digital arts of the future will reflect man's symbiosis with technology, the collaboration between performer and dancer, audience and computer, since, in a similar manner, the dancer receives by transfer the ability to "model" the digital audio-visual environment through gesture, in real time.

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18. THE SECOND SONATA FOR PIANO AND VIOLIN, ÓPUS 6 BY GEORGE ENESCU

Raluca Dobre Ioniță¹⁴⁹

Abstract: *The second Sonata for Piano and Violin, op. 6 by George Enescu marks the beginning of a long road of assimilation and synthesis of the Romanian folklore elements and of the way of expression “in Romanian popular character”, transposed on the characteristics of the universal language. Without knowing the authentic folk art from a scientific point of view, Enescu was deeply influenced, shaping his entire artistic personality. He consciously assimilated popular music by generalizing some essential folkloric principles, which he later organized in a personal vision. The innovative elements of the Enescian musical language are transposed in the free rhythm, the heterophonic construction, the complexity and subtleties of dynamics and agogics, the timbre color, as well as in the synthesis between freedom and rigor in the creative and interpretive act.*

Key words: *Enescu, Sonata, piano, violin, analysis*

1. Introduction

The Romanian national musical culture from the first half of the 20th century is closely linked to the humanistic values of national and universal art. Enescu's creation follows a path of stylistic and conceptual maturation that starts from the influences of the great masters of classical music (the architecture of forms and polyphonic writing of Beethoven's final creations, the monumentality and grandiose character of Brahms's constructions, Wagnerian chromatisms, the cyclical character of Franck's themes, the modalism and simplicity of the harmonic structures from Fauré) and continues with the personal aesthetic expression, in which he synthesized elements belonging to both the tonal and modal language, as well as the diatonic and chromatic one. In addition to these very different stylistic sources, Enescu tried to include elements of Romanian popular culture.

2. Discussions

The Second Sonata for piano and violin marks the beginning of a long road of assimilation and synthesis of the Romanian folk elements and of the way of expression “in Romanian popular character”, grafted on the characteristics of the universal language. Without knowing the authentic folk art from a scientific point of view, George Enescu was deeply influenced, shaping his entire artistic personality. Enescu consciously assimilated popular music by generalizing some essential folkloric principles, which he later organized in a personal vision. The innovative elements of the Enescian musical language are transposed in the free rhythm, the heterophonic construction, the dynamic and agogic complexity and subtleties, the timbre color, as well as in the synthesis between freedom and rigor in the creative and interpretive act.

Among the elements with national specificity within this work, we mention

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the harmonic minor scale with the fourth degree altered upwards (also called *fiddle scale*), the modal inflections made by lowering the second degree (from the main theme of the middle part) and the piano style, in the sense of imitating the specific accompaniment of the cymbal (third part, couplet B).

Through the *Second Sonata for piano and violin*, Enescu demonstrates that the sonata, as a European and universal musical form, can cover both traditional clothing and national language. The work, dedicated to Joseph and Jacques Thibaud, was completed in Sinaia, in November 1898. The sonata was performed in first audition in Paris, in 1900 by Jacques Thibaud on violin and George Enescu on piano. The piano-violin couple has recorded throughout the history of the European and universal sonata the most representative works of chamber instrumental music. The violin is a European instrument used in Romanian folk practice with fiddle specifics and the piano is a classical European instrument that manages to imitate very well the timbre of the cymbal (musical instrument with beaten strings, used mainly in folk music).

3. Results

The *Sonata* consists of three movements: first part - *Assez mouvementé*, the second part - *Tranquillement* and the third - *Vif*. The first movement begins in the key of *F minor* and is organized in the form of a sonata without development. The Exposition (m. 1-64) includes: the main theme (marked with A), consisting of three sentences: A (m. 1-16), A1 (m. 17-23) and A2 (m. 24-29), the Bridge (m. 30-37) and the secondary theme (m. 38-64), also organized in three sentences: B (m. 38-41), B1 (m. 42-52) and Bv (m. 53- 64).

The main theme, presented in unison by the two voices participating in the construction of the musical development (piano and violin), is considered by many analysts as the "cornerstone" of the whole work. The principle of organization of the sound material, the unison, represents in the Enescian conception the primordially of the melody in relation to the harmony. The balance of the minor third - major third, semitone - minor third (or enharmonic, semitone - magnified second) intervals and the ambiguity of the rhythm (which takes place in binary and ternary rhythmic structures in the measure of 9/4) accentuate the anxiety of this beginning:

Eg. 1, Enescu, *The Second Sonata*, op. 6, first movement, m. 1-6:



The voices intertwine in an uninterrupted flow, supported by: dynamic waves, accents on secondary beats and special rhythmic overlaps. Both instruments are used to the fullest technically, but especially expressively. The tonality itself (*F minor*) is difficult and uncomfortable especially for the violin

technique.

In order to get as close as possible to the Enescian aesthetic truth and to discover the interpretive meanings of the musical text, the technical difficulties of this score must be overcome. They appear even in the serpentine exposition of the first sentence of the main theme and can be studied by the controlled dosing of the pressure on the whole development of the bow, as well as by the balanced and uninterrupted support of the melody, which takes place in very light nuance (*pianissimo*).

For the interpretive unity of the musical discourse, it is recommended that the two partners study in a very rare *tempo*, in a nuance reduced in intensity, avoiding inappropriate breathing that may occur due to technical difficulties. Performers must feel and think like a whole, anticipate each other's interpretive intentions, so that the two voices intertwine in a perfect symbiosis. The tension of the musical discourse gradually evolves towards the culmination of the main musical idea, which is presented by both instruments in the form of a minor harmonic descending scale with the fourth degree altered upward, in parallel octaves, also called the *fiddle scale*:

Eg. 2, Enescu, *Second Sonata*, op. 6, first movement, m. 14-16



The Bridge (m. 30-37), formed by rhythmic and melodic elements characteristic of the main theme (in *A minor*), has the role of completing the main thematic group rather than contrast, as it occurs in the structure of the traditional sonata form. The nuance is an element highly dramatized and the dynamic variability determines the acquisition of a good technique of the bow.

The secondary theme (m. 38-64), related to the first theme in terms of musical content, presents a romantic atmosphere, emphasized by Enescu through the technique of overlapping the binary rhythm (quadruplet) with the ternary one. One of Enescu's expressive means of violin refers to the species of bow feature called *louré*, which actively participates in shaping the expressiveness of musical discourse through the technique of reproducing sounds within the same bow. The main thematic ideas dialogue continuously and merge into a unitary whole, culminating towards a much amplified and dynamically contrasting conclusion.

The Development (m. 65-79) is replaced by an evolution of the secondary theme, because in the Exposition no contrasting elements were presented, which would require a thematic confrontation. This contradictory phenomenon goes out on its own, determining at the same time the structural and thematic unity of the musical content.

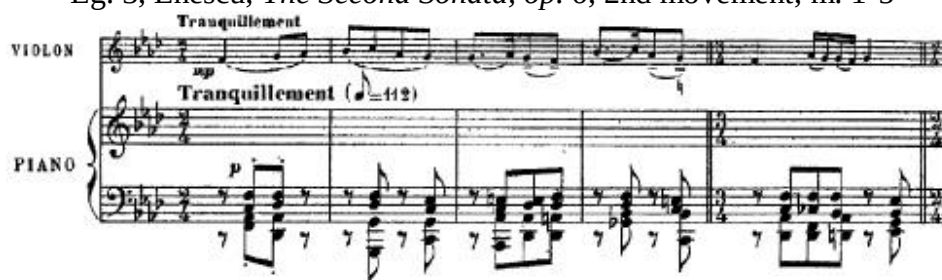
In the Recapitulation (m. 80-134), the initial tonality is brought back (*F*

minor), presented very discreetly on the violin (*pp*), while the piano keeps the technical character of the previous passage (eight notes). If the first sentence is exposed in *F minor*, the second sentence is found in the tonality of *C minor*. The dramatic tension of the musical discourse is achieved through thematic overlaps, imitations, dialogues that will culminate in a strong dynamic contrast (*fff*) concluded, as in the Exposition, through the *fiddle scale*. The return of the secondary theme in the *F minor* key will not bring essential changes and will follow its course as in the Exposition.

Coda (*Très vif*, m. 135) again presents the main theme in unison, in binary rhythm; it has a culminating evolution (*fff*) which is abruptly interrupted by a crown break (m. 147). Finally, fragments of the leading theme are exposed for the last time in the form of resigned and painful sobs. The many technical difficulties we encounter in the violin score affect the technique of both hands. We refer here to: the predominant use of uncomfortable double strings (such as tenth and ciphered eights) that require the extended position of the left hand, varied control of the bow pressure on the strings, diversification of sound attack, differentiation of the used quantities of the bow, accents distributed on secondary beats, highlighting dynamic contrasts, achieving slightly flattened intonational accuracy, maintaining rhythmic balance and uninterrupted support of musical phrasing.

The second part of the *Sonata (Tranquillement)* continues the intimate character specific to the first movement, in a quieter development, strongly imprinted by the archaic Romanian style. The musical form of this part is built on the structure of a large, tripartite *lied*, in which the return of the main idea is varied. The first section (m. 1-43) is organized on a tripartite *lied* and the first musical idea unfolds slowly, like the sonority of a swing song, having an asymmetrical phrasal development. The piano accompaniment is discreet and the violinist must warm the atmosphere with a calm, quiet *vibrato* and the natural and continuous flow of the bow, trying to create a *dusty* rustic atmosphere:

Eg. 3, Enescu, *The Second Sonata*, op. 6, 2nd movement, m. 1-5



A two-measure passage on the dominant of the *F minor* key prepares the return of the Theme (m. 18), presented by the piano; during this time, the violin maintains a quiet counter melody. At measure 23, the theme presented by both instruments returns in unison. From measure 27, the performers dialogue imitatively through descending sequences, structured in rhythmic values of sixteenths. The original song returns to measure 33; later, it will be varied by the violin through an equal and monotonous rhythmic and melodic cell from the atmosphere of which a new melody will emerge, which marks the beginning of the second stanza.

The middle section (m. 44-83), *Un peu plus lent*, reveals a melodic contour

sprinkled with intervals typical of popular modes (magnified second), organized rhythmically on a binary structure; the rhythmic-melodic content of the musical development has a slight resemblance to the melodic cell specific to the first movement of the *Sonata*, creating the thematic unity of the work. The sound discourse is gradually energized, both from an agogic and dynamic point of view, a phenomenon that leads us to the culmination of the whole section (*fortissimo*), immediately followed by the decrease of the general sonority to an internalized nuance, cadenced in *B flat major*.

The main theme, brought back twice with an enlargement, in the key of *G minor*, prepares the return of the *F minor* tonality and implicitly the Reprise (m. 84-141). First presented on the piano, the theme will be taken over by the violin in *pianissimo* (with mute), in the measure 100. The intimate dialogue between the two instruments is gradually extinguished. The last struggle of the theme is sketched by the violin, in a barely perceptible sonority, in the movement of a very small *tremolo*; the piano completes the atmosphere with a descending chromatic intervention that gradually becomes thinner. In the Coda (m.124-141), the violin is left alone to unravel the end of this story, built like a spontaneous, improvisational inspiration, which wanders with twists and fragments from the theme, so that in the end, to rest its finished expression on two prolonged chords, structured on parallel perfect fifths (natural G - natural D, natural A - natural E).

The Third part of the *Sonata (Vif)*, structured in the form of a rondo-sonata, creates new expressive valences characterized by the presentation of a single pregnant theme, the rest of the thematic ideas coming from the greater or lesser transfiguration of those of the previous movements, thus determining the thematic unit of the content. The tonal unit of the work is achieved at the end of it by bringing the key *F major*. The first stanza (m. 1-49) surprisingly debuts on the piano in *D minor* with a sprinting and exuberant theme:

Ex. 4, Enescu, *Sonata a II-a op. 6*, 3rd movement, m. 1-5

The image shows a musical score for the first five measures of the third movement of Enescu's Sonata a II-a op. 6. The score is for Violin and Piano. The Violin part is marked 'Vif' and 'pizz.' (pizzicato). The Piano part is marked 'Vif (♩=120)' and 'pp très léger et rythmé'. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The Violin part starts with a whole note chord (B-flat, D, F) and then moves to a series of eighth notes. The Piano part starts with a whole note chord (B-flat, D, F) and then moves to a series of eighth notes.

From a tonal point of view, refrain follows an interesting path that oscillates during the first section between different contrasting tones *D minor~C major~F major~C major*. The dialogue between the two instruments is built through different polyphonic composition techniques (imitations, canons, *stretto*), a phenomenon that will accentuate the exuberant character of the musical development and the intense processing of the thematic content.

The third movement of the *Sonata* reveals a dizzying thematic development; the violinist must ensure the uninterrupted fluency of the musical text by overcoming the technical problems of the right hand (*spiccato* technique, the adjust of the bow pressure, the fuse of the bow during string exchanges) and the

left hand (accuracy of intonation on double strings, adaptation of the various expressive requirements, the malleability and ease of position exchanges). Performers must create surprising dynamic effects and not lose sight of achieving a sound appropriate to the musical expression.

The strong rhythm in the piano score, underlined by the indication *très sec* (m. 50), announces the appearance of couplet B (m. 53-115). The violin brings to the fore the main theme of first Part, in augmented values, carrying the dedication *très vibrante et à plein son*; the tumultuous and vibrant character of the theme (exposed in *C minor*) is fundamentally different from the character of the themes from the first movements of the *Sonata*. This musical idea will be interrupted in some places by the characteristic motif of the refrain, presented in the form of a signal, during four repetitive measures (m. 64-67). The vibrant character of the theme will be transfigured by the rhythmic dynamization of the melody.

The leading theme of the *Sonata* evolves impressively from an expressive point of view, being transfigured in different hypostases: at first restless, sometimes passionate, in the middle movement it becomes nostalgic and finally it acquires an alert character (m. 78). The melodic fluidity is supported by the piano through an accompaniment organized in small and equal values (sixteenths), similar to the fiddle imitation of the cymbal. While the violin supports the new character of the theme, in the bass of the piano score (*tres marquée la basse quoique p*) appear thematic elements characteristic of the main theme of the middle movement (m. 103). This section is concluded by the insistent return of the characteristic refrain signal, which demonstrates once again the Enescu polyphonic mastery of playing two different themes without visible artifice.

The refrain (m. 116), presented this time by the violin, is slightly varied in intimate nuance (*pp léger*); in the piano score, a new song appears, born from the main theme of the first part, in the *E minor* key. From this moment, we will follow the thematic intertwining characteristic of the three movements of the *Sonata*, in a close and complex development. At mark 23 (from the score), the main theme from the middle part of the *Sonata* reappears in bass, in *D major*, amplified and supported by the violin through a variant of the secondary theme from first part, which announces the end of Exposition, in *C major*.

The couplet C (m. 155-189) begins in the key of *B flat major* with the indication *Un peu plus lent*. In this section, Enescu overlaps the theme of section B of the second movement (on violin) with the theme of section A on the same part (on piano). The multiple indications of dynamics, agogic and character in the scores of both instruments reveal very accurately the interpretive intentions of the author, who wants the two performers to create the symbolic unity of the two themes underlined by a very expressive atmosphere, similar to the round sonority of a bell. The end of this theme brings to attention the main theme of first movement; a wide transition follows in which motifs from the second part are processed in the tonalities *C major - C minor*, which will prepare the anacrusis of the Reprise in *G minor*, namely the second degree of the *F major* key. This central couplet exposes a thematic material concentrated in an exuberant atmosphere.

The refrain (m. 190-241) returns in a new key (*F major*), being slightly

varied from a thematic point of view. Stanza B (m. 242) appears in *f minor* tonality and follows almost the same course as in Exposition, which determines that the structure of the final movement looks like this:

A	B	A	C	A	B	+	Codă
m. 1-49	m. 50-115	m. 116-154	m. 155-189	m. 190-241	m. 242-314	m. 315-345	
<i>D minor ~ C minor ~ E minor ~ B flat Major ~ F Major ~ F minor ~ F Major</i>							

Enescu will eliminate the last refrain from the typical form of the rondo-sonata in order not to create monotony in the musical development. In the Code, the main theme of the second movement in its pure form returns for the last time, then, through a sudden passage, but slightly anticipated by the arpeggiated characteristic touch of the piano, the violin attacks in the acute register the *fiddle scale* of the main theme, characteristic for the first movement of the *Sonata*; this descent will be gradually calmed by a long pedal to C (m. 328-335). The cyclic unity of the *Sonata* is strengthened by the conclusive return of the generating theme (m. 336-345), transfigured in terms of musical content and played in unison in a very low sonority (*pppp*).

Enescu's music is between two ways of structuring the sound material, the chromatic technique and the cyclic one, which are used to obtain the thematic unity in a single melodic line. The use of chromatisms did not determine Enescu to give up the tonal system in favor of serialism, although sometimes his musical language passes into the plane of atonalism. The complexity of the language results from the finesse of the dynamic and agogic notations, as well as from the timbre color elements (the quarter tones and the variety of the attack modalities). The predominant sonority emerges from the emotional warmth transposed into the quiet nostalgia of longing. The coexistence of several spiritual calls is underlined by the transitions from the tumultuous states to those of deep silence, fact that determines both instrumentalists to render this work with suppleness and spiritual and artistic mobility.

Specific intonations are made by timbre effects (ascending or descending semitonal *glissando*, variable *vibrato*, with wide or narrow amplitude and slow or fast frequency, depending on the requirements of the musical text, the color of the free strings). Enescu's interpretation is characterized by the malleability of nuances and modes of attack, which can be interpreted in various ways, so as to obtain special musical and aesthetic meanings. Enescu is the one who universalized the poetic image of emotions through violinistic means specific to our popular ethos. One of the technical means that are put at the service of the Enescu musical expression, the *luoré*, is important in the imitative rendering of the recited speech, associated with the quadruplet rhythmical formula. The application of fingering through extensions and contractions emphasizes the expressiveness of the musical discourse.

The sound of the violinist must be warm, supported by a clear and lively articulation, causing a deep awareness of the instrumental touch. The *vibrato* must fit between the pale color of the white sound and the energetic and passionate turmoil of the fire from the depths. The sound voltage must be sustained along the entire length of the bow. The right hand must be supple, elastic, but also vigorous. We consider it important to choose a suitable *tempo*, so that the musical

expression is primordial and the instrumental technical means are subordinated to it. The imitation of Enescu's interpretation must be avoided so as not to degenerate into epigonism and lack of originality.

4. Conclusions

The sound pulsations inside the music are followed by the composer George Enescu and as a performer, a relationship that has contributed immensely to the particularity and essentiality of the stylistic elements belonging to chamber music. The various possibilities of expression determine the density of instrumental writing, the transparency of the sound image and the fluency of musical ideas. The innovative elements of the Enescian musical language are transposed in the free rhythm, the heterophonic construction, the dynamic and agogic complexity and subtleties, the timbre color, as well as in the synthesis between freedom and rigor in the creative and interpretive act.

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PART II

DRAMA / CHOREOGRAPHY

1. HAMLET – TO BE OR NOT TO BE AND THE TELEVISION THEATER

Antonella Cornici¹⁵⁰

Abstract: *To be or not to be, the famous monologue that is very present in the actors' repertoires, has suffered many changes overtime which either gave us extraordinary moments or it was simply transformed into dialogue, it was fragmented, moved into different acts other than where the author put it. All these changes were based on a directorial vision. In the television theater this scene (and even the whole show) has a different impact due to filming, editing and directorial vision. So the same show that has been watched at the theater it can be different on a television theater. In the performance hall we can watch the show as a whole, we have the chance to focus on a specific actor, on a specific image, which is something that we can lose in the television theater. In the filmed show we only see which is on the tiny screen. From this perspective, I've watched the famous monologue, To be or not to be, in some shows that are considered landmarks for this text only to watch it afterwards when has been taken over and edited by television.*

Key words: theater, Shakespeare, television, Hamlet, monologue

1. Introduction

The television theater dates back in our country to 1957. For more than 60 years, viewers benefited from watching theater shows filmed and edited in the Romanian television studios or the takeovers from various Romanian theaters. TVR (Romanian Television) has been doing TV theater since 1957. The ones who staged here were Liviu Ciulei, Lucian Pintilie, Cornel Todea, Tudor Marascu, Alexandru Tocilescu, important names in the romanian stage directing. TVR accomplished something extraordinary: it managed to keep on film the memory of the Romanian theater. Gina Patrichi, Dan Nutu, Irina Petrescu, Liliana Tomescu, George Constantin are just a few names from the Romanian theater gallery and their images have been recorded in the TVR Archive¹⁵¹.

However, the televised theater show had a decrease regarding the number of shows and theater productions. "Television theater has been an undeniable achievement of public television back in the days when it was a subject of communist censorship. After '89, the productions of television theater appeared occasionally in the grid. If today the public channel it is not a subject of "golden age" censorship anymore, however the presence of financial censorship is felt. It is known that the theater is an ephemeral art, shows are dying when they are not shown to the public and television theater can save those which are remarkable."¹⁵²

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¹⁵¹ <http://www.tvrplus.ro/emisiune-teatru-5612>

¹⁵² <http://ileanalucaciu.blogspot.ro/2013/11/teatrul-tv-televiziunea-publica-tvr-2.html>

2. Discussions

What is in fact television theater? The critic Ileana Lucaciu clearly outlines its particularity: “Television theater is a special step located between stage theater and film, due to the technical capacities of the television that are applied to ordinary theatrical convention. Capturing images of a show can be an advantage given by specialized operators for this kind of theatrical “channel”, also by film editing professionals for stage spots selection – general spot and close-ups, essential ways for the success of a television theater show. The place of action, background set, costumes, make-up are also important things into achieving a convincing presentation of a theater show on that tiny screen. The concept and the actors are still, without doubt, the most important elements of this process, which is necessary to be speculated by the technical professionals of the television. Above all, a television theater project must develop a special repertoire.”¹⁵³

Television theater has a repertoire consisting mainly of shows taken from the cultural institutions(theaters), but it also has its own productions which are increasingly rare because of the low-budget that is allocated to this section. In the case of the shows taken from the professional theaters we actually find the actual stage show but from a different perspective.

3. Results

Hamlet’s monologue usually appears in a *gros-plan (GP)*¹⁵⁴, in a *foreground (PP)*¹⁵⁵, in a *close-up (PD)*¹⁵⁶, or in an artistic mix of stage spots (*Hamlet*, directing Tompa Gabor, directing Liviu Ciulei, directing Victor Ioan Frunza). These film techniques allow viewers to see the actor in the foreground and his whole emotional process. If during a monologue on a theater stage we have a general image, in television theater we can see the actor’s feelings better. Basically, nothing could distract us anymore, not even the decorations or the costumes or any other present elements on that specific scene.

In Tompa Gabor’s show, this monologue is created in complete silence which we can also find it in the radio-theater show (*Hamlet*, directing and acting by Adrian Pintea). The television theater offers us Adrian Pintea’s image on various layers. The camera captures the whole scene, but the focus is on the actor’s face, on his gestures, going into a small frame, so *To be or not to be* has an emotional impact much greater than into the performance hall: “Created based on the idea of mirror playing, of theater-in-theater, *Hamlet* opens the stage with the “rehearsal” scene. The white utterance of the lines, the make-up table, the light on the guards’ faces, everything opens a road into the depths of tragedy. “Who’s there?” – Who’s there who is hidden in an impenetrable darkness? Who’s there and it’s leading our actions? What kind of reality is that which is beyond human and which it hunts Hamlet until the end? Is it the Self? Is it the Absolute that leads Hamlet to a great test, that brings him into a mad game on life and death and in

¹⁵³ <http://ileanalucaciu.blogspot.ro/2013/11/teatrul-tv-televiziunea-publica-tvr-2.html>

¹⁵⁴ Gros-plan = a framing way from film technique in which the photogram has only a specific detail or the actor’s face, the face being shown almost all, without forehead or without chin but basically not without any of them

¹⁵⁵ Foreground = the face, with a part of the neck and chest, the most common framing from TV

¹⁵⁶ Close up = a detail from an object or face (nose, mouth, eyes – but not the face without forehead or chin)

which Hamlet could lose everything and the Absolute could lose its mystery.”¹⁵⁷

Compared to the monologue scene from the stage, this close-up is a benefit for the show and also for the actor. The framing¹⁵⁸ is a cinematic method. Let's not forget the fact that at the theater, on stage, we see a *live* show, the actor has to communicate his feelings, a tear or a smile in the actual moment, not later. From this point of view, the monologue on open stage is far more difficult than it is on a television show, radio or on a cinematic production. The difference between stage show and the show taken from television is easily noticeable. The first show's impact fades out, even if the editing part of the television studios gives it a *refresh*. The monologue scene has an advantage in the television theater because of the framings. On this scene usually the camera focuses only on the actor, leaving aside the background set or other characters. The main role of the television theater is to keep memorable shows in the archive.

Going back to Adrian Pintea's *Hamlet*, we have the seemingly calm image of a wandering son among palace's mirrors. Sad, disappointed, the director Hamlet slowly recreates the murder. We permanently see two places on stage, two folded by the mirrors that are in the background. If throughout the show we always see Hamlet's black suit, the end lights it up. Hamlet dresses up a white fencing coat: “This is the moment when he realizes that the moment of revelation comes. It is time to fulfill the mission. It is time to end the game. «The rest is silence». Like a guillotine, the heavy curtain slowly falls and only Horatio saves his guitar and gets out to tell the story further to the world. Tragedy and darkness remain «beyond». Balance has been restored and the stage is being shown as a new beginning. The story can anytime begin again.”¹⁵⁹

Unfortunately, the story didn't begin, *Hamlet* merged with Adrian Pintea into the show or maybe it happened on reverse. Craiova National Theater's show died at the same time the actor did. “It's a big chance to play Hamlet. There are many actors who deserve to play Hamlet and maybe they could have done it better. But I was lucky. I would say that it is a moment of grace in an actor's life when if he plays his character in a good way, he can calmly say: «I am Hamlet! ». *Hamlet* meant an essential experience to me! I am not a hypocrite: it was a conscience shaking that appeared very clear to me. It produced many changes in my system. While I was reflecting on the life path and the gestures of this character, I rebalanced my own values regarding relationships with others, with career, with the libraries I ravaged until the age of 40. Yes, it was an earthquake.”¹⁶⁰

Hamlet still searches and rediscovers himself. Liviu Rebreanu was saying that “*Hamlet* has to be present in any respectable theater's repertoire. Not only to be present but to be on poster. *Hamlet* always saves it when you need it, *Hamlet* always brings public. Only when you're thinking about *Hamlet* having over five thousand words in original and twelve hundred in Romanian...”¹⁶¹ It's true that

¹⁵⁷ Monica Andronescu, *A fost odata Hamlet la Craiova*, Yorick.ro online magazine, no.72

¹⁵⁸ Framing = mean of expression from cinema

¹⁵⁹ Monica Andronescu, *op. cit.*

¹⁶⁰ Andra Gavril, *Hamlet*, a comment before broadcasting the theatre show, source: tvr.ro, 2014 April 27th

¹⁶¹ Interview with Liviu Rebreanu, TV producer Dem Theodorescu, Romanian Radio, broadcasting date 1941 September 19th

it's a show that's being looked for even now and *To be or not to be* is on the top list of any actor's desires. The critic Magdalena Boianiu observed: "It is likely that not only the actors want to play Hamlet, as Carl Sandburg wrote, but also the directors want to communicate what they have understood about life staging what it is considered to be their mind and theatrical expression."¹⁶²

Liviu Ciulei's show from 2000 was another expected show, with Marcel Iures as the main character, show that has been staged at Bulandra Theatre. Maybe a little *too expected*, as the critic Doru Mares remarked: "A double risk occurs when it's about the classics: one risk refers to the receiver and the other one refers to the play that's being received. When two classics meet in a show by chance, the risk doesn't halve but doubles itself. The same thing happened also to the last staging of *Hamlet* at Bulandra Theatre's "Izvor" Hall: Shakespeare seen by Liviu Ciulei."¹⁶³ In a so-called multifunctional background set (composed by columns with tips that seem endless), with a few furniture items from different centuries, a stylish Hamlet dressed up in a black suit, a misunderstood poet, sad, fragile, sensitive, the modern world's Pierrot, torments himself.

To be or not to be hardly comes from afar, from somewhere behind the columns. The floor creaks, the musical illustration gradually fades away and silence comes in. From the first words, the acting technique reminds us of a radio version from 1942 (with George Vraca as the main character). It almost has the same speech technique even if we're talking about two shows that are more than fifty years apart. We find in the speech a sort of theatricality, the text is being fragmented, pauses are long, everything is still, the monologue seems like an Eminescu's philosophical poem. A lonely prince who's looking for his peace and justice, who's not crazy, although he directs his delusional moments, who's in love and he cries for his love.

The proposal of *Hamlet*'s concept seems unfinished, you're permanently waiting for something that's about to happen which can give a sense to the idea. However, *the rest is silence*. We think that it was kind of late giving this character to Marcel Iures. The young prince of Denmark in Liviu Ciulei's show is a grown-up, mature man. This maturity gives us another image of *Hamlet*. The character's philosophy comes now like a wisdom that has been integrated in the last years.

From this perspective, we think that choosing Marcel Iures for this character could have happened earlier, maybe earlier than *Richard III* from 1993. The critic Magdalena Boianiu analyzes Bulandra Theatre's show: "What happens in Denmark is first of all a personal dilemma which becomes universal through its intensity. Iures fits in the general picture of the show with his anti-rethorical rhetoric. No intelligence, nor art, nor love can stop evil, this seems to be Liviu Ciulei's message who is solidary to the director *Hamlet*."¹⁶⁴

Even for the great directors, Hamlet is a risk. Tompa Gabor says in an interview: "If the great plays could manage to stage themselves and a great text would be a guarantee for a show to be great, then all the shows with Shakespeare's

¹⁶² Magdalena Boianiu, *Forma si limitele vremii*, "Romania literara", no.28/2000, source: http://www.romlit.ro/forma_i_limitele_vremii

¹⁶³ Doru Mares, *Hamlet la Bulandra. Un spectacol prea asteptat*, "Observator cultural", no.17/2000

¹⁶⁴ Magdalena Boianiu, *op. cit.*

plays would be great...But, in fact, 95% of Shakespeare shows are boring – true examples of “dying theatre”. Therefore, staging any Shakespeare play is a challenge and also like taking a risk: only a powerful show concept that’s coming from the text’s spirit but also attached to the contemporary world, could have any success. But, of course, with the risk of failing...”¹⁶⁵

Searching the television’s archive, we find a different perspective for *Hamlet*, maybe the best show staged by Vlad Mugur, like the critic Marina Constantinescu said: “This *Hamlet* is so modern, alive, intense, pithy that almost becomes a manifesto for the valuable theatre’s power, a study proposal that is beyond biological limits and it leads us to performance.”¹⁶⁶ Vlad Mugur’s show won the “Best show” prize in 2002 at the Uniter Gala, National Prize for the young actor Sorin Leoveanu, AICT the Romanian Section’s Prize for the best actor (Sorin Leoveanu) and the National Prize for decorations, costumes and masks (Helmut Stürmer, Lia Manțoc și Ilona V. Járo).

To be or not to be becomes a theatre-in-theatre monologue and is being said by every actor from Hamlet’s theatre group. Paradoxically, precisely the prince of Denmark doesn’t say a word from his own monologue. He forgets to speak, he’s stuck between *to be or not to be*. The monologue’s scene is like a lesson for every actor who wants to discover himself, to learn, to meditate and to enlighten himself up. “The solution for Hamlet’s monologue is extraordinary in the deepest theatre spirit way. The prince seems to be one of the actors from the group that arrived at the castle. They rehearse a play, but when the main character has to say the famous speech, he shuts up, he forgets it (the actors’ deepest fear). The other ones try to whisper it to him like an ancient choir, an ad-hoc unified.”¹⁶⁷

Vlad Mugur’s whole show appears as a seen rehearsal from stage, from backstage, from anywhere. A show rehearsing inside a show. The “theatre-in-theatre” idea works in every scene. Through chalk buckets and scaffolds (the scenery is an actual building site), the actors learn to be actors, they recreate a world. Claudius’s new world, the modern world, the cruel and painful world for Hamlet. Full of chalk, permanently dirty, Hamlet will destroy this new order, the new and false structure. Nobody will build anything and nothing will move until the guilty ones will be punished and the murder will be exposed.

The show has been taken by TVR from Cluj National Theatre and it was presented at the fourth edition Craiova Shakespeare Festival in 2003. The most present play by Shakespeare in Romania (and not only) is still *Hamlet*. Unfortunately, in the Romanian television’s archive we can’t find the whole shows that have been on all Romanian stages.

We would have liked to reach in this study a moment to talk about a special *Hamlet* that was played by Ion Caramitru (Bucharest National Theatre, direction Alexandru Tocilescu, 1985). There are no chances to see this show, for now. It is likely for us to (re)watch it if it exists archived somewhere: “At the moment, TVR

¹⁶⁵ Magdalena Popa Buluc, *Dacă e luni, e Teatru Tv!*, “Cotidianul”, 2014 April 27th, source: <http://www.cotidianul.ro/daca-e-luni-e-teatru-tv-236651/>

¹⁶⁶ Marina Constantinescu, *Hamlet sau despre moarte*, “România literară”, no. 27/2001, source: http://www.romlit.ro/hamlet_sau_despre_moarte

¹⁶⁷ Ibidem

searches for solutions to bring out the archive to the digital world in order to protect this part of the history for the next generations.”¹⁶⁸ In 2006, the English weekly *The Times* was calling Ion Caramitru one of the best actors for this character: “The Royal Shakespeare Company’s director considers the Romanian actor one of the best actors for Hamlet. Michael Boyd supports Ion Caramitru in an article from *The Times*, a magazine in which English actors are nominated among whom are Michael Redgrave also (nominated at the Oscar for *Mourning becomes Electra* – 1947), Alex Jennings (who played the Shakespearean character at RSC in 1998), Lithuanian Andrius Mamontovas and David Warner.”¹⁶⁹

The only kept recording was on radio (only the *To be or not to be* monologue), it is found in *Hamlet after Hamlet* series created by the critic Ion Parhon and the editor Mariana Ciolan. These series with an important historical value were put on 3 CDs and launched inside of the Craiova Shakespeare International Festival, in 2010. It must be mentioned that Ion Caramitru also played this character back in 1963 in a show directed by Costache Antoniu at Casandra Studio. However, there is a sequence from a workshop coordinated by Ion Caramitru and Michael Pennington (director, actor, founder of English Shakespeare Company) in which are being searched similarities of sound of the *To be or not to be* monologue in different languages, starting from the original language to Russian, Italian, Romanian. The funny game has a surprising result. *To be or not to be* has an approach regarding sonority to the Romanian version.

Starting from the original text’s game and from the Romanian version we find it important to remember the BBC Television Shakespeare series produced by British Broadcasting Corporation and adjusted for television by Cedric Messina. Starting 1978 December 3rd until 1985 April 27th, the British Television produced and broadcasted a number of seven televised theatre shows series that contain the entire Shakespearean dramaturgy. Also, the whole collection is on DVD and it’s on the market all over the world.

4. Conclusions

Unfortunately, in our country many shows have been lost over time and future generations will know nothing about them. The productions of the television theatre of Romania have become increasingly rare and the same thing happens to the takeovers. Shakespearean dramaturgy, although frequently staged in Romania, isn’t found in any television theatre productions.

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2. PERFORMANCE IN SPORTS AND ART. THE BEGINNINGS

Ana-Cristina Leșe¹⁷⁰

Raluca Minea¹⁷¹

Adina Ioana Armencia¹⁷²

Abstract: *Performance or show is one of the phenomena that characterizes our society since antiquity to nowadays and we make reference to: theater, music, sports, politics and more. We will approach performance also in sports and art, because this word has its origin in this area. According to the explanatory dictionary, performance represents a set of elements, things, facts which recall our attention, make an impression and provoke reactions. A show can surprise, intrigue, monopolizes and creates a kind of beneficial addiction. And this can only be in favor of a society in a constant search for "strong" sensations. A show in the field of sports or art is a good attempt to direct the spectators towards a better perception of reality. The involvement of society as for creation and continuous development of the phenomenon called "show" reveals people's need for palpable human and beautiful sensations.*

Key words: *entertainment, art, sports*

1. Introduction

The common element of these two fields of sports and art is represented by performance. In ancient times these two areas were difficult to separate, so that one determined the other. Shows or dramatic performances, tragedies and comedies were born in Greece, in the middle of the 6th century B.C. which had religious themes related to god Dionysus. Athenian spectators were passionate about theatrical performances. This sensory phenomenon of perceiving performances persists even today in all types of events that can fit into the conditions of a show. Viewers go through different emotional states of pleasure, anger, fear or emotion that create a certain addiction. Having such a strong impact on people's daily lives, many representations are immortalized in murals, paintings, sculptures that have become authentic masterpieces over time. We can state that ancient representations are a real source of inspiration for art of all times.

Sports performance generally gathers a large audience around it, either due to the element of competitiveness where supporters intervene, or due to the physical actions used which are easy to appreciate and which catch attention due to suppleness, brutality or agility. What is certain is that people have been careful not to miss performance in their daily lives at any period of time. Each period of time has left its mark on the characteristics of a performance from sports or art field. There are, for instance, figure skating performances associated with a musical or theatrical show. The collaboration between these types of artistic events

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increases the degree of appreciation, of beauty and can be considered a real show. This is not something new if we remember that at the beginning of the first Olympic Games in 776 B.C., in Olympia, took place several activities like: a solemn procession, sacrifices in honor of Zeus, a parade of music competitors and also the Olympic oath.

2. Performance in ancient works

The first representations of some sports activities proceeds from prehistory, but sports show dates from Antiquity, in Greek civilization. However, there is evidence of sports show in ancient Egypt, but it's associated with the theme of military campaigns since the Old Empire

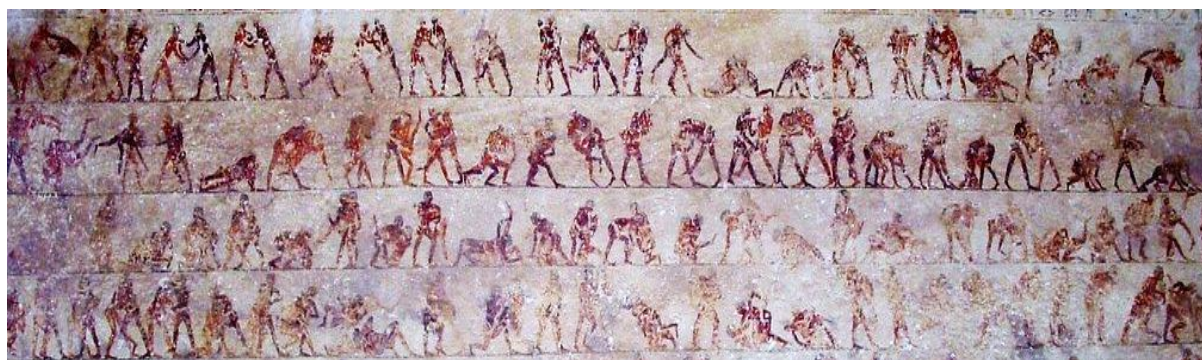


Fig. 1. Fight sports scenes, paramilitary training of young people, mural painting during the New Kingdom, 19th century B.C., Beni Hassan, Egypt.

Sports show is also associated with hunting, as one can notice in the Cretan frescoes. The fights with bulls are animated, full of vitality and the human silhouettes are more adequate to the scenographic intention than to the anatomical realism¹⁷³. At the beginning sports games and competitions, such as bullfighting (different from those known today in Spain or Mexico), were opportunities for spectacular gymnastics and acrobatics exercises.

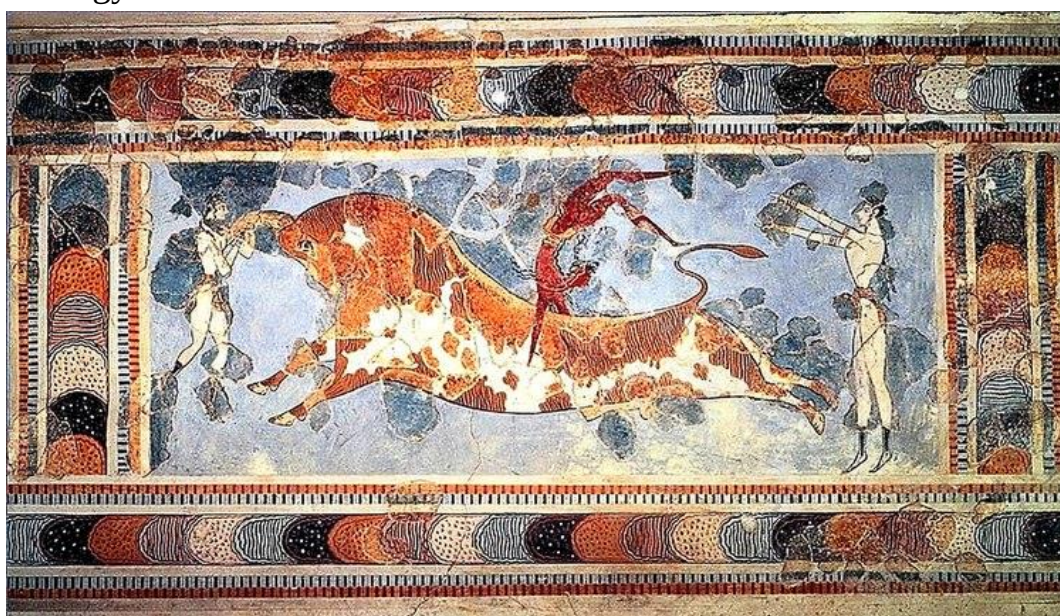


Fig. 2. Game with bulls, Cnossos, 15th century B.C.

¹⁷³ T. Vlad, *Perfecțiunea viului*, Ed. Artes, Iași, 2012, p.14



Fig. 3. Greek vase with runners at the panathenaic games, 530 B.C.

The Corinthian style developed in Arcadia in 5th century B.C. and derived from the Ionic style and in this context sculpture also evolved, being close to sports and fight arena. Gymnastics and athletics sports in general provided artists with models of inspiration and study of the human body¹⁷⁴. The Olympic Games, whose beginning was marked by an imposing religious procession, lasted for five days, during which in addition to sports competitions, several sacrifices were made for the gods of the Greek Pantheon. The whole show had a sacred significance which was also proved by the sacred peace or *ekecheiria*¹⁷⁵ which was a period when the Greek cities were forbidden to engage in any kind of armed conflict¹⁷⁶. Born almost 3,000 years ago on Mount Olympus, the Olympics Games have always been a symbol of the highest human virtues.



Fig. 4. Greek civilization, Plinth of kouros statue, bas-relief depicting boxers and players with sticks and ball, known as "Hockey players", circa 490 B.C. from Kerameikos Necropolis in Athens, Greece.

¹⁷⁴ X. Barral I Altet, *Istoria Artei*, trad. Răzvan Junescu, Ed. Meridiane, București, 2002, p. 40

¹⁷⁵ „the spirit and personification of truce, armistice, and cessation of hostilities” apud Pausanias, *Description of Greece* 5. 10. 10; 5. 26. 2

¹⁷⁶ <https://www.historia.ro/sectiune/general/articol/istoria-jocurilor-olimpice>

On the occasion of the Panathenaic Festival, a celebration in honor of Goddess Athens which takes place every four years, the winners of the competition were offered amphorae decorated with goddess face and athletes in that action. Greeks practiced nude sports, providing artists with models for their study. Competitors could come from any social class and athletes who couldn't afford a private coach were supported by the fortress which provided them with the necessary financial support for training. At the beginning games were open only to Greek speakers and practised by the competitors from all Mediterranean or Black Sea colonies.

Reliefs with athletes represented in gyms or during their training in arena, such as the relief with four ephebes participating in fighting exercises, are a good opportunity to show the beauty of healthy and robust bodies. The archaic artist has an objective vision about the confrontation scene that takes place according to strict rules and fair play. Figure no. 4 highlights the athletes's concentration to keep their balance. There are differences between the two images in the way the characters were represented: while the boxers have a strong musculature, the two hockey players have a flat body modeling. Since Romans adopted the Olympic Games, they acquired an universal character and among the competitors, besides the Latin athletes, there is mentioned in history even an Armenian king¹⁷⁷. The competitors' noble spirit remained alive and perpetuated in a global competition.

Unlike Greeks, who loved all sports, Romans practiced mainly swimming and various ball games and spent their free time with games of chance, such as dice. The most common entertainment opportunities were public performances and games. Theater performances had in the beginning a religious character which disappeared over time. The first permanent Roman theater was built by Pompeius in the 1st century B.C. and had a capacity of 40.000 seats. Unlike the Greek one, which used natural slopes to place spectators in the amphitheater, the Roman theater was entirely built and had a semicircular free space in front of the stage and a wall in the background which was a permanent decoration. Theatrical performances accompanied by flute music were organized by a magistrate. The first play by a Latin author is attributed to Livius Andronicus in the 3rd century B.C.¹⁷⁸.

3. Sports show

Sports show seems to be nowadays an extension of the ancient performances which are always subject to conditions of improvement and exceed their own psycho-physical limits in accordance, of course, with the social order. One can admit that sport is an integral part of the culture of a civilization, which is present in the cultural memory through artists', chroniclers', or poets' contribution. Among the blood sports of the ancient world, such as: gladiator fights, bull-leaping or deadly competitions, there are also: ball games, swimming, horseback riding, running and various types of physical exercises that Plato valued

¹⁷⁷ <https://www.historia.ro/sectiune/general/articol/istoria-jocurilor-olimpice>

¹⁷⁸ <http://istorieovidius.weebly.com/uploads/5/6/6/9/5669765/28559582-arte-si-civilizatii-civilizatia-cultura-si-arta-greaca.pdf>

in harmony with proportions, beauty and human health and Cicero saw a human's beauty in the movement and attitude of the body. The first games from Olympia, Greece, in 776 B.C., played a decisive role in sports show and were known afterwards as Olympic Games that took place every four years during the holidays of Zeus, between different cities of ancient Greece.

"The magistrates called Helladonike organized the games, judged the results and awarded prizes. The games lasted for five days and began with a solemn procession and sacrifices, with the parade of competitors and with the Olympic oath. In the second day there was a competition for young people aged 18-20 and in the third day took place activities like: running, fights, boxing and fight competitions. The most contested event which was the pentathlon took place in the fourth day, followed by the competitions of "hoplitodromos" (armed people), running carriage and horse racing. Over time, the order of the competitions has changed countless times. In the fifth day the winners (Olimpionike, winner of Olympia) were awarded with a wreath of wild olive branches. Those who retained the title of champion in several successive editions or were winners of several games which took place in Greece were called periodonikes"¹⁷⁹.

This sports show took place until 393 when Emperor Theodosius I banned the Olympic Games. But the show must go on! In 1896 Pierre Fredy, Baron de Coubertin, was fascinated by ancient Greece and the ideal of movement (in the sense of gymnastics / sports) and pleaded firmly for the relaunch of the ancient Olympic Games in a modern version. Thus the first modern Olympic Games started taking place again where elsewhere than in Greece, on the restored stadium called Panatinaiko. The first edition was attended by 14 countries and 241 athletes who competed in 43 events included in 9 sports.

G. Magnane quoted by Cârstea Gh., (1990) considers that the "emotional symbiosis" between athletes and spectators is an essential, distinctive feature of the sports show, as the supporters have a special role as for organising sports shows. A sports show or an artistic one must provide a specific emotional framework in order to impress the spectators in a positive way and to create a symbiosis. The show is part of any generation's life. Sports events are part of social festivities with important therapeutic functions, from an aesthetic and psycho-physical point of view. The spectators / supporters identify with the winners or the losers, going through the specific emotional states generated by the moments of the show."From the moment sport was set up as a show, it began to look more and more like theater. Although it had more rigorously observed acts (rounds), sport is characterized by improvisation and unpredictability. Camil Petrescu in his essay called "Sport and theater" discusses this parallel between sport and theater, concluding that: "In sport everything is becoming. No one can predict anything. The story is unique. It doesn't follow the instructions of a text"¹⁸⁰.

¹⁷⁹ https://ro.wikipedia.org/wiki/Jocurile_Olimpice_antice

¹⁸⁰ Denisa Elena Petrehuș, *SPORT AS A FORM OF ENTERTAINMENT*, Arhipelag XXI Press, Tîrgu Mureș, 2017, e-ISBN: 978-606-8624-01-3

4. The impact of the show upon society

Show or performance means a set of elements, things, facts that catch our attention, that impress and provoke reactions¹⁸¹. This explains the large number of spectators who participate for various reasons like:

- improving the general culture
- appreciation of works, people, actions
- supporting teams, athletes
- spending free time
- delight and relaxation
- development of aesthetic sense
- development of artistic / sports education
- takes into account the style, time and specificity of the society.

Live performances, whether we refer to the field of art or sports, have a strong impact on the individual emotional behavior. Henry Dupont argues that emotions with their multiple forms are not innate, but socially constructed as components of the personality created by individuals as a result of interactions with the other people, with activities or actions carried out or encountered during their process of development. Feelings and emotions are constructions characterised by needs and values which change considerably during development¹⁸². Show can also be a component that regulates energy and emotion, as an action of a need to satisfy / to meet specific needs. Spectators face sometimes an unreal world which is different from the pulse of everyday life, in which they find usual sequences in a theatrical, musical, literary, sports or visual language that can create decisions and precepts for personal life.

The world created by the presence of a show is in a revolutionary expansion, without limits, but is distinct at the same time, offering a lifestyle and a culture to the society. The protagonists of a show can be actors, musicians, dancers, athletes, etc., professionals dedicated to creating a world surrounded by beauty and sensitivity. Starting from their innate talent and continuing with hard work, artists / athletes aim to appear in front of a public in order to represent an avant-garde movement or to be in a continuous self-transcendence.

5. Conclusions

First of all, taking into account that the digital age has monopolised a large part of the young generation, one can consider that show mustn't give up its specificity. Show has been a component of human life in society since antiquity. Consumers of sports or artistic entertainment will continue to be present in each generation. Secondly, a show must always offer something new, attractive and educational. This is its continuity over time. Third, we spectators learn to appreciate the work of show - creators. The relationship between a show and the spectators must be a symbiosis that will leave its mark on our times and provide models for future. There is no show without spectators.

¹⁸¹ <https://ro.wiktionary.org/wiki/spectacol#Etimologie>

¹⁸² M. R. Thomas, *Recent theories of human development*, Sage Publications, 2001

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3. THE WAY ANIMATION THEATRE IS PERCEIVED AT DIFFERENT AGES

Andreea-Corina Ionescu¹⁸³

Abstract: *The game for the child represents everything – develops and stimulates communication, senses, mediates emotional states, solves certain conflict situations. Most of the time, the child uses toys as substitutes for real beings, engaging them in daily activities such as eating, sleeping, walking in the park. For a child there are no barriers between what is real and what is fiction, so when he sees on stage a doll that has life, he will walk with you in the story, whether he likes that story or not. They trust the messages that the stories offer, given the animist view of everyday life. Besides, their behavior demonstrates it – they shout, they grieve, they are frightened, they enjoy every moment with the heroes of the stories that perform in front of them, living with intensity everything that happens.*

Key words: animation theater, emotion, puppet, story, children, art, game, fairytale

1. Introduction

The animation theater is the child's first contact with art, an experience he will surely remember fondly. Also, this place may be the only one where he takes direct contact with the world of stories, not being directed by the technology that takes over our daily lives. For some children, this can be an incentive to enter later on in the boundless world of reading, of books. The values he receives - truth, justice, fairness, respect - when he watches a show are fundamental to its own perfection. I'm not saying that these values can't be acquired any other way, but the way of transmission and assimilation in an animation theater show is much easier. The dramaturgy for animation theater is based on this sensitive layer of moral education, exemplifying behavioral patterns often encountered. The heroes in the stories are often the heroes of children's games. The desire to be someone else or something else is what pursues both the child and the adult, throughout life. Few are reconciled to their own condition. Without imagination, our lives would be deserted. In fact, everything that surrounds us and is created by human hands is the fruit of the imagination, and our behavior is the expression of the image we have created of ourselves.

2. Discussions

*The imagination fulfills in the child a role of soul balance, resolves the contradiction between the desires and the possibilities of the child.*¹⁸⁴ Most of the time, the imagination starts from what is real, transforming and altering at a mental level what will be achieved concretely through practical thinking and action. An eloquent example is provided by the writer Jules Verne, who anticipated in the

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¹⁸⁴ Dragu, Anca, Cristea, Sorin (2003), *Psihologie și pedagogie școlară*, Editura Ovidius University Press, Constanța, pg. 43

nineteenth century the remarkable achievements of science, technic and technology of the twentieth and twenty-first centuries. Today, imagination is not stimulated in terms of education, but if we manage to keep it active from the beginning of the childhood period, imagination becomes the greatest quality a person can have. The purpose of the animation theater is to stimulate the imagination, to free it from the chains imposed by the surrounding reality.

*The fiercest enemy of the imagination is the very environment in which we live - family, school, professional activity etc. - which does not create the right premises for development. Beyond concrete reality, however, is a world that becomes possible only through the imagination; Tudor Arghezi wrote *Man, crazy man, you make miracles without knowing and you don't know almost nothing about the formidable power of your thinking. Know that everything you imagine is achievable and is done in direct proportion to your confidence ...**

The animation theater should be part of everyone's life, considering that this kind of theater, often minimized, is synonymous with the emotion of discovering a special world. A world in which fascination, mirage, contradictory feelings intertwine, and the imagination is boundless; the essential condition for entering this world is the unleashing of the imagination. Also, play and playing are essential conditions for the animation theater to complete its mission.

The game for the child represents *everything* – develops and stimulates communication, senses, mediates emotional states, solves certain conflict situations. Most of the time, the child uses toys as substitutes for real beings, engaging them in daily activities such as eating, sleeping, walking in the park. For a child there are no barriers between what is real and what is fiction, so when he sees on stage a doll that has life, he will walk with you in the story, whether he likes that story or not. They trust the messages that the stories offer, given the animist view of everyday life. Besides, their behavior demonstrates it – they shout, they grieve, they are frightened, they enjoy every moment with the heroes of the stories that perform in front of them, living with intensity everything that happens.

Piaget emphasized that the game is closely related to the formation of intelligence, this being a means of assimilation and confirmation of what surrounds them, but also having the role of self-defense shield against the overwhelming reality that *forces* them to adapt.

In their game, children like to disseminate anything until consumption, believing that so they can discover the interior where that object has his *soul*. It is important for the child to feel and not to understand concretely what he sees in front of him, he can comprehend the meaning of the smallest gesture, even though he didn't passed through the whole story. Puppets stimulate fantasy and bring creative benefits, especially in the first seven years of a child's life. This power that fantasy has over the child comes from the senses, that being the only source of learning and knowledge that the child has until that age.

Jean Chateau emphasized in his work *The child and the game* that through games, the child manifests his valences and possibilities that can be seen at the surface level of his being, the game world being a precursor to his future concerns, an exercise, in an imaginatively plan, of his future personality. Chateau also wrote

that *A child who does not want to play is a child whose personality does not assert itself, who is content to be small and weak, a human being without pride, a human being without a future.*¹⁸⁵

An animated theater show can offer the child an almost complete sensory experience, especially today, when children are mentally overstimulated by the technology around them. Thus, it gives him rich impulses in feelings that develop the creative imagination and harmoniously perfect his future personality. The child subconsciously transposes the stories he watches on stage, realizing that no matter what obstacles you encounter in life, kindness and honesty will always have a place of honor at the end of the journey, most of the children are identifying themselves with characters with positive qualities.

The school, the family environment and society itself encourage egocentrism and selfishness. The child is, by definition, around the age of seven, an egocentric being, as Piaget demonstrated in his studies, but the puppet theater discourages this type of behavior, bringing to light those stories that encourage altruism and the appreciation of the ones that are around us, giving him an emotional balance that restores his confidence, even when he feels powerless in the face of the unknown.

3. Results

The child's need to be creative comes from his need to express himself. Retreat into an imaginary world is a consequence of the maladaptation and misunderstanding of the world around, this *accommodation* being achieved through games, not being just a characteristic process of childhood; according to Piaget, this process continues throughout life, through a process of accommodations and re-accommodations, depending on the level of development of the individual from a socio-cultural point of view, but also on the evolution of society itself. In fact, Freud emphasized that *each individual suffers not only from the influence of his current civilized environment, but also from that of the environments in which his ancestors lived.*¹⁸⁶ The artistic creation is capitalized only when it was received! As an artistic creation goes through a series of stages, also in the same key the perception of the performance by a child, it is necessary to follow some defining stages, to which I will refer in the following.

The first stage is to prepare the little spectator for coming to the theater. It is important that the story is known and appropriate for the child's age category. The little spectator needs to be emotionally prepared to meet the characters in the show - for some children this can be shocking, especially on the first *date*. Although they have no problem being carried away by the story and the action, the moment they realize that those characters are *living* without their help, it can be shocking, the child sometimes refuses to continue watching. I met many times in the performance hall, parents with children under 3 years old, struggling to make them stay on the chair until the end of the show. It is a totally wrong attitude, which can generate in the child's subconscious a generalized fear of theater.

¹⁸⁵ Chateau, Jean (1967), *Copilul si jocul*, Editura Didactica si Pedagogica, Bucuresti, pg.19-34

¹⁸⁶ Freud, Sigmund (1980), *Introducere in psihanaliza*, Editura Didactica si Pedagogica, Bucuresti, pg. 32

The second stage is the actual reception. Many creators of children's theater performances resort to interactivity with the public, in order to facilitate the correct transmission of the artistic message. When there is a dialogue with the room, an incredible exchange of energies takes place, and the artistic creation reaches the ideal form through the open and vivid communication of the message.

The third stage is an evaluation. This stage seems fundamental to me, due to the personal character it contains. The discussion about the story and the show can be a bridge between the child and the parent and between the child and the artistic act. There are moments that he may not have understood, but that have remained hanging in his memory and that he needs to clarify; it is also important to consciously summarize everything he saw and felt during the show.

The child is not a smaller man, moreover he is not a man, but a virtuality, a "candidate for humanity" - wrote H. Pieron; the transformation of the child into a human being is achieved in a long educational process under the influence of society - a society meant not to inhibit creativity, but to develop and cultivate it. Unfortunately, as Herbert Read pointed out in his book *The Origins of Form in Art*, educating creativity, imagination and sensitivity is not a priority in today's society. Neither in school nor later, engaged in the classical systems of work, people are not encouraged to develop feelings and no time is provided for free activities in terms of the arts. The primary purpose of education is knowledge, but not the creation, thus becoming a divided society, neurotic and vengeful, to the detriment of one united by love.

Educating imagination together with sensory education is the basis from which any type of institutionalized education should start. With the help of the imaginary, any child can more easily access the *real*, and this can be done with the help of the stories we tell. Children have the ability to transpose themselves endlessly and directly into any story, they manage to live with maximum intensity everything that happens in front of them. In terms of their concentration in the activities undertaken, it increases exponentially from 5-7 minutes - 2-3 years -, to 12-14 minutes - 3-4 years - and to 20-25 minutes - 4-5 years -, reaching after the age of 6 years up to 45-50 minutes. It is very important that when making a show for children to be clear in mind for what age category it is intended. Bruno Bettelheim made an analysis from a psychoanalytic perspective regarding the fact that each age category is assigned a certain type of fairy tale, which corresponds to the stage of development of the child and responds to age-specific issues. In the same key, in my doctoral thesis *Dramaturgy in the animation theater*, I have outlined the type of dramaturgy specific to each age category, as well as some of the aspects that a playwright or a director should take into account when making an animation theater performance. Broadly speaking, in the evolution as a spectator of a child, one must take into account his mode of development, and the way he plays, is defining in this sense.

By the age of 3, the child accumulates and progresses mentally, emotionally and socially, he discovers himself, learning to speak, walk, touch, feel and absorb everything around him, through the five senses they develop. Its game is based on exploration, testing and learning. Performances for this age group should present

simple themes, without conflict, strong light and sharp or serious sounds; this category includes sensory performances.

At 3 years old, the child is curious and asks many questions, begins to play different roles, the *imaginary friend* appears with whom he walks in many adventures. At this age he begins to differentiate between positive and negative characters, but he participates with some fear in the show, not having enough patience to watch the show from the beginning, unless the story or image he sees keeps him *captive*.

Between 4 and 5 years old, he is able (if he received his education in this sense) to watch a show from head to tail, without being disturbed by the external noises that break through the performance hall. Also, he will live with obvious emotion everything that happens in front of him, managing to distinguish between real and imaginary. During this period, if the story does not fall within his area of interest, the child will *fight back*, and will even do everything possible to *sabotage* the show - the parent is directly responsible for its preparation before the show, but also for the evaluation after.

Shows between 3 and 6 years old should be dynamic, with simple actions, bright and engaging, easily interactive, without dramatic exaggerations and without strong conflicts. Stories with animal characters are quite suitable for this category.

Between 6 and 7 years, the critical spirit and a certain *skepticism* intervene. The child at this age is interested in the way the character is animated, from what it was made and how the respective effect was achieved, in order to *unmask* the respective *trick*. Children are attracted to fantastic stories, to those they have studied or read.

Between 9 and 10 years old, due to *infant maturity*, children easily refuse the fantastic, so it rarely happens to come to the animation theater, being considered in the social groups to which they belong an activity for the *little ones*, they no longer have the availability to be *teleported* in the story played by the actors. The shows suitable for this age category are those that deal with certain age-specific characteristics or issues, myths, legends or even works from classical literature.

4. Conclusions

Stories told or represented correctly from a psychological point of view can open unsuspected doors in the child's subconscious, which will be reflected later in the choices that the adult will make. They can generate answers for his worries and behavior patterns for adaptation to social life. Bruno Bettelheim pointed out that *Regardless of age, only a story in accordance with the principles that underpin our thought process is convincing to us*¹⁸⁷. What technology is not capable of doing, but an animation theater performance can certainly succeed, is to allow the child to develop that emotional side so minimized today. Our role as creators is important, but beyond that is that of the parent who accompanies the little spectator on his journey to the magical world of puppets and stories.

¹⁸⁷ Bettelheim, Bruno (2017), *Psihanaliza basmelor*, Editura Univers, București, p. 69.

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NUMBER 22 / PART III

FINE ARTS

1. MUSICAL INSTRUMENTS IN RENAISSANCE PAINTINGS

Aurelia Simion¹⁸⁸

Abstract: *Art, the language of ideas and concepts, comprises a multitude of means of manifestation through sound, word, color, gesture, etc., between which there is often an interconnection. This article highlights some aspects of the aesthetics of the Renaissance period in which artists, starting from Italy, focused on realism and human emotion in art, but also on the interconnection between two arts - painting and music. In this sense, we turned our attention to identifying the symbolic role of the musical instruments of that period represented in paintings by some notable masters from Italy, Flanders and Germany.*

Key words: *musical instruments, masters, art, Renaissance*

1. Introduction

Art represents "the language by which the human being communicates his ideas, his conceptions of himself, his fellow humans and his universe¹⁸⁹." It is therefore a means of communication, but also of shaping personality, of developing receptiveness that allows access to the genuine esthetic and moral values of society. The language of the arts is different (word in literature, sound in music, color in painting, gesture in dance, etc.), but there are also common features that 'confine' the arts, such as harmony (audible/coloristic), rhythm (musical/literary), balance (compositional in painting/music), shape (in music, literature, painting, dancing), dynamics, etc.

If musicians want to create emotion and stimulate the listener's imagination through sounds, the same will have the painters who create a work of art using the colour drawing, textures, shapes, etc., in order to obtain a balanced composition on a surface (cloth, paper, wood, glass, etc.) that can be admired, contemplated, in accordance with aesthetic principles. "The aesthetic feeling could be defined as an attitudinal feeling of the contemplation"¹⁹⁰, and in front of a painting, "we first record - at least roughly - the significance of the objects represented and the theme that unifies them, then there are the feelings."¹⁹¹

The purpose of this article is to highlight a few points of the aesthetic of the renaissance period in the interconnection of the two arts - painting and music -

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¹⁸⁹ W.Fleming, *Arts and ideas*, vol I, Ed. Meridiane, Bucharest 1983, page 11

¹⁹⁰ Alexandru Dima, *Domeniul esteticii. Privire sintetică introductivă*, Ed. Universității Al.Ioan Cuza, Iasi,1988, page 156

¹⁹¹ Alexandru Dima, *op. cit.*, page 156

identifying the symbolic role of musical instruments from that period, represented in paintings by some high-level masters from Italy, Germany and Flanders.

2. Discussions

As a socio-cultural movement, the Renaissance¹⁹², an era of great spiritual effervescence, characterized by a resuscitation of ancient humanism, debuted in Tuscany (center of Italy), with the first artistic and literary events initially centered in Florenza, one of the few "city states"¹⁹³, possessing a huge wealth generated by local traders and bankers who controlled the banking operations of the papacy, but also granted credits to the European monarchs. Later on, Venice, which was the heart of a Mediterranean empire controlling the trade routes with the East, became another powerful center of the Renaissance, followed by the Papal States and Rome.

The "Italian Renaissance" phenomenon, as expected, has deeply affected the intellectual and cultural life in the early modern period, spreading up to the 16th century into the rest of Europe. The influence of Italian art was felt in literature, philosophy, art, music, politics, science, religion, as well as in many other fields of research in which humanist methods of study were adopted, based on realism and human emotion in art. The fields of the time such as painting, architecture or sculpture will blossom in France, Germany, Spain, the Netherlands, due to the circulation of artists, requested by Europe's sovereign or rich commanders of these countries.

The era of triggering the "phenomenon of renaissance" is not just a return to the artistic models of Greek-Latine antiquity, but above all, the beginning of the affirmation of humanist values against the school dogmatism of the Middle Ages, by proclaiming freedom of thought and the spiritual nobility of human being "who has regained his consciousness as an individual, after a long period of philosophical annihilation of personality"¹⁹⁴. The ideal of a "man of renaissance" is promoted, the embodiment of a new concept of humanity, endowed with freedom and spiritual autonomy, adversary of scholasticism and dogmas, placing it in the centre of attention in scientific studies and artistic creations. There are changes in mentality and social and economic attitude that lay the foundations for a new image of the universe and of the man. The scientific and technical discoveries, which take place not only in the Italian area, but in Western societies, are accompanied both by geographical discoveries and by stylistic and artistic vision innovations.

It should be noted that during the Renaissance period the painting represents a chapter in which art excels, being approached both in painting on canvas and in fresco. The Florentine masters, for example, perfect cartoonists, thought that the power of expression was to evoke forms, in the direction and quality of the line.

¹⁹² The concept of "Renaissance" was used for the first time on the beginning of the 19th century by the French historian Jules Michelet, from whom it was taken over by the Swiss historian Jacob Burckhardt.

¹⁹³ The Northern and Central Italy were divided into many city-states, the most powerful being Milan, Florence, Pisa, Siena, Genova, Ferrara, Mantua, Verona and Venice / https://ro.wikipedia.org/wiki/Renașterea_italiană

¹⁹⁴ <https://ro.wikipedia.org/wiki/Renașterea>

The topics covered are inspired either by antiquity, mythology, or are historical or biblical topics, or daily in a totally new technique and form of manifestation.

Important to note is the fact that real artistic schools are being created, each school developing a certain style printed by local painters, a style that will be influenced by the recipients of the Renaissance art. By the end of the 15th century Florence remains the main center of the Italian artistic Renaissance, due to the charming of the merchants and rich bankers who, following the example of the Medici family (protectors of arts), ask the artists to decorate the sumptuous palaces, public monuments or churches. "The Renaissance was for the artists one of the great technical ages they learned in the workshops of the masters in which they had their apprenticeship: the isolated artist, who would work alone for him, does not exist ... first of all he was a craftsman in the service of a clientele who precisely formulated his demands."¹⁹⁵

3. Results

Working for the court of Montefeltro family, **Giovanni Santi** (approx. 1435-1494), the father of the famous Raffaello Sanzio, participates in the decoration of the chapel of the Muses in the ducal Palace, painting some panels with Apollo and Muses, works in the spirit of the era, but eclectic, without being deprived of any charm and grace. *The Muses* (1480-1490) painted in the Corsini Palace in Florence by Giovanni Santi are represented by Polimnia which holds a small organ in her hands, Terpsihora a viola da braccio, Erato a tambourine, Calliope a trumpet, and Melpomena a horn (hunting), their author suggesting that the musical instruments were used on different occasions, for example: the horn for the success of the hunting, the tambourine for the rhythmic accompanying of the dance, viola da braccio in the moments of rest and delight, etc.

Together with the fine arts, musical creation will also play a special role. Although during the Renaissance, the preferences of the composers are mostly right to vocal music (because of the state of development of the construction and the instrument interpretation technique¹⁹⁶), the most significant changes in determining the role of musical instruments have gradually taken place toward the end of the 16th century (with the emergence of major Italian violin makers). Instrument manufacturers have paid special attention to materials and workmanship. Thus, from the objects serving the accompaniment of singers and dancers, the instruments have gradually been given a solistic role. The lute, instrument with pinched strings, as well as guitar, very beloved in the Renaissance due to its soft and melancholic sonorities¹⁹⁷ or the viol, were preferred by the 16th-century musicians, playing a primary role in the blossoming of the accompaniment in the vocal-instrumental genre and, by extension, appeared most often in paintings of the masters of the Renaissance. In Spain, for example, during the

¹⁹⁵ Ovidiu Drimba, *Istoria culturii și civilizației*, vol.4, Editura științifică, Bucharest, 1994, p.483

¹⁹⁶ The instruments had less vocal expression possibilities

¹⁹⁷ The lute is a 6-string musical instrument with pinched double strings, the neck bent and the very convex sounding box, with a deep and rounded bottom, like the kobza

Renaissance period, the vihuela was present¹⁹⁸, an equivalent of the lute, replaced by guitar in the 17th century (Baroc).

Another instrument that is increasingly appearing in plastic representations is the organ, admitted to the western liturgic service in churches that have become cathedrals. Therefore, in religious paintings, the organ often appears either next to a choir of angels or in the hand of a saint, such as in the composition of **Rafael**, *The ecstasy of Saint Cecilia* (1514-1516, Pinacoteca from Bologna). Saint Cecilia is often illustrated by playing a viola, a small organ or another instrument, representing the protector of musicians. The group composed of St. Pavel, John the Evangelist, Saint Cecilia, Augustin and Magdalena is configured between two dimensions: the celestial one - with angels singing in the azure sky and the earth dimension where instruments (viol, flutes, tambourin), lying dismembered at the bottom, "seem to refer to the abandonment of the earthly pleasures, which resulted from the commitment of Cecilia to the sacred"¹⁹⁹. The two dimensions represent the symbol of celestial love in opposition to the terrestrial love.



In the opinion of Venetian artists such as Domenico Veneziano (1405?-1461), Giovanni Bellini (1430?-1516) and Giorgione (1477/8-1510), who established the distinctive venetian school of italian renaissance painting and became famous by the shining of the oil colors used, Venice climbed, in the 16th century, to the rank of the artistic capital of the new times with architect Palladio, the musical dynasty of the Gabrielli family and, above all, a plead of great painters: Giorgione, Tiziano, Tintoretto, Veronese, Lott.

The pupil of Giorgione (1477/8-1510) and Bellini, **Vecellio Tiziano** (1488/90-1576), assimilates the concepts of neoplatonism and surpasses his masters through the color vivacity of his works, this being a reference point for the artists of the coming centuries. The greatest Italian renaissance painter and the most important representative of the Venetian school, Tiziano has established himself as one of the best colorists, whose creations are distinguished by the freshness and charm of the tones. In it, the effect of color is not achieved by applying many strong shades, but by combining several tones/colors that were

¹⁹⁸ Vihuela, a Spanish stringed instrument from the 15th century, in guitar form, but granted as a lute. The term Vihuela became "Viola" in Italian, "Viole" in French, "Viol" in English/ Cf. <https://en.wikipedia.org/wiki/Vihuela>

¹⁹⁹ [https://ro.qaz.wiki/wiki/The_Ecstasy_of_St._Cecilia_\(Raphael\)](https://ro.qaz.wiki/wiki/The_Ecstasy_of_St._Cecilia_(Raphael))

sufficient to give the impression of richness and variation in shades. The combination of red and golden is a characteristic feature of his style: the regular tone, the basic note, around which color arrangements are created. Toward the end of his life, Tiziano's colour palette is changing, with the artist opting for silver gray, associated with blue, as a dominant tone, which made critics divide his activity into two distinct periods: The golden period and the silver period.



In the *Concert in the Open-Air* painting (1509-1510), which is at the Louver Museum in Paris, Tiziano elects the difference between the social classes, by the typical form of the contrast between the city and the village. The painting enacts the agreement between the lute touched with elegance by a young citizen and the flageolet in the hands of a nude woman, representing the allegorical image of a higher dimension (it can be assumed to be a Muse). "The Flageolet is inobilated as an instrument and task by the Harmonic Muse, in agreement with the lute, of noble nature. The usual practice of representation in connection with the musical theory consists in the glorification of the stringed instrumental music and human voice as erudite and citadine music, good and orderly, as opposed to the rejection of the music of the wind or percussion instruments, considered illiterate and peasant, ugly and disordered music."²⁰⁰ The peasants, shepherds and satyrs were painted on the fields and in the forests playing from the whistles.

In conclusion, harmony and contrast, agreement opposed to dissonance and, with many socio-political consequences, order against disorder, following a platonic theory caused little by the broad acceptance of inferior instruments in practice.

Vittore Carpaccio (c. 1460 – 1525/1526), italian painter of the venetian school, is known for the red and white tones of his works. Lazzaro Bastiani's pupil, Carpaccio was also influenced by the style of Antonello de Messina and the early Dutch art through the mixture of romantic, intimacy and decorative play created by Hans Memling in Flanders.

Between 1501 and 1503 Carpaccio painted for Scuola Dalmata di San Giorgio degli Schiavoni from Venice two big canvas representing Saint George in

²⁰⁰ Augusto Gentili, *Tiziano's life and work*, Editura Adevărul Holding, Bucharest 2009, page 48

the fight against the Dragon. His paintings have been designed for long-term perception, considering not only the overall contemplation but also in detail, and have a narrative character that creates various states/moods. Carpaccio's attention to detail is constant, as is his interest in light. In the *Triumph of St. Gheorghe* on the chained Dragon, for example, we notice the admiration of the Italian artist also for what was coming from the Orient (costumes, fabric, jewelry, warm tone harmonics). The triumph is honored in the background and by a group of musicians of the Ottoman fanfare (mehteri) who play the Turkish instruments davul (oriental drum) and zurna (funnel fluier).

Another outstanding work of Vittore Carpaccio's creation is the *Appearance of Jesus at the Temple* at the San Giobbe Church in Venice. The marble niche illustrating the scene of the appearance is monumental, reflecting space, color, light and shadow, and the figures are well balanced in their movements, including those of the three angels, represented in the lower part, who intend to play their instruments - lute, transversal flute and viol.

The influences of the painting school in Florence and of the school in Padova have also been felt in the Umbria province in central Italy, which also knows a great economic prosperity and artistic flair. Here are also powerful protective families, ordering art in major cities such as Urbino, Perugia, Assisi, Arezzo, etc. The Umbrian School is born, whose defining features are grace, charm, freed by the creations of painters such as Piero della Francesca, Luca Signorelli, Bernardo Pinturicchio, Pietro Perugino.

In **Piero della Francesca's** creation (ca. 1415/20-1492) entitled *Nativity*, the poverty and the humility of Christ's birth are represented with grace and suavity. Virgin Mary set her robe on the bare ground in front of the poor stable to protect her newly born baby and contemplates him in prayer. There are two shepherds behind the Virgin, while Iosif, her husband, is on the side of the donkey. On the left-hand side, a group of five angels, two of them with lutes offer a celestial soundtrack for this scene, which has a rustic character.

From Italy, the Renaissance also spread in other countries in Western Europe. Unlike the latin art, in which the proportion and beauty of the human body, the harmony of the composition, the volume ratio, the combination of the tones are appreciated, in the german art is especially appreciated the expression power of the faces, details capable of suggesting a deep feeling. The primary interest of the German artist is not the replay of objective life, real life, but, above all, of the idea he has about life. Outside Italy, the source of inspiration for the painters on the continent, the German space was also able to count a range of brilliant and highly original painters, such as Albrecht Dürer (1471–1528), Matthias Grünewald (c. 1470 - 1528 - also known under the name of Neithart) or Hans Holbein (1497-1543).

Hans Holbein, called the "young man", is distinguished from his compatriots by the fact that he does not consider himself German, but European, belonging to an international circle dominated by the ideas of humanism. His travels to Switzerland, Italy and his subsequent establishment in England is reflected in his natural and balanced style. A German painter and printer who

worked in a northern Renaissance style, considered one of the greatest portraitists of the 16th century, was hired at the court of Henry VIII of England, where he had as duty the execution of the portraits of the royal family and nobles, which were ordered to him, integrating the models into the environment that was familiar to them and giving the impression of reality, of life. He has also made festive decorations, as well as drawings for jewelry, plates or other precious objects.

The Ambassadors (1533, National Gallery, London) Jean de Dinteville and Gerges de Selve were painted by the young Hans Holbein on a ten-panel assembly in oak. The painter seems to glorify here the new leaning of the Court toward heredity, by reproducing its distinctive features on the central shelf. But in the lower part, anamorphosis gives birth to the shape of a human skull, which is visible only by means of a conical mirror, a thing whose purpose is to remind the man of his precariousness. Among the objects on the lower shelf there are even more flutes and in the centre, the lute, which symbolizes the ephemeral nature of music and, by extension, of any sensory pleasure.



In Flanders, the influence of Italian art is stronger as a result of the travel of Flemish painters, but also of the connections that the monarchs here had with the ruling families in Italy and Spain. The characteristic of the Flemish painting school is the specialization of artists in the development of a certain category of subjects that they do not leave all their lives (portraitists, landscape practitioners, interpreters of the scenes of morals, of still life motives, etc.)

For the 15th century, in the Netherlands, the creations of the brothers van Eyck who have perfected the oil painting, have imposed. The Flemish painter Jan van Eyck (ca.1390-1441) is considered the founder of the Renaissance painting in Flanders and in the Netherlands. As for his style, van Eyck has reached an incredible perfection in the drawing of shapes, in the rendering of materials, as well as in the representation of human faces.

In *The Altar in Ghent*, a great and complex polyptic altar in the 15th century (conceived between 1420 and 1432), which is located in the St. Bavo Cathedral in Ghent, Belgium, the Flemish artist Jan van Eyck painted in the panels organized in two vertical registers. Besides Christ the King, Virgin Mary and John the Baptist and a gathering of saints, clerks, sinners and assaults to a worship of the Lamb of

God, there are also two groups of angels singing both in the choir and in the organ, in the viol and in harp.

Peter Bruegel the Old (c. 1526-1569), also called **Bruegel of the Peasants**, is a Flemish painter of the 16th century, especially appreciated as a landscaper. In his works *The Peasant Wedding* and *Country Dance* he draws attention to the bagpipe singer, who appears in both paintings. The bagpipe was painted much less frequently, being considered an instrument of the peasant, otherwise this attribute is specified in the title of the painting.



Other artists who have painted instruments in their paintings are: **Anibale Carracci** - *Polifem and Galatea* (1598-1601), the Farnese Palace Gallery, in which Pan's flute appears; **Orazio Gentileschi** (1563-1639) - *Saint Cecilia with an angel* (small organ), Galleria Nazionale dell' Umbria, Perugia; *Violonist Young Woman*, *Lute singer (lute, violin)* (apr. 1612-1620); **Rosso Fiorentino** - *Angel with mandolin*, etc. Each of the plastic artists took a personal, different approach in style, color, compositional treatment, social and artistic messages.

4. Conclusions

Therefore, by concluding the information on the plastic artists and analyzes of the selected painting(s) for example, it can be argued that the following have been considered in order to carry them out:

- The historical context.
- The features characterising the style of the period.
- The message of the author.
- The compositional handling.
- The influence of other painters.
- Attraction of form (especially of musical instruments).
- The choice of colors.
- The importance of symbolism.
- Brightness/how light falls;
- The position of the figures in space and the distance between them.

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2. THE ROLE OF FINE ARTS ACTIVITY IN THE DEVELOPMENT OF ARTISTIC THINKING OF SCHOOLCHILDREN

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Abstract: *This article deals with the development of artistic and imaginative thinking, imagination and the creation of an artistic image in fine arts lessons using a graphic image. An example of a lesson for elementary school students on creating a mysterious tree image is given, which will help the teacher develop the ability of his students to see and creatively realize their ideas.*

Key words: *artistic-figurative thinking, artistic image, visual activity, imagination, graphics, line, contour, spot, primary school students*

1. Introduction

The task of educating a person who thinks outside the box, who is able to cope with the problems that life poses to him, can be solved as a result of a more complete disclosure of the creative potential of the individual, in particular through the development of artistic and imaginative thinking in the process of visual activity.

The modern education system requires the student to have a high level of proficiency in both educational, theoretical and visual activities (graphic, painting, decorative, etc.). However, schools, as a rule, set themselves the task of producing students who can read, write, and count well, and they forget that the child must be aesthetically developed. Many graduates are not interested in works of classical art, do not understand music, theater, literature, art. They do not understand the language of artistic-figurative systems, i.e. any work of art (musical, literary-poetic, pictorial, choreographic, theatrical), created according to the laws of artistic creation.

Unfortunately, in general education schools, not enough attention is paid to the development of artistic-figurative thinking, in contrast to abstract-logical thinking, meanwhile, it is very important to form artistic-figurative thinking in children from elementary school in fine arts lessons. In these lessons, the child can learn in his own way, to look at the phenomena of the surrounding world and thus feel more deeply his spiritual world.

2. Artistic image and graphics

The artistic image is a form of reflecting reality and expressing the thoughts and feelings of the artist, specific to art. The image is born in his imagination, is embodied in one or another material form in the created work and is recreated by the imagination of the viewer, reader, listener who perceives the art. The artistic image is a complex unity of objective and subjective, logical and sensual, rational

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and emotional, content and form. On the basis of such a fusion, expressed by means specific for each type of art, images-characters, images-events, images-details are created that convey certain aesthetic ideas and feelings.

For example, in graphics, the main means of expression are a line, stroke, contour or spot on a white sheet of paper, with the help of which the artist can create character images. One of the artist's tasks is to achieve the vitality of a real impression by these means, to convey the completeness of a holistic image. *Graphics is the kind of visual art that is available to students of any age.* Close to painting in terms of content and form, it has its own specific tasks and artistic possibilities. The limited role of color allows you to work with felt-tip pens (so beloved by the students for brightness and convenience), graphite pencils, charcoal, sanguine, pastels or an ordinary pen. In this case, watercolors and gouache play a supporting role.

Graphic images are close and understandable to younger students, since in their daily life and in the learning process they have to constantly deal with texts, illustrations in books, reproductions. Based on the drawing with strokes and lines, a graphic image is most acceptable for children's perception, since it emphasizes the characteristic features of objects and omits minor ones.

3. Creation of an artistic image in fine arts lessons

For the development of artistic and imaginative thinking and imagination in junior students, I propose to conduct the following lesson.

Lesson topic: „The Mysterious Image of a Tree”

The purpose of the lesson: the formation of skills in transferring the image of a tree using graphic means.

Lesson objectives:

Cognitive:

- to form the ability to establish the relationship between two types of art (graphic and poetic);
- expand the horizons of students, fantasy, imagination;
- reflect the received impressions in creative works;

Developing:

- develop the ability to see, hear, understand and feel the beautiful in the surrounding nature;
- arouse students' interest in the fairy-tale image, the desire to convey it in a graphic form;

Educational:

- to educate emotional responsiveness to aesthetic phenomena in nature; accuracy and diligence;
- critical attitude to the results of their activities.

Materials and equipment: pastel paper (light shade), pencil, charcoal, sanguine, eraser.

During the classes.

I. Organizational moment

Preparing students for the lesson. Organization of the workplace. The teacher

informs the children that today they will make a journey into the kingdom of trees, learn about the features of their graphic image.

II. Theoretical part

The teacher shows reproductions and photographs of trees.

Teacher:

– Look, the trees look alike only at first glance, but if you look more closely, you will see that each of them has its own unique appearance, just like you and me. Why are trees compared to people, how are they similar?

Students note that the trunk is like a human body, the roots are like the legs, the crown is like the head, the branches are like the arms.

– Some trees are thin, fragile, slender, similar to ... (girls). Others are powerful, strong, stand strong branches to the sky, as if they greet the sun, similar to ... (men).

The teacher's story (against the background of a musical splash).

– Once the artist went on a long journey. How long or short he walked, but finally he reached the kingdom where only trees lived. Here he was greeted by three heroic trees with straight like an arrow trunks and asked:

– Why did you come to us, artist?

– To see the world and learn to wits, - he replied.

– For a long time a human foot has not set foot in our kingdom. If you come in peace, come in.

The giant trees parted their branches, the artist entered the forest and saw fantastic trees ... And now each of you imagine that you have turned into these fantastic trees. Try to fantasize, imagine how you might look like a tree, each in your own way, and paint your own portrait.

III. The practical part

Explanation of the teacher:

- Today we work with soft materials - coal and sanguine, they are very fragile, so be careful. They can draw different lines (if you work with an edge, you get a thin line, if flat, then thick).

Children practice drawing lines and strokes.

- We start drawing the tree from the roots, then we draw the trunk, branches, crown. After we have drawn the silhouette of the tree, we proceed to decorate it.

Independent work of students.

The teacher helps to clarify the size and shape of trees, decorations.

IV. Lesson summary

Analysis of the work performed by students; exhibition of drawings.

- How do you feel when you look at these trees? Who do they remind you of? Our journey into the kingdom of trees has come to an end. What have you learned today? (To experience unity with nature, to feel it in oneself, to see beauty, etc.).

4. Conclusions

The ability to choose independently the version of the image and artistic means stimulates creative thought, memory, imagination and observation, develops imagination, forms the student's artistic thinking. The task of the teacher is to

develop in his students the ability to see and consider the shape of an object from different points, to be able to convey it on the pictorial plane, to develop a sense of space, to teach them creatively approach the image of surrounding objects, phenomena and events. While drawing, the younger student learns the surrounding reality more deeply, feels more vividly and notices more, develops visual memory, imaginative thinking, fine motor skills of the hand, learns to highlight the essential features of objects, their shape and structure, and understand harmony and beauty.

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3. THEORETICAL CONSIDERATIONS ON SKILLS FOR FINE ARTS

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Abstract: *Every person has many qualities that help him/her to obtain more or less good results in different fields of activity. Some easily get good results in drawing or gymnastics, others easily learn math or languages. Generally, when a child achieves high performance in a field he/she is said to have skills. Knowing the skills specific to the field, identifying them in the process of guiding the child, their development and refinement are evolutionary aspects to be neglected in educational practice.*

Key words: *skills, abilities, predispositions, fine arts, education*

1. Conceptual delimitations

According to one of the first human resources companies in Romania (BIA. HR, 2015) knowledge, aptitudes, abilities and acquired skills are four distinctive elements in that some derive from innate qualities and others are acquired, either through theoretical learning or through experience accumulated over time. According to Decision no. 918/2013 on the approval of the National Qualifications Framework. Annex 1. In the Official Gazette. Part I. Nr. 734 knowledge represents the theoretical or practical understanding of some principles, processes and general concepts in a certain field of work or study (Decision no. 918/2013 on the approval of the National Qualifications Framework). For example, we can talk about mathematical, scientific knowledge. They have a formative role helping both the development of mental processes and the formation of skills which leads to the assimilation of new acquisitions.

A large volume of knowledge does not imply the existence of an aptitude or skill (Luca, 2010). *Aptitudes*, useful in performing specific tasks, can be developed with the continuous accumulation of experience, information and notions. The term aptitude comes from Latin, from the word "aptus" which means "good for", "capable of". According to Sillamy (1998), aptitude is "a natural and acquired disposition to perform certain tasks" (p. 33). On the other hand, aptitude is seen as "an individual psychic trait that conditions the fulfillment in good conditions of a work, of an action; application, inclination, is a natural or earned disposition to do some things" (Small encyclopedic dictionary. 3rd edition revised and added, 1986, p.81). Aptitudes, from Richelle's (2006) point of view, "are relatively stable individual characteristics, resulting from over-learning or they are genetically determined and they are identified by success in the activity" (p.81). Zlate (2000) defines skills as "a complex of processes, psychic traits, individual structured in an original way, which allows the successful performance of certain activities" (p.258). Thus, skills can be seen as physical or mental tools and represent the executive and instrumental side of the personality. That mental

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trait that allows the student to achieve superior performance in the activity can be considered an aptitude. Therefore, skills are "qualities of the person who, as a whole, explain the differences found between people in terms of the ability to acquire certain knowledge, skills and abilities" (Cosmovici, A., 1974, p. 115, apud Bălan, 1999, p. 71).

Although the term "aptitude" is synonymous with "capacity" and "ability", there is still a fairly fine line between aptitudes and abilities, which is why the two notions are often confused. According to some opinions, the main difference between the two would be that aptitudes are acquired (Zlate, 2000, p. 263), and abilities are innate (Luca, 2010, p.22). By definition, skills are a "circumscribed set of competencies that are updated in effective behaviors and which, in general, are the result of learning favored by innate dispositions or skills" (Richelle, 2006, p. 15), which means they are positive qualities, they may or may not exist in a student's profile and could be defined by how well he/she knows how to implement knowledge, develop and improve skills. There are several types of aptitudes: *grace* (the ability to achieve superior performance, makes it possible to create new and original values - Zlate, 2000) and aptitudes acquired in school and that can be used in new activities outside of school, called transferable. Aptitudes and abilities have different degrees of transferability. Some of them can be transferred to a limited number of activities, and others can be applied to a larger number, that is they are more general (writing, reading, using a computer). The aptitudes developed in school can be transferred for various extracurricular and later professional activities. Viewed as acquired motor aptitudes, declarative and procedural knowledge, aptitudes, through application in practice, become *acquired skills*, and their lack does not always mean the absence of an aptitude (Luca, 2010).

It is important to demonstrate that by building skills and abilities you can use your personal potential, i.e. to know how you can use your knowledge to perform well in an activity. According to Bălan (1999) the psychic capacity "expresses the possibility of the individual to successfully perform a certain activity here and now. It is always connected to the present moment and is deeply influenced by the experience in that field" (p. 70). Unlike capacity, aptitude is linked, in essence, to the possibility that in the event of ensured optimal conditions, the student will reach the acquisition of a high capacity in a field. This is especially important for a teacher if we consider that most of the time students are not evaluated according to their aptitudes but according to their abilities. The direct evaluation of the aptitudes is done by evaluating the performances at certain tests, therefore of the capacities. Bălan (1999) considers that what indicates the level of aptitude development would be:

- the ease with which the student learns (reduced time and effort invested into it);
- the quality of learning.

Each of us has aptitudes in a certain field, but about the person who possesses an aptitude at a higher level of development than most other individuals, we can say that he/she is talented. Zisulescu (1971) considers that *talent* is a superior stage of aptitude development, being characterized not only by the successful

completion of an activity but also by the power to create original works. The two notions, talent and grace are easy to confuse with one another. Aptitude allows the achievement of differentiations between individuals. If all normally developed people possess a certain characteristic, then this is no longer an aptitude. The criteria by which an aptitude is distinguished is the effort with which the person performs a certain activity and the speed of accomplishing the activity. Bonchiş (2000) identifies three characteristics that indicate the presence of aptitudes: superiority in performance, precocity in appearance and continuity in progress under the influence of stimulation and exercise. Cretu (2011) appreciates that aptitudes are manifested with an increased openness to the corresponding categories of stimuli, with the rapid retention of significant information, as an easy mastery of simple practical movements and actions. Research has shown that most aptitudes have a normal distribution in the population. For example, the ability to draw is very well developed or not at all for a small number of people, while most draw at a mediocre level. Each individual has many aptitudes, some of which are good, others mediocre or poorly developed (for example, someone is very intelligent, but has mediocre manual dexterity, and his aptitude for music is very poor).

The question arises as to whether aptitudes are innate or acquired. Psychologists want to know to what extent a psychic function (e.g. the aptitude for graph) is innate, and to what extent it can be influenced, modified by the environment. Some psychologists, for example Helen Bee (1997, apud. Bălan, 1999, p.71) claim that aptitudes have a biological, innate character, i.e. they can be inherited or can be learned from childhood, more precisely from activities carried out during school time. For example, in the case of graphic skills, a very well developed vision would be an anatomical-physiological element. Also, another example would be that of intelligence, as a general aptitude, which is an important hereditary component, and this component is related to the basic neurological functioning of the brain. Bălan (1999) considers that aptitudes are the results of environmental influences, from early childhood. For example, it has been found that by the age of 8 months children are able to discriminate all possible linguistic sounds in all languages of the globe. Gradually, within 1-2 years, the child loses the ability to recognize sounds other than those specific to the language he hears around him. Also, if one of your parents is an artist, you are more likely to have artistic aptitudes because you live with an artist. Likewise, if you get involved in artistic activities from your childhood, you can develop artistic aptitudes (without having hereditary ones). In general, students have interests in the areas in which they have aptitudes, because they can develop their aptitudes more easily, which motivates them to progress.

The level of development of the aptitudes can be established by "measuring" them with the help of tests and reporting the results obtained to the results of the population to which the subject belongs. When we determine the level of development of a person's skills, we say that we make up his aptitude profile. The aptitude profile can be used in school or career guidance activities. Aptitudes are based on predispositions, hereditary premises contained in the genetic equipment

of the individual (Jalley & Richelley, 2006). Predispositions cannot be known. Predispositions are innate. Due to biological, psychological, social and cultural factors, predispositions can be transformed into skills and aptitudes into personal abilities. These can only be deduced from the results obtained in the activity. The presence of predispositions and skills is indicated by the ease with which knowledge is acquired, the aptitudes in a certain field and the very good results obtained by the individual in the activity. The precocity of manifesting an aptitude is another indication of the existence of native predispositions (some children learn to read from the age of 3-4 years, others obtain remarkable results in music or gymnastics from a very young age). The factors that ensure the transformation of predispositions into aptitudes and their capitalization into activity can be divided into factors related to the child and factors related to the environment. A negative action of biological, psychological, human group, cultural conditions and causes can stop the beneficial development of predispositions or even cause their destructuring. Among the factors related to the child we mention:

- how the child's aptitudes interact. Example: a colorblind child but with a sense of proportion and intelligence will not become a great painter because he does not have a sense of color.
- how aptitudes interact with personality traits: motivation, desire for self-realization, interests, self-confidence, perseverance. Some people manage to get good results in an activity even if they do not have special aptitudes.

Some less developed skills can be offset by other aptitudes or by ambition, perseverance. At school, sometimes students with a lower intellectual level get better results than very intelligent students because they are more persevering. Other very well-endowed people "by nature" do not have great results in an activity, because they are not well motivated, they are not persevering.

- the child's activity, through which he acquires the necessary knowledge and skills.

The most important environmental factors are:

- the stimulating attitude of the family or other significant people for the child, for example teachers;
- economic, hygienic conditions, food;
- the particularities and demands of the socio-cultural environment that favor certain professional, artistic, scientific activities. Example: 100 years ago it would not have been possible to talk about computer skills. The same predispositions would have turned into another aptitude that would have manifested itself in another field.

2. Discussions

Aptitudes can be classified according to several criteria (Alexandrescu, 2017):

- Depending on the nature of the mental processes involved, the skills can be:
 - *sensory aptitudes*: visual, auditory acuity, ability to differentiate chromatic nuances, musical hearing, etc .;

- *psychomotor aptitudes* that require the coordination of psychic functions with movements. Such an aptitude is the perceptual-motor function which is manifested by the perception of movements or a drawing and their reproduction.

This function has a very important role for drawing, gymnastics or writing aptitudes;

- *intellectual aptitudes*: the ability to memorize, to focus attention, the aptitude for mathematics or grammar, intelligence.

□ Depending on the degree of specialization, aptitudes can be (Cosmovici, 1974, apud Bălan, 1999, p.72):

- *simple aptitudes* are those that favor the accomplishment of numerous activities

- *general aptitudes* that are needed in most areas of activity: the spirit of observation, the ability to memorize, attention, inventiveness, intelligence;

- *group aptitudes* that allow the successful accomplishment of a small group of activities;

- *specific aptitudes* - characteristic of a single field of activity.

- *special, complex skills* that are needed to achieve good results in a certain field: sports, music, fine arts, etc.; a special aptitude can crystallize several simple aptitudes. For example, mathematical aptitude crystallizes numerical aptitude and intelligence. Examples of other special aptitudes: musical, literary, constructive-technical, artistic, pedagogical, scientific, sports, organizational aptitudes.

Any *group aptitude* can be involved in building more complex aptitudes. For example, the capacity for spatial representation can interfere with the aptitude for architecture, mechanics or even anatomy. When analyzing aptitudes, the psychologist or teacher is guided by the structure of mental functions, studying general and group aptitudes. There are 6 group aptitudes (Bălan, 1999):

- the verbal factor, namely the individual's ability to quickly understand the meaning of words and phrases;

- the verbal fluency factor which consists in the individual's ability to understand expressions, verbal expression;

- the perceptual factor that consists in the individual's ability to perceive objects quickly and in detail;

- the numerical factor that consists in the individual's ability to operate with numbers;

- the factor of spatial representation which consists in the individual's ability to imagine objects in two and three-dimensional coordinates, to operate their movements or transformations in the mental plane (this factor helps to learn geometry);

- the manual dexterity factor which represents the ability to use objects, to handle various tools or instruments (this factor helps in school and professional orientation).

Complex aptitudes (Bălan, 1999) are divided into 3 main categories:

- *Technical aptitudes* that lead to the possibility of using tools, machines and devices, to understand how to compose them or to build them. The perceptual factor, spatial representation and manual dexterity, as well as general intelligence are involved in these skills. In the construction of these aptitudes an essential role

is played by the child's interest in such activities, environment or life, sex (usually boys have such skills), social mechanisms for determining gender roles (when children are offered cars, airplanes, construction games - we can determine the development of these aptitudes).

- *Scientific aptitudes* are those specific to a science. A special role in structuring these aptitudes is played by creativity, intelligence, temperament, as well as the group factors specific to that science.
- *Artistic aptitudes* represent the inclination towards a certain artistic field.

The teacher's task consists first of all in the individualized knowledge of the level of development of the abilities of each student, then in the adaptation of the content and of the didactic methods according to them, thus ensuring the efficiency of the educational approach. One of the most complex taxonomy regarding aptitudes is given by E.A. Fleishman (Andrieș, 2010) and refers to the division into 5 categories with examples specific for art education:

- cognitive aptitudes: comprehension and expression both verbally and in writing, memorization ability, inductive and deductive reasoning, originality, flexibility in thinking, spatial orientation, ability to visualize.
- psychomotor aptitudes: coordination and synchronization of movements, dexterity, precision.
- physical aptitudes: strength, coordination, endurance.
- sensory / perceptual aptitudes: visual acuity, chromatic, stereoscopic vision (focusing on an object to obtain a three-dimensional image), in depth
- social / interpersonal aptitudes: behavioral flexibility, sociability, responsibility.

The ability to draw and paint is a specific aptitude. Students with such aptitudes succeed:

- to imprint the visual images of the objects in their minds precisely, quickly and sustainably;
- show the tendency to fixate the whole with a lower inclination towards analysis;
- correctly appreciate deviations from the vertical or horizontal position;
- appreciate and reproduce correctly the proportions of objects;
- state well-founded value judgments. In order to determine the latter dimension, for example, students can identify elements of difference between two images.

Aptitudes can manifest even later, they can reach a high level of development, being in this case the result of persevering work, the acquisition of knowledge, and vast and systematic skills related to the activity or field in which it manifests. In the process of aptitude development, an important role is played by the development of interests. Interests are a strong stimulus for the acquisition of new knowledge, the enrichment of the psychic life, for the development of skills. The mediating factor between interests and skills is school success. When the child shows interest, he gets better results in the activity. New interests often develop, even skills to which they are linked. "After the age of 9, the correlations between interests and aptitudes begin to be more easily observed" (Șchiopu, 1967, p.254).

Aptitudes are made up of a multitude of processes and qualities between which complex relationships are established (interaction and interdependence with a character of mutual determination). Success in any activity cannot be

ensured by the presence of an isolated aptitude but it requires the presence of several aptitudes, just as the absence of an aptitude cannot prevent the successful development of an activity. The ability of human thinking to find new solutions, to develop original ideas, to discover unknown things is called creativity. According to Popescu (2007) in order to obtain a creative phenomenon, the participation of the entire personality system is needed. The need to carry out an activity not only independently, but also creatively is formed from early childhood. When it comes to students, the activity through which something new, original is achieved is considered creative, expressing to some extent the individual inclinations, aptitudes and creative experience. Bonchiş (1998) considers that a creative student is characterized by the following aspects:

- quick understanding of the material presented, ability to structure and restructure information;
- confidence in one's own possibilities;
- independence from the opinion of adults;
- high level of aspiration, compared to that of the same age group;
- curiosity and involvement in the activity (p. 136).

Within the family and in school we must pursue the discovery of early endowment in those areas where native dispositions have a particularly important role, i.e., first in drawing and music, then in mathematics. The chances of success in choosing a career increase if the aptitudes are properly highlighted. In choosing the areas of activity, several aspects must be taken into account, such as: an aptitude can be used in several circumstances (for example, spatial aptitude is used by both a car mechanic and a designer) and career performance is not only given by a single skill, as well as a set of skills that compensate each other.

3. Aptitudes for fine arts

One can say about plastic education that:

- it has a significant role in stimulating attention, thinking, interest, skills;
- it promotes intellectual development and the formation of positive traits of will and character in students;
- it leads to the formation of artistic sense, of the ability to apply knowledge in practice, the development of creativity by orienting students to the new and unexplored;
- it uses strategies that make possible the transition from "knowing" to "doing", it develops logical thinking, observation, perseverance, courage.

Thus, the discovery and development of aptitudes specific to art education is an important factor in adjusting educational objectives and content. The artist's attitude towards his work, towards the world, his vision, the depth of his/her feelings is given by emotion. According to Luca (2010), some researchers classify artistic aptitudes into reflection-reproduction aptitudes and creative aptitudes, just as imagination is reproductive and creative. Others believe that there is a unique whole structure - *the aptitudes for fine arts*. V.I. Kirienko (according to Luca, 2010, p. 107) highlights a series of reflection-reproduction aptitudes, which he calls "plastic". These are:

- the student's total perspective on an event, phenomenon, process;
- appreciation of deviations from the vertical and horizontal axis, from direction to landmark;
- estimating the proportions and the perspective ratios;
- evaluation of light relations;
- vision of color;
- visual memory.

They are conditioned by the tasks corresponding to the process of performing the composition and do not include emotion. On the other hand, the well-known Soviet psychologist A. G. Kovaliov (apud Luca, 2010, p. 108) examines the structure of aptitudes for fine arts as an interaction of the reproductive and creative components in the plastic activity. A. G. Kovaliov finds three component groups of aptitudes for plastic activity that best correspond to the specifics of drawing and painting:

- the main elements of skills (artistic imagination);
- landmark components (high natural sensitivity of the visual analyzer, special dexterity of the hands);
- background components, a certain emotional predisposition that occurs due to the existence of a high emotional sensitivity and is necessary for the artist at the time of creation.

The specific requirements for drawing and painting are found in the structure of the aptitudes for plastic activity developed by A. Kovaliov. Chris Kik (apud Luca, 2010, p. 108), based on the accumulated empirical facts, came to consider that artistic talent is a totality of various skills of plastic rendering of the idea, thus revealing the complex structure of skills for fine arts. Psychologists Roşca & Zórgó (1972, p. 49) highlight the following components of artistic talent:

- fast, accurate and durable fixation of visual images of objects;
- the tendency to perceive the whole, with a lower inclination towards analysis;
- correct assessment of the deviation of the lines from the vertical or horizontal line;
- correct appreciation or reproduction of the proportion of objects, etc.

The German-born psychologist and pedagogue Ernst Meumann (apud Luca, 2010, p. 109) investigated the causes of the inability to draw. Thus, he proposed to an experimental group to draw, from memory, the profile of the mountains, the church towers or the tools they frequently used. Then they had to make an oral description. The different results are explained by the poorly developed visual perception, which is not necessarily a physical defect but it appeared to be due to poor visual memory and lack of exercise of a graphic visual examination. He established that the inability to draw is due to: • inaccurate analytical visual perception; • inaccurate observation of the shapes and colors of objects; • undeveloped visual memory; • not coordinating the memorized images with the movements performed to create a composition; • insufficient dexterity of the hands; • lack of knowledge of drawing schemes.

At the same time, Meumann (apud Luca, 2010, p. 110) establishes 10 plastic aptitudes:

- the ability to distinguish shapes and colors; • correct distinction of images; • visual memory (by practicing); • exact memorization of shapes and colors; • coordinating memory with hand movements; • imagination; • dexterity of the hands (by practicing); • the spirit of observation;
- free drawing, without templates; • creativity.

Psychologist N.C. Meier (1939, apud Luca, 2010, p. 111) considers that the following factors are an artistic criterion of talent: • hand dexterity; • perseverance and energy; • perception ease; • creative imagination. Researcher Ioan Berar (apud Luca, 2010, p. 112), in addition to aesthetic sensitivity and creativity, establishes the following graphic skills: • chromatic differentiation ability; • correct perception of proportions, sense of rhythm, shape and volume; • manual dexterity; • hand-eye coordination; • observation spirit; • thinking in images; • interest and attraction for the activity carried out; • perseverance. Of course, for a quality work of art one also needs (Luca, 2010, p. 114): • observation spirit; • imaginative memory; • operating with shapes and images in mind; • accuracy of hand movement; • combining the elements of perception in new images; • color differentiation; • visual perception of differences in dimensions; • visual acuity; • emotional sensitivity.

4. Conclusions

All people are born creative, in one way or another all are born and remain artists if they develop the power to conceptualize, to detach themselves from time and space, to analyze and make unsuspected associations. We all do this when we sleep, when we dream with our eyes open. In addition to all the skills presented above, artists - not only them, but also those who think like them - have something else: self-confidence, confidence in their work, they overcome their doubts, which leads to strengthening creativity. They do not seek permission to paint (Gompertz, 2016). They have the courage to support their opinions, to appreciate their work and to trust it.

Art class is about creativity. Students develop their practical and aesthetic sense, expressiveness and creative imagination, perception and understanding of the beauty of nature, art, life. The art education class is like a field where talents are sought, developed and cultivated. It is important to discover, to reveal the aptitude. But in order to become talented one depends on the teacher, based on how he/she chooses the methods and means favourable to the development of creativity and skills.

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4. THE BYZANTINE ICON HERMENEIA

Alina Viorela Mocanu²⁰³

Abstract: *In the context of the flagrant mistakes that are encountered in ecclesiastical painting and the lack of basic knowledge in this field, this study comes to present how Hermeneia has evolved throughout history. Starting from the Byzantine period, passing through the post-Byzantine period and reaching to the present day, Hermeneia and her predecessors, manuscripts and sketchbooks, aimed to help and maintain a canonical-artistic-ecclesial unity throughout the Orthodox Christian area. Another aspect of the article presents some ways of approaching Hermeneia from various points of view: technical, iconographic-illustrative, compositional, academic and theological. Throughout history, Hermeneia has been synthesized and structured in such a way as to provide a maximum of information but its volume should not be difficult to use by iconographers.*

Key words: *Hermeneia, Byzantine, art, manuscript, izvod*

1. Introduction

The notion of Byzantine Art has been used extensively and there have not always been convergent views on how to approach its content. Conceptually speaking, we could say that its permanence over time is remarkable, although there were diversities and variations, the essence remained intact. The term Byzantine, originally used with pejorative connotations and even by the inhabitants of Constantinople, when they brought into question the Greek pagans of the ancient colonies (Byzantion), became the essence of the entire Eastern Christian Church. Byzantine art has a development on two levels. The first takes place horizontally and is the one related to Christian ecumenism, and the second is the one that transcends vertically to the Creator. The two plans embody the Deity and integrate it into our lives, giving it the possibility of Byzantine art to follow its organic and natural course in history, from Paleo-Christian art to the present day.

We cannot omit an eminently important fact, namely that the decision-makers in the Byzantine world conceptualized, problematized and determined the situation of art, following decisions within the Ecumenical Councils, resulting from this, later, in the post-Byzantine period, a series of Hermeneias. These aimed at guiding and maintaining control and the form of canonical-artistic-ecclesial integrity, throughout the territory. One of the most important Synods was the Seventh Ecumenical Synod [9], at Nicaea, 787 and aimed to correct the iconoclastic heresy, begun before the reign of Emperor Leo III (717 – 741).

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2. Genetic-evolutionary paradigms

From the etymological point of view, the word *erminie* means: explanation, comment, interpretation [1]. If we look at the multiple valences that ermine has as a whole, they branch out spiritually, but also artistically. The icon must include both the spiritual-dogmatic and cultico-symbolic part but also the artistic-plastic and stylistic-technical part. In essence, Hermeneia can be seen as a guide or manual of good practices in church painting.

In the Eastern Christian area, the Hermeneias were quickly integrated by painters and kept their place in church sites, being found there even now, today. This cannot be said about the West. There, Byzantine art and tradition were forgotten and gradually disappeared, with the transition from the robust Romanesque style to the supple Gothic style. These happened until the beginning of the Renaissance, when the West appropriates and assumes the consequences resulting from the Great Schism (1054) and develops its own path in the field of ecclesial art and beyond.

Exposing the problem in such a way, we understand the huge discovery that was, for the Western side, the (re)finding of the Byzantine Hermeneia in the form of manuscripts that were still used in painting sites in Orthodox churches. Almost 200 years ago, in 1828, some paintings were executed in the Greek Chapel in Munich, by Euthymios Dimitri, a Peloponnesian painter. On this occasion, he was signaled for the first time the existence of such a manuscript detailing the realization of Byzantine painting. The painter used the annotations and indications he had in a manuscript to create and make the painting. This was, in essence, a mini personal icon-library, we could say, which contained images dating from 1714. This alphabet of the icon aroused interest from German scholars, who studied it together with other fragments.

As this discovery did not have considerable reverberations, it spread especially in small environments and strictly in specialized magazines, most consider that the moment that marks the (re)discovery of Byzantine Hermeneia and its spread in the collective mentality, mass, accessible to those who they have no specialized knowledge, it was a few years later, in 1839, in France [8, 142]. Due to art historian and archaeologist Adolphe Napoleon Didron. In 1839, while Didron was on a study visit to Athos [3], he had the opportunity to see how the painting was made from the porch of the Esfigmenu monastery. Surprised by the occupation with which the painter was accustomed, he wanted to find out the mystery that made him execute biblical scenes of an impressive complexity, in record time. Joash, the painter monk, showed him the manuscript: an «interpretation of the painting», which the painter used to organize his distribution of the iconographic scenes.

That manuscript contained the iconographic «recipe» that allowed a person from the West to access Christian, Byzantine ecumenism. Later, he tries to get a manuscript from the painters Agapie and Macarie, but the attempt fails. They could not have continued their work without their manuscripts. Finally, Didron ordered a copy of one of the most complete manuscripts, by the painter Macarie. After the copy is made, it is sent to France, where it is translated and published in

1845 [8, 142]. Arousing interest in the subject and being successful, the book is translated from a manuscript into Greek and German. It could be said that this translation, from 1855, into German was even more precise and made more accurately than the French one. After twelve years, a translation appears, but only partially, in English [2].

There was also interest in the Hermeneias in Russia, and this was manifested by Archimandrite Porphyry Uspensky, who synthesized through diligent research of existing books in various archives and libraries in the East and the Holy Mountain several manuscripts [6]. He published translations of Greek manuscripts, as well as a text of a Serbian Hermeneian manuscript. This fact highlighted what was already to be expected, namely the diversity of forms under which all these Hermeneias were found. A Russian art historian named Nikodim Pavlovich Kondakov, who was an expert on Russian Christian icons, took the initiative to publish the Byzantine Hermeneia in three volumes, but only partially succeeded in carrying out the project. Based on these invaluable contributions, but also on his own research, Athanasios Aapadopulos Kerameus, a Greek scholar, was able to design a compendium in which he synthesized the main versions of the Hermeneias and published them in 1900 and 1909. The last version published by it is still considered today as the final, reference version.

3. Hermeneia's evolutionary trajectory in Romania

There were, of course, concerns on the part of Romanian scholars to make translations, to edit manuscripts or to prepare specialized works on this subject. Ignoring those who only copied a manuscript, or who made a mix of several Hermeneias, which could have been done by anyone who was literate, at that time, that is more than 200 years ago. In 1805, the foundations of a new tradition were laid, with the help of Archimandrite Macarie from the Căldărușani Monastery, who translated the manuscript of the hermitage of Dionysius from Furna [4]. Archimandrite Macarius was not a painter, and yet because of the demands of the time and the acute need for guidance in the painting of holy places, he was forced to translate this manuscript. Along with him, the intervention of other high prelates was also felt, among which we mention Ghenadie Enăceanu, Melchisedec Ștefănescu and even Miron Cristea, the one who became patriarch and who was also the author of an Iconography.

Towards the end of the 19th century and the beginning of the 20th century, this interest in ermine began to be manifested among lay scholars. In this sense, we could mention Nicolae Iorga, Mihail Kogălniceanu, Alexandru Tzigara Samurçaș, Ștefan Berechet and later - Olga Greceanu. We can also mention Professor S. Mureșianu and the Handbook of Iconography that he publishes, for use by students of Fine Arts and those of Architecture. At the same time, we could mention the painter C. Petrescu. He descended from a family of Wallachian painters, artists with antiquity, fame and tradition. He tries to update the church art, to chisel it, publishing in this sense a book in French and Romanian, about fresco.

The problem of an exposition on the firmament, in the true sense of the word, cannot be raised for the Romanian school, when it comes to the approach, study and editing of the Byzantine Hermeneia, until after the First World War. The one who made possible this statement of the Romanian school is professor Vasile Grecu [7]. If we can say that the first edition of Hermeneia exists thanks to Papadopoulos Kerameus, V. Grecu is credited with being the scholar who laid the foundations of an important step taken to establish a tradition of the manuscripts of the Byzantine Hermeneia. Undeniable in this direction is the list of studies and books that have been dedicated to Hermeneia²⁰⁴.

In my opinion, Books of Byzantine church painting, written by Vasile Grecu, represent the leading book, which could not yet be dethroned from the forefront of the specialized bibliography. There is still research, studies and works that are carried out on certain issues in the vast content of the ermine of painting, where topics are addressed that refer to model notebooks, to the approach of iconographic programs, to the approach of the icon from a conceptual and illustrative point of view. Here we could refer to the doctoral thesis of Robu A. Hermeneia as a historical source [10], but also to the dissertation of Mateusz Jacek Ferens - Dionysius of Fournas: Artistic Identity Through Visual Rhetoric [5].

4. Canonical-ecclesiastical and technical-illustrative aspects pursued in ermine

In Hermeneia, several essential aspects are pursued, among which, the compositional organization of the themes and the iconographic program, with the observance of the norms and indications from the Church. Under these conditions, the content of the ermine could be composed in a synthetic way, following the logical principles. This was systematized in a didactic approach by Professor Mureșianu and from the point of view of the Church by Miron Cristea, but it was achieved by Ene Braniște, due to his double quality, that of professor of theology but also member of Church Painting Commission.

A way of approaching Hermeneia's pragmatic approach, brings into discussion the aspects related to the technical part of a painting site: recipes for primers, laboratory and workshop procedures, tools and instruments used, substances, etc. All these are necessary and of great relevance for the painter, but also for those who will be called in the future to restore and preserve for posterity icons, frescoes, fragments of frescoes and other movable and immovable goods that have been made in a certain period of time and space because only by knowing the techniques used, a restorer can intervene on a piece by restoring its original appearance, without compromising the piece irretrievably.

In addition to this approach, comes the iconographic-illustrative part, which has largely the same interests of respecting the tradition he inherited from old

²⁰⁴ We mention here some of the books written by Vasile Grecu: From the beauties of our great churches, Chernivtsi: The Voice of Bucovina Calendar, VIII, 1927. From the painting of our old churches, Chernivtsi: Literary Junimea, XIV, Chernivtsi, 1925. Byzantine church painting books Chernivtsi: Candela, 1934. The Romanian versions of the Byzantine Painting Hermitages, Chernivtsi: The Forest of the Cosminus, 1924. The Byzantine Painting Hermitages, Chernivtsi: Candela, 1942

repertoires, drawings, sketches, sketches, sources and up to an impressive number of art albums, which constantly addresses the reference to tradition and famous painters, to those who created the school that the Hermeneias invoke with a high frequency. For this reason we can mention the way the sources were transmitted from one workshop to another or from one site to another as well as the constant editing of notebooks with iconographic models. It is important to mention that the circulation of sources from one painter to another had as an effect a stylistic-aesthetic unity.

We can also look at the Hermeneia from an academic point of view, focusing on the historical-philological part. This aspect is one that obviously addresses a much smaller audience and here we can refer to the works of V. Grecu [10, 11]. These have been intensely cited in specialized academic circles both in the country and abroad. It is undeniable that the historical-philological path is not one without limits. They stem from the very tradition of manuscripts that are not just simple copies that can lead to a common pattern but are a mix of personal experiences and creativity that collectively belong to the painters' guild. Another and last approach to ermine is the theological. Here you can follow both the historical part, Byzantium - Byzantinology or on a systematic niche - Iconology, or from a practical point of view - Iconographic or biblical program. Using the means at our disposal we can conduct research that is directed mainly on the iconographic aspect and less on the aspect related to techniques and sources.

5. Conclusions

A desideratum related to the field of nostalgia, is still under discussion. We would like a complete edition of Hermeneia to appear, a critical and exhaustive edition, covering all the manuscripts and addressing the issues raised by these learning alphabets on the mystery of painting. If such a goal were to be achieved, it would encompass the whole of the Byzantine world. Therefore, in order for the phenomenon to be studied, it should be treated from a hermeneutical point of view and this involves hard and large-scale work that is difficult to conceptualize, but also more difficult to perform.

When considering the wishes of church painters, it is undeniable that they need quality, not quantity. Which means merging a vast volume of information in a minimum of space, creating a book that is both useful and indispensable on a construction site. In this sense, many painters who were also authors of the Hermeneias grouped and synthesized the Hermeneias and created practical and accessible editions, which later had the approval of the Holy Synod.

The latest edition of Hermeneia, by the painter Alexandru Sandulescu Verna, which we could say is one of the most complete and of maximum utility, meets all the aspects mentioned above. The author managed to gather extraordinarily ingenious, iconographic and handicraft information from various manuscripts and editions of Hermeneia, to which he added rich illustrations of icons and murals, for an eloquent example. Finally, we can say that Hermeneia is a complete and homogeneous alphabet of church painting. It was created in the post-Byzantine

period with materials, information and traditions transmitted both orally but also in manuscripts collected since the tenth century, out of the need to facilitate the work of painters and maintain an artistic and canonical uniformity. Its importance makes it necessary to know the aspects that led to the appearance of this leading book of church painting, which is an expression that validates the canonical aspect of ecclesial art.

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5. NEW MEDIA ART: ALIGNING ARTISTIC CREATIVITY AND TECHNOLOGICAL MEDIA

Cătălin Soreanu²⁰⁵

Abstract: *This article investigates the relationship between art and technology, pointing the constants of a process of cultural digestion which is mediated by the very sovereign technological environment – the Internet. Relying on the multiplicity and hybridization of the content formats, and also on the user involved interactivity as constructive vector-relationships, new media art and the internet art are natural consequences of the artistic practices of creative appropriation of contemporary technological media. As the complexity of the relationship between art and the technological environment becomes richer than ever, we assist to the creation of a contemporary ultra-technological culture, structurally dependent on the media and responsible for relativizing the critical positioning of the art consumer. Defining the premises of the interaction with a technologically interfaced world of art, the user (reader) of the Internet as a medium of expression is – equally – a consumer, and a producer of information (content).*

Key words: *internet, medium of expression, new media art, technology*

1. Introduction

In this article, we discuss the cutting-edge technologies that marked the second half of the twentieth century and the transition to the twenty-first century, linking video art (60s) and computer art (70s) with the emergence of performance, happening, and of the artistic installation, genres that allowed - in an expressive synchronicity unprecedented in the history of art - the alignment of artistic creativity with the technological potential of communication media. As the first commercial Web browser (Netscape Navigator, 1994) became accessible to the general public, it marked the transformation of the Internet from a network of academics and computer scientists, into a popular medium for personal communication, advertising, and trade. The Internet has soon become the favourite space for a lot of activities, imposing dramatic changes in industrial production and the computer economy, in various networks and markets. (Triebe and Reena 2009, 6). The potential of such an environment has meant an immeasurable communication opportunity for media magnates and an inexhaustible source of inspiration for many artists, curators and critics who have used the title of New Media Art for creations based on digital technology, the use of the Web or virtual reality environment.

2. A terminological approach

The “new media” terminology is relative and has technological (rather than cultural) connotations. Introduced in the 1990s, when it referred to various forms of publishing and distributing information on magnetic media (such as the CD-ROMs, or even the Web space), to differentiate them from “old media”

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represented by existing information dissemination technologies like the written press (specific to newspapers) or the audio-visual one (in radio and television²⁰⁶), new media defines the multitude of communication media based on digital technology, with its extensions and fields of application. Today, the sovereign technological tool - the computer, with all its forms and variations of computing - laptop, tablet, desktop, smart-phone, graphics station, smart-watch - is a computing structure that mediates our daily interaction with immediate existence, in an extensive, totalitarian and implicit manner and, most of the time, it was at the centre of artistic practices as the main means of artistic expression to which the new media generation appeals.

In a chronological course of the production of artistic forms, from the dawn of cinema, the advent of television and video art, and with the advent of the computer, virtual realities and social media, each technological age has built cultural realities in which information, access, management, processing and storage become active components, prolific mechanisms of conceptualizing the work with technological environments, assiduously appropriated by artists.

The border between various arts and technologies is increasingly mobile, as the graphic arts, the sculpture, the installation, the photography, the performance, are all in contact with new technologies and feeding on them (German 2018). Typical names such as digital art, computer art, multimedia art or interactive art are relative, trying to point out - often unidirectional - various perspectives on approaching the same field of artistic action. Interchangeable, they can be easily framed in the umbrella-term of „new media art”, which describes artistic projects made with the help of new technologies that address contemporary cultural, political or aesthetic realities, works of art constantly characterized by a certain level of conceptual sophistication, diversity and technological innovation and social relevance. A terminological dissociation is offered by separating the predominantly technological practices from the media ones (thus „art and technology” versus „art and communication”); more precisely, electronic art, robotic art and genomic art versus video art, transmission art and experimental film. The art of new media is at the intersection of these two orientations, in a continuous and fluid acceptance of the changes of communication technologies that are evolving at an accelerated pace.

3. The connection with visual arts

The artistic practices specific to new media are the natural result of the cultural, the technological, as well as of the artistic changes from the 20th century. New media art is a natural response to the information technology revolution and the digitization of culture specific to the last decades, just as the Dada movement was a reaction to the industrialization and mechanized reproduction of images and texts. With a predilection for experiment and chance, Dadaist strategies such as photomontage, collage, ready-made, action or performance, appeal to irony or absurdity as forms of socio-political criticism, are

²⁰⁶ Back in 1994, the American giant corporation Hearst, which owned numerous periodicals and television networks, created divisions dedicated to New Media. (Triebe and Reena 2009, 6)

recurring as specific new media strategies and artistic practices. Examples are the works made by Shue Lea Cheang and Diane Ludin²⁰⁷ that recall the imagery of collages made by Raoul Hausmann or Francis Picabia; also, the practice of Duchampian ready-made is constantly found in media constructions such as “WWWArt Award” by Alexei Shulgin or “Prepared PlayStation” by RSG (2005) (EAI 2020); Hugo Ball's absurd poems approach is found in "Free Radio Linux" by radioqualia²⁰⁸; activist-political projects such as "Borderhack" from 2000-2005 by Fran Illich or "FloodNet" by Electronic Disturbance Theater reminiscent of predecessors such as George Grosz (1893-1959), John Heartfield (1891-1968) and other Berlin Dadaists (Scheeres 2008).

In the 60's of Pop Art movement, the EAT group (Experiments in Art and Technology) was founded, formed by Billy Klüver and Fred Waldhauer, collaborating (among others) with Andy Warhol, Robert Rauschenberg, Jasper Johns and John Cage, artists open to collaborative formulas between visual art, music, dance and other forms of culture, drawing the premises for the scientific approach to the interdisciplinary artistic phenomenon that laid the foundations of hacking-art, software-art and internet-art practices in research and development centres such as the MIT Media Lab in Cambridge, USA (The Daniel Langlois Foundation for Art, Science, and Technology 2003). Pop Art is another important precursor of new media art, as an echo of the consumer culture, specific to the '60s, with image and video mixes such as the "Trigger Happy" installation (1998) by Thompson & Craighead, as the simulation of a space-shooters game where words can be removed from a sentence, thus alternating the meaning of the resulting phrase (Thomson and Craighead 1998), or the pixel-based reconstructions of the group of artists working behind the pseudonym eBoy (founded in 1997 by Kai Vermehr, Steffen Sauerteig and Svend Smital, based in Berlin and Vancouver), which evokes the comic book sequences of Roy Lichtenstein (1923-1997), works that but remain in the environment from which they come, in an organic assembly that respects the technological particularities media²⁰⁹.

A visible notice is that the 2000s generation of artists tend to use the web browser in almost the same way in which, in the 60s, the video environment was approached by artists such as Bill Viola, Bruce Nauman or Joan Jonas²¹⁰, by the appropriation and use of a technological tool that allows the creative exploration of the organic relationship between technology and culture, in all its forms (Guggenheim.org 2020). The predominantly conceptual dimension of new media

²⁰⁷ Shu Lea Cheang is an artist who works with various artistic art and film formats, creating installation, performance, net art, public art or video and feature film. (<https://tentacular.es/en/programa/shu-lea-cheang>, accessed at 20.05.2020), and Diane Ludin is an UI poet, media artist and designer. (<https://www.poetryproject.org/people/diane-ludin>, accessed at 22.05.2020)

²⁰⁸ <http://www.radioqualia.net/freeradiolinux> (accessed at 20.05.2020)

²⁰⁹ For example, the above-mentioned game included in the 1998 multimedia installation "Happy Trigger" can be played directly in the web browser, unlike the video consoles available at that time. (www.triggerhappy.org, accessed at 04.01.2021)

²¹⁰ This is a simultaneous issue with the introduction of the PortaPak (model of portable analogue video camera, released in 1967) (Bensinger 1981, 155). Prior to this period, we can note the experimental pioneering initiatives in the video art of the artist Nam June Paik.

art is obvious from the perspective of its stake on discursive legitimation, on idea and concept, and not strictly on artistic objectivity. The new media manifestations are bordering the same direction of approach specific to the conceptual art of the 60s, especially in the absence of the association of a formal aesthetic that supports the artistic results/artworks. The quasi-present resources that characterize the specific artistic practices new media are the virtual environment, the digital materialization of the artistic substance, and the temporal projection of the conceptualized results.

4. New media as art

With the intense industrialization of the art market, the contemporary art is characterized by an accentuated polarization of manifestations that oscillate between institutionally subsidized artistic production and independent echoes, movements that build a varied and fragmented synoptic picture, where the traditional artistic environments are reconsidered, and the vacuum of established artistic landmarks allows the experimental approach of other artistic media landmarks. In such a context, where modern communication media themselves become significant (Gheorghe 2010) and the entire production, dissemination and reception of artistic manifestations are conditioned by reporting / integration to the digital environment, the concept of new media art becomes quasi-present in museums and galleries where installations and videos, digital and interactive art become the dominant expression of an entire generation of artists (Soreanu, Artă și publicitate. Medii de expresie în publicitatea contemporană 2018). Museums, art fairs, biennials, galleries abound with multimedia projects, production moves online, digestion and artistic consumption become the prerogative of an audience connected to existing realities (both literally and figuratively).

The art of new media has a deep global character, given the close connection with the technological environment of the internet. The multitude of websites, email lists, social media platforms, streaming services facilitated by the huge physical network of the Internet have offered as many alternatives for channelling communities of creation, promotion or exhibition of specific works of art, forming an online art scene, a real and consistent alternative to the world of contemporary art, defined by digital culture. The internationalization of the new media art movement reflects the growth of the art world with the development of international art biennials, a result of cultural and economic globalization specific to recent decades, in turn a consequence of the development of communications networks - Internet, cloud technologies, GPS, mobile telephony, an echo of the metaphor of the global village predicted by Marshall McLuhan a few decades earlier (McLuhan 1964). The development was bilateral, generating demand for these technologies which, in turn, created opportunities for globalization, international connections, partnerships and exchanges of ideas, whose effects on society are reflected in new media art forms, as elements of analytical criticism of the impact that this media-centric culture has on contemporary art.

An essential role in the emergence of the new media artistic current was the concern for what was called, in the mid-90s, net-art (or internet-art), the structure and network of the Internet being - equally - the environment and the trigger that

provided artists with limited means of production the opportunity to manifest in the public space (online). Requiring only a computer, internet access and technical skills to work with the digital environment, such an artistic practice capitalizes on the media context and the inexhaustible resource of information available on the Internet, amid the democratization of access to forms of technology (video and cameras, development PCs, mobile phones) and the internet (with the example of the former communist countries where the transition to capitalism was doubled by the privatization of the internet and the relative liberalization of access to information).

After the mid-90s, the progress in the development of computers and dedicated applications provided enough computing power to create web pages, manipulate images, 3D models, edit video and audio content by personal users, respectively by a generation of artists who grew up with personal computers and video games²¹¹ (just as the new millennium generation is completely familiar with touch screens and cloud technologies). At the time of the emergence of what we now call new media art, we can observe the essential conditions for the development of the global art scene, unprecedented progress in information technology and familiarization of new generations of artists with the world of computers and computing devices increasingly accessible (Triebe and Reena 2009). The consequence has been an intense activity of using the Internet to disseminate forms of media documentation of existing works of art or created in other environments (creation of presentation websites, online portfolios, databases), but especially of the use of the Internet as a distinct medium of artistic expression, the potential of which has been approached with a sense of creative fervour sustained by the interest of artists in exploring new technologies.

5. Evaluating the artistic practices within new media art

In new media art, the complexity of artistic practices in which frequent collaborations between several artists (either in ad-hoc groups or in long-term partnerships) give rise to large, complex projects that require a variety of technological skills and artistic to produce digital projects/objects (Manovich 2001, 14). Sometimes, they define themselves as collective groups of artists associated on ideological or practical criteria (which voluntarily distance themselves from the romantic image of the solitary artistic genius). Many new media artworks require audience participation to produce, validate, or even engage in building specific dimensions of the project. The very interface needed to browse or view the new media artwork can be an interactive tool (a web page, with menus and navigation tools) in which the visitor (or reader) plays an active role in building meaning (by, for example, controlling the development of a narrative, video or textual thread). The web project "My Boyfriend Came Back From the War" from 1996 is such an example of the artist Olia Lialina²¹², in which browsing a website involves preferential access to different frames of

²¹¹ The first Apple Macintosh personal computer was introduced in 1984. (Dernbach 2020)

²¹² The project can be accessed online, in a simulation that offers internet access through Netscape Navigator: <https://sites.rhizome.org/anthology/lialina.html> (accessed at 2020.05.23)

image or text, with the visitor building his own narrative thread (Lialina 2020).

The practice of assuming-ownership is common in the art of new media, as working with resources made available online means sharing them with an audience that, in turn, can be an active part of the creative process. Social media platforms, sharing practices, building online content generated by the user, are artistically appropriated strategies that start from identifying, appropriating and reusing multimedia content. The distinction between reading and appropriation, between the provision and the availability of content is blurred. The abundance of online content, of source material, together with the ease of its capitalization (sharing, copying, reposting), have contributed to the finalization of creative strategies already settled in modern and post-modern artistic practice where ready-made, quotation, irony, appropriation, repositioning are ubiquitous artistic formulas (Soreanu, *The Sacred In Contemporary Advertising* 2016). An example is "After Sherrie Levine," a 2001 work in which the author Michael Mandiberg makes an absurd-appropriation online copy of Sherrie Levine's 1979 work, in turn replicas of Walker Evans' classic photographs on the "American depression" period. The resulted website²¹³ provides instructions on how the images (obtained by scanning a printed album) can be printed and accompanied by a self-provided certificate of authenticity. The project is an invitation to be part of an explicit strategy of re-signification of images by creating objects with cultural value, but without economic value, using practices of appropriation and citation which are specific to postmodern art (Mandiberg 2020).

Assuming freedom to use and reuse online content lead to the creation of copyright policies to protect the rights of authors and - in the mirror - of open-source platforms, conceptual reflections of restrictions on access to use and reuse of information. The open-source-software model is, moreover, an echo of new media artistic practices where intellectual property has always been doubled by altruism and mutual recognition of authorial involvement, along with creative acceptance of the environment, its constraints and opportunities. As followers of open-source policies, new media artists tend to appropriate their online content, work collaboratively and share the results without constraints for the online community. Examples of such projects are "Super Mario Clouds" by Cory Archangel²¹⁴, "Carnivore" developed by the RSG group (Radical Software Group) - a software tool programmed to monitor information on a network, data that can be interpreted later by the user²¹⁵, or "OPUS (Open Platform for Unlimited Signification!)" by Raqs Media Collective, presented at the 2002 International Contemporary Art Exhibition "Documenta 11" in Kassel, Germany.

Not coincidentally, the new media artists reinterpreted works or projects from the art of the 60's, making digital mixes as Duchampian echoes of Pop Art-type recycling. MTAA, a group formed in 1996 by New York artists Michael

²¹³ The project consists of two similar websites, accessible online at URLs <http://www.aftersherrielevine.com> and <http://www.afterwalkerevans.com> (accessed at 2020.05.23)

²¹⁴ Website and files shared by the artist available on <http://www.coryarcangel.com/things-i-made/2002-001-super-mario-clouds> (accessed at 23.05.2020) (Arcangel 2002)

²¹⁵ Source code and resources available online on the artist's website at <http://r-s-g.org/carnivore/> (accessed at 23.05.2020)

Sarff and Tim Whidden, created in 2001 (until 12/10/2002) "OnKawaraUpdate", a software replica of the aesthetics of the works of conceptual artist On Kawara (Sarff și Whidden 1996), and Wolfgang Staehle remakes Warhol's 1964 work "Empire" (an 8-hour film about Empire State Building) made with video streaming using a webcam, a project entitled "Empire 24/7", first exhibited in 1999 at ZKM, Karlsruhe²¹⁶. Another relevant example is the group of artists Jennifer and Kevin McCoy who use database-specific textual algorithms to allow users to edit and reinterpret the video content of Stanley Kubrick's "2001: A Space Odyssey" in the "201: A Space Algorithm" project from 2001²¹⁷.

6. Institutional recognition vs. independent movements

The new media art movement can be approached from the perspective of its acceptance by the official contemporary art scene, respectively the world of museums and art galleries, or from the perspective of manifestations of independent initiatives, created by and for professionals in the field, outside these official artistic circuits. Despite the scepticism of the followers of the "old" artistic media, in the 90's, new media began to attract the attention of museums, galleries and art institutions. Attempts to approach technically conditioned art forms date back to the 1970s, when the Institute for Contemporary Art in London (ICA) organized "Cybernetic Serendipity", an exhibition based on artistic practices influenced by the specific technology of computer automation (Medien Kunst Netz 1968), and In New York, the Jewish Museum produced the exhibition "Software" in which computer programming language was treated as a metaphor for conceptual art (Glueck 1970), (Monoskop.org 1970). A year later, the Los Angeles County Museum of Art (LACMA) exhibited the artistic results of an initiative that brought together contemporary artists such as Robert Irvin, Robert Rauschenberg and Richard Serra, in collaboration with various technology corporations.

The 1990s is what is accepted as the beginning of the new media period as an artistic movement, with various events in the American artistic space. At the SFMoMA (San Francisco Museum of Modern Art), "Bay Area Media" takes place in 1990, an exhibition curated by Robert Riley that includes various works of computer-generated art, such as the interactive installation "Deep Contact" by artist Lynn Hersmann or the video project Jim Campbell's "Hallucination" (Triebe and Reena 2009, 21). Three years later, curator John Ippolito of the Guggenheim Museum in New York organized the exhibition "Virtual Technology: An Emerging Medium" which introduced artistic approaches to virtual reality (early digital technological environment in 1993) (Rush 2006).

The following years abounded with forms of introduction and recognition of new media works that began to be purchased by galleries and museums as stand-alone pieces, such as Douglas Davis's 1994 "The World's First

²¹⁶ Work accessible on the website of the artist Wolfgang Staehle (<http://www.wolfgangstaehle.info> (accessed at 23.05.2020)

²¹⁷ The "201: A Space Algorithm" project is available on the McCoy artists' website <https://www.mccoyspace.com/project/48/> (accessed at 23.05.2020)

Collaborative Sentence," purchased by the Whitney Museum of American Art, a collaborative work where visitors can intervene by adding words to an existing sentence in the digital environment (Whitney Museum of American Art 1994)²¹⁸. In 1995, the Dia Center for the Arts Foundation in New York launched a project called "Artists' Web Projects" that addressed both established artists such as Cheryl Donegan, Francys Alys, and new media artists James Buckhouse or Kristin Lucas, offering them the possibility to realize net projects.art²¹⁹. Another example is the Walker Art Center in Minneapolis, which is proposing an ambitious online project for commissioning new media works of art called "Gallery 9"²²⁰, coordinated by curator Steve Dietz (Walker Art Center 2020). And in 1997, the International Art Biennale "Documenta X" held in Kassel, includes a special section for Net Art, in recognition of the concerns of the entire generation of artists working in this environment, being the starting point for the world of contemporary art for acceptance, development, hosting, commissioning or recognition of new media art as an artistic movement (Documenta 1997).

More and more art institutions supported new media projects by the late 1990s, including the Cartier Foundation in Paris, the New Museum of Contemporary Art in New York, or the Institute of Contemporary Arts (ICA) in London, with prominent figures in the new media artists who become art curators at institutions such as SFMoMA (Benjamin Weil, co-founder of the Net.art website) or the Whitney Museum of American Art in New York (Cristiane Paul, founder of the journal "Intelligent Agent", in 2000). In the late 2000s, the Biennial of the Whitney Museum of American Art in New York (considered a barometer of guidelines in contemporary American art) included 9 works of net.art, such as "Ouija 2000" by Ken Goldberg or "Grammatron" from 1997 by Mark Amerika (Amerika 1998)²²¹, defined by the author as a "narrative medium - public domain" that sums up thousands of elements of textual, audio, animation and video content, programmatically managed by digital code sequences, made available to the public online (Whitney Museum of American Art 2000). A year later, Whitney dedicated a large art exhibition that included various forms of digital image processing, from new media art to extensions in painting and sculpture, while SFMoMA presents a similar exhibition entitled "010101: Art in Technological Times" (SFMOMA - San Francisco Museum of Modern Art 2001).

In addition to artists who have obtained official recognition and acceptance of their work by official contemporary art institutions, namely museums, galleries, art foundations, etc., there is a consistent group of exponents of the

²¹⁸ Douglas Davis's 1994 project "The World's First Collaborative Sentence" is still active online on the Whitney Museum of American Art website and may contribute to the continuation of that sentence. <https://artport.whitney.org/collection/DouglasDavis/live/writesentence.html#contribute> (accessed 25.07.2020)

²¹⁹ The institution's website is <https://www.diaart.org> (accessed 25.05.2020)

²²⁰ The online exhibition space "Gallery 9" is hosted by the Walker Art Center (<http://gallery9.walkerart.org>, accessed 20.10.2020)

²²¹ The GRAMMATRON project has been exhibited at Ars Electronica, The International Symposium for Electronic Art (ISEA), SIGGRAPH 98, The Telstra Adelaide Arts Festival (South Australia), Virtual Worlds 98 (Paris) and the International Biennial of Film and Architecture (Graz). <http://www.grammatron.com> (accessed 2020.05.19)

movement who reject official channels of artistic validation, often activating within communities and institutions of art and media technology, in a universe close to the forms of language approached, manifesting themselves in events dedicated to art and technology such as the festival "Ars Electronica" in Linz, Austria (first organized in 1979) (Ars Electronica 2019) or the "Inter-Society for the Electronic Arts" (ISEA) symposium organized in 1988²²² (previously named "Inter-Society for the Electronic Arts", founded in Holland in 1990). In 1997, ZKM - Zentrum für Kunst und Medien, a renowned research centre and museum in Karlsruhe, Germany (ZKM 2020) and The InterCommunication Center in Tokyo (ICC 1990), appeared as a new media art museum founded by the Japanese giant NTT, an initiative which joins other art research centres previously created in Japan by Canon and Shiseido (Triebe and Reena 2009).

However, a multitude of artists remain in the independent space and choose to express themselves through personal websites or other private institutions (various unrelated groups and institutional communities), through social platforms or email lists, all these in the non-conformist and anti-systemic spirit specific to the first new media art manifestations of the 90s. Various online communities in New York, such as "artnetweb" (founded in 1993 in New York by Remo Campopiano and Robbin Murphy as a collaborative platform dedicated to exploring new technologies), "Rhizome.org" (Tribe 1996) or "The Thing" (Staehle 1991), have played a key role in documenting, supporting and publishing new media works of art, followed by the emergence of physical centres such as "Eyebeam Atelier" and "Location One" in New York²²³ or "Internationale Stadt" and "Micro" in Berlin, "C3 - Center for Culture & Communication Foundation" in Budapest²²⁴ or "[plug.in]" in Basel (plug.in 2001). One reason for these options is scepticism about the visible commercialization of the art scene and the art market, also explained by its critical stance on capitalism, since many artists come from Eastern Europe since the post-Cold War period.

7. Conclusions

With the Internet as an over-offering environment that tends to cover all the needs of the workflow and communication, from conception to realization, from promotion to online archiving and hosting of information, the social and professional interaction of today's activities is moving online. Cloud technology, initially seen as an online file sharing solution, has become a tool that encompasses active information processing applications, social platforms, promotion tools, commercial solutions, etc. Given the recent changes of pandemic months, we have all contemplating at the ability of the Internet to fully take over activities such as advertising image production, book publishing, order management, online exams and courses, application licensing, CV presentation, etc.

²²² ISEA International (<http://www.isea-web.org/about>, accessed 20.12.2020)

²²³ Both centres were established in 1998 in New York (<https://www.eyebeam.org/> and <https://www.location1.org>, accessed 4.01.2021)

²²⁴ C3 was established in 1996 as a result of a collaboration between Soros Foundation Hungary, Silicon Graphics Hungary and MATÁV (Telecom) (<http://www.c3.hu/> accessed 4.01.2021)

In the world of art, it is not surprising that we are witnessing sustained efforts to compensate by the online presence of those activities that can no longer be performed in physical, real life. The exhibitions are moving online, on web pages that only now are discovering their true utility, being seen until recently as additional, almost useless extensions of real events. The event openings are not replaced by video conferences. Participations in these events are made from the sofa in the living room, mimetically distributed by like and accept. The interaction takes place through audio or video conferences that tend to overwrite the (already traditional) form of dialogue through text messages, chat or email. Artistic projects are sent, displayed and confirmed online, diplomas are distributed virtually on the internet, opening speeches and openings are also consumed online. A synoptic look at the Internet will reveal the special importance of this technological communication environment on the way we live, completely changing the existential and artistic paradigm of contemporaneity, in a paradox of self-isolation that becomes, on the one hand, extremely productive for online artistic practices, and on the other hand, catalyse technologically disseminated creative energies into forms that have the ability to constantly change and creatively challenge the specifics of contemporary art.

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6. THE MARTYR OF COPTE ART - FROM THE "CHAPEL OF THE EXODUS" (PHILOSOPHICAL-SOCIAL ASPECTS, ARTISTIC SYMBOLS)

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Abstract: *In the current situation, when the majority of the planet is urged to tolerate and accept, to promote peace and respect for other people and their choices, and culture, our fellow men in Egypt, Coptic Christians are fighting an unprecedented struggle against oppressors who demolish their churches and try to destroy their faith. Although we are far away physically, we cannot remain indifferent to what is happening to the cultural heritage they are trying to keep alive. This article reminds us of the wonderful artistic treasures found in Coptic culture.*

Key words: *copt, necropolă, pictură, Capela Exodului*

1. Introduction

We should first clarify that the term Coptic art refers to the Orthodox icon of Egypt, Eritrea and Ethiopia and has as its artistic root the very art of Ancient Egypt. The Copts are direct descendants of the Egyptians, the word Coptic being in fact an abbreviation by deleting the diphthong from the beginning of the word Aigyptios which in turn was modified by the Greeks.

2. Philosophical-Social Aspects

Iconography is the sacred art of the Coptic Orthodox Church. Unlike other Abrahamic beliefs, Judaism and Islam, Orthodox Christianity has the human figure as the goal of its visual expression of faith. The theological basis for this is found in the incarnation of the Logos, the second person of the Trinity, according to the Gospel of St. John: "And the Word was made flesh" (John 1:14). Icons are an integral part of the Orthodox liturgy and stand on the threshold between the spiritual and material realms, heaven and earth. Icons also have an important didactic function, teaching believers about the mysteries of the Orthodox faith through the means of art and symbolism. Iconography is, first and foremost, visual theology.

The golden age of Coptic civilization is known as the Coptic period, the 4th-7th centuries, which roughly coincides with the era between Constantine's official recognition of Christianity in 311-313 AD. and the invasion of Egypt by Islamic forces in 642 AD. Coptic spirituality, art and culture flourished during this period, which saw the emergence of Coptic monasticism and the legendary Desert Fathers. Later, Coptic artists and craftsmen were very prolific during the Fatimid

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rule (9th-12th centuries), a notable period of church construction and restoration, flourishing in a renewal of Coptic art. However, At the end of the 19th century, Coptic iconography fell into disrepair and eventually disappeared for 150 years, until the 1950s when Coptic art was reborn, with the help of Isaac Fanous.

Prof. Isaac Fanous is the founder of the School of Contemporary or Neo-Coptic Iconography. This new school was born as part of a general renaissance of Coptic culture, which gained momentum during Patriarch Abba Kyrillos VI (1959-71). The proportional canon, the artistic vocabulary and the system of symbols of the contemporary style inherited a lot from Ancient Egypt. The designs are unwavering, without unnecessary elements and decorations and present the essential information to the viewer. The hieratic figures of the saints, radiating uncreated celestial light, are devoid of human sentimentality and passion.

The techniques used to make icons on wooden panels have not changed over the centuries. There are two main techniques, encaustic and egg tempera. The first seems to have fallen out of use around the 8th-9th centuries, but was developed to a very high standard in the Greco-Roman period, as best exemplified by the famous funerary portraits of the Fayoum and Saqqara necropolises, considered immediate precursors of the Christian icon. The latest, egg tempera technique is still used today in making icons. Both techniques are used on wood.



(Fig. 1. Icon in encaustics, 6th century, Egypt)

There are very few examples of surviving paintings, especially murals. At the height of the medieval period, Arab writers described magnificent paintings; those at the sanctuary of St. Menas, for example, were especially well known. But

few survived. S. Der Nersessian confirmed this fact briefly and strikingly: "With the rise of monasticism, churches appeared in the most distant oases, but these constructions did not last in time. Made mostly of brick and often with too little care, they failed to withstand the effects of time and man. The Arab historian Al-Makrizi describes in considerable detail the destruction of churches and monasteries in the fourth century. Earlier in the fourth century, there were also severe persecutions, causing great damage and what was just as fatal, resulting in the apostasy of many: for example, after the persecution of 743, twenty-four thousand Christians, they are said to have embraced the Muslim faith. Christian communities, small in number and poor, could no longer adequately care for their churches, and what escaped the destruction of Muslims fell into disrepair through neglect."²²⁷

The only chance of survival of the churches was the existence of sand and arid climate, which did not allow their deterioration even more. However, to quote S. Der Nersessian again: "But even in important centers such as Bawit in Upper Egypt or the Saqqara in Lower Egypt, the great churches were completely destroyed and the paintings covering their walls were also lost forever. Only some of the smaller chapels have preserved the painting, so that, at best, we know the Coptic painting from the examples of a lower rank."²²⁸ Therefore, we can only get a rough picture of what was once found in abundance in churches and monasteries.

3. Artistic Symbols

In the following, I would like to dwell a little on the painting of El Bagawat in the Oasis of Kharga. The Bagawat necropolis is located on the southern slope of Gebel El-Teir, north of the ancient city of Hibis, the capital of the Great Oasis. With an area of about 1000 square meters, the necropolis seems to be of pre-Christian origin, the oldest excavated tombs not bringing evidence of Christian presence.²²⁹ Of the more than 260 mudbrick funeral chapels, two date from the end of the 3rd century, the beginning of the 4th century, until approximately the 8th century. The Exodus Chapel is one of the only two that has kept its decorative program of paintings of Christian origin.

The decorative schemes of Christian painting in El Bagwat were first described by W. de Bock and published in detail by A. Fakhry.²³⁰ Fakhry Ahmad, a famous Egyptologist, calls it the "Chapel of the Exodus" because the most distinctive of the themes represented here is that of the flight of the Children of Israel from Egypt. The background of the dome is a uniform white. At the top of the dome is found carelessly made, a vine covered with grapes that are pecked by birds. Then follows a series of people who begin the Exodus from Egypt. In contrast to everything we already know about early Christian art, this event is

²²⁷ S. Der Nersessian (1941) *Pagan and Christian Art in Egypt*, An exhibition at the Brooklyn Museum in „The Art Bulletin” Vol. 33, pp. 165–167

²²⁸ Ibidem

²²⁹ Walter Hauser (1932) *The Christian Necropolis in Khargeh Oasis*, „The Metropolitan Museum of Art Bulletin” Vol. 27, pp.38-50, No. 3, Part 2, The Metropolitan Museum of Art

²³⁰ Fakhry Ahmed (1951) *The Necropolis of El-Bagawat in Kharga Oasis*, Government Press, Cairo

remarkably lacking in dynamism in its presentation.



(Fig.2. Painting from the El Bagawat Funeral Chapel in the Kharga Oasis)

The Israelites form a long line, led by Moses and Jethro, and then we similarly observe a line of Egyptians following them. Above the first Egyptian horsemen are written the words: Red Sea. Groups of fleeing Israelites are depicted in detail: some carrying something in their arms, others holding their children, many riding on beasts of burden, and others leading them by the reins, but, with the exception of the inscription, there is no reference to the catastrophe that it happened to Pharaoh's army, although this was a fairly popular subject, often depicted on sarcophagi and mosaics.



(Fig. 3. Pharaoh's Army Painting from the funeral chapel of El Bagawat in the Kharga Oasis)

If the explanation had not been written above the pursuers, it would have been difficult to understand the idea that this scene should represent the Wonderful liberation of the Chosen People and the destruction of the enemies. Both rows of people are heading for a huge building, like a great palace, which, according to O. Wulff, would be the heavenly Jerusalem.²³¹ The exodus and crossing of the Red Sea have been, since ancient times, paradigms of baptism in

²³¹ Wulff Oskar (1914) *Early Christian art from its beginnings to the middle of the first millennium*, Berlin-Neubabelsberg, Akad.Verl.-Ges. Athenaion

the Old Testament. The exodus symbolizes leaving this world without God; the crossing of the Red Sea, symbolizes baptism; the calamity that befell Pharaoh's army, which was assimilated as the Devil, symbolizes the destruction of sin and the devils who led those who were not baptized. The crossing of the Red Sea has long been considered a parallel to Constantine's victory at the Milvian Bridge, and indeed, Eusebius compares Maxentius' troops who drowned in the Tiber to Pharaoh's army drowning in the Red Sea. Both can be symbols of Christian death, because baptism and death were very close in the old Christian world. An example of this was the widespread custom of being baptized on the deathbed to enter eternal life purified from all sin.

This well-known Old Testament symbolism from the Christian cemeteries of the ancient world is found in the lower part of the dome. Here we meet many singular scenes like this: under the stairs to the Heavenly Jerusalem, we can see Adam and Eve preparing to leave Paradise and behind them is the tree with the serpent. The scene is different from the ones we are used to for that period. The appearance of the first people was quite common, they being naked or semi-naked, and between the two was the Tree of the Knowledge of Good and Evil, on the trunk of which was seen coiled, the snake. In the Chapel of the Exodus, Adam and Eve are shown naked to us, in the garden of Heaven. Adam leads Eve to a door on the left. A snake with an apple in its mouth crawls from Eve's shoulder to the ground. This is considered the moment before their expulsion from Eden and the curse of the serpent, to crawl on its bellie.



(fig. 4. Adam and Eve from the funeral chapel of El Bagawat in the Oasis of Kharga)

To the left of this scene is Daniel in the lions' den, then the three young men in the furnace fire, Isaiah sawed in half, two small unreadable scenes, a shepherd with his flock, Thecla at the stake, Abraham's sacrifice, The Wise Virgins who advance to the Temple, the Ark of Noah and the scene with Jonah. The story of Jonah who was swallowed by the sea monster was very often represented by Christians in the period before Constantine the Great (306-337) but we have very few examples from the period after Constantine the Great: the catacombs of Via Latina, some mosaics dating from the fifth century in North

Africa and the depiction from Bagawat. Here, Jonah is described in three hypostases: in the first image, he is thrown into the sea; in the second, he is swallowed by the monster; and in the third, he is regurgitated by the sea monster and finds himself lying under the vine. This event of Jonah foretold the death and resurrection of the Savior, as the Gospel of Matthew 12: 39-40 tells us. Jonah was usually depicted naked, symbolizing rebirth by baptism. In this scene, however, Jonah is depicted cloathed.

4. Conclusions

From the way the scenes are painted, we can conclude that this is similar to the ones we find in the Roman catacombs, but in Bagawat you can see the influences of ancient Egypt. This is evidenced by the fact that both Noah's ark and Jonah's ark look like Egyptian vessels floating on the Nile at that time; but also by the overwhelming presence of scenes from the Old Testament, which suggests that this Christian necropolis has a vast Jewish tradition behind it.

The one who painted the chapel, or the one who ordered its realization, knew thoroughly the traditions and the Old Testament, or was guided by someone very well prepared. However, the skill with which the scenes were made, the painter's technique, seems to be a very poor one. He painted in two shades of red, without making a sketch of the drawing beforehand. The human figures represented by him are largely very poorly formed, see, for example, the representation of Eve. He can reproduce the movement very well, but the animation of his characters seems to be taken to the border with caricature. His plants are decorative and quite flat as if it had been pressed. The figures are equally flat and lacking in shape and two-dimensionality. Characteristic of the representations from El Bagawat are the harsh accents of the contours and the fact that everything seems to be done only as a sketch.

The representation of buildings, which depict the two side views next to the front view, disregarding perspective, is common in late antiquity and is completely flat, the effect fits well with the two-dimensional nature of these images. Wulff says of painting that it is "full of fresh inventions" and wonders if it has freed itself from the influences of the classical style. There is a lot of truth in his opinion. Here, of course, we have a painter who boldly translates the iconographic possibilities of rich funerary art into a style he is familiar with, like a child experimenting with a brush. This painter did not know at all the rules of classical painting and also nothing of those of the late classical style, as is often highlighted in the painting of the Roman Catacombs where the influence of folk art is very obvious.

He had a theme that was definitely commissioned, he knew his Bible and began to paint, without any pretensions to art, and he did not feel burdened by his lack of knowledge. By the aesthetic standards of classical art, what he produced could be characterized as a misfortune. But it is precisely the naivety of these stories painted in a place of death that is touching and, in its own way, mystical and does not presuppose that it would be a descent from a higher art. It seems that we have a testimony here about people quite untouched by ancient culture and art,

that come on an exciting, unexplored territory of painting and express their piety in images. Following them archaically and in a similar way, are the paintings from the necropolis in Bawit but also from elsewhere, but they do not have the originality and naivety that delight the eye in the "Chapel of the Exodus."

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7. USE OF STANDARD/SIMPLIFIED GRAPHIC LANGUAGE FOR DEVELOPMENT: A COMMUNICATION CHALLENGE

Sylvester Zifegha Ebigbagha²³²

Abstract: *The decision to use standard, or simplified graphic language for development communication is usually problematic as a result of target audience conditions in developing countries that make presentation of a full range of development messages with uniformity across cultural delineations difficult. A rash decision often result in production of ineffective media with grave consequences for structural and human growth. Therefore, this paper focused on the communication challenge of utilizing standard/simplified graphic language for advancement. It employed a triangulation of the Critical-Historical-Analytic examination, and Content analysis methods. The paper started with the need to make informed decision on the use standard/simplified graphic language appropriate for receivers. Furthermore, it examined the role/activities of communication actors in campaign situation using the Shuttle models. Moreover, it considered target audience conditions with particular attention to illiteracy, and visual perception across cultural boundaries. And it evidenced the deployment of standard/simplified graphic language for campaigns in Africa. The paper found that target audience pretest is the panacea for decisive use of standard/simplified graphic language appropriate for target audience; and ended with the need to adopt participatory communication practices that afford its realization.*

Key words: *Communication challenge, Development initiatives, Audience conditions, Use of standard or simplified graphic language, Target audience evaluation*

1. Introduction

Every nation across the world embarks upon human development programmes for growth, and advancement that culminate in improved standard of living. Towards this end, graphic media is usually employed to inform, persuade and mobilize target audience to support development efforts. So, graphic communication is indispensable for the success of development initiatives.

However, most of the development programmes, particularly in Africa, are initiated by developed funding nations or sources. Examples include United States Agency for International Development (USAID), and United Kingdom Department for International Development (DFID), to mention a few. These funded initiatives, are usually accompanied with packages of instructions, information, and development messages. According to Ejembi (1989:109), this “information package is seldom sufficiently simplified to meet target audience requirements of developing nations, which create pressure on communicators in such nations to simplify”.

Simplifying messages to afford receivers’ cultural and educational needs as well as cognitive abilities is needful because different cultures produce different pictures as environmental experiences differ. In addition, knowledge about the

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conventions that guide the creation of a given set of pictures affect how the pictures are perceived. Even though it is relatively challenging to find the appropriate picture for a target audience with unknown abilities of pictorial perception, graphic messages still need be structured in accordance with target audience knowledge, attitude, and practices. This could be achieved through collaboration of all communication actors including the graphic encoder and the receivers.

The above is often made difficult because of prevalent adoption of the Modernization paradigm of development that employs the top-down communication practices. This practice is usually characterized by the source control of the entire communication development process, whereby information flow is from above and outside, which largely undermines the proper intervention of target audience and the graphic encoder (Ebigbagha, 2016). So, the predominant directionality of development information and ideas are foreign, abstract, and standard, which in most cases need be adapted/simplified into graphic language (a mode, which development message is transformed) suitable for target audience in the recipient countries.

From the foregoing, a key challenge is the decision to use standard graphic language (graphic messages supplied, based on recognition of its excellence by the source or media requesting agency) or simplified graphic language (graphic message made simple to afford processing by target audience, even with low-level or non-existent communication skills). The resolution of this dilemma is critical to development communication actors, particularly the graphic encoder (who is assigned the responsibility to transform development ideas into graphic messages for effective communication). This is because a rash decision made in the process of encoding development ideas into graphic language, usually results in the production of ineffective graphic media with dire consequences for human development.

Making informed decision on the use of graphic language appropriate for target audience information processing and desired response, often requires the participation of all stakeholders of communication (Source, Media team members - with particular emphasis on the graphic encoder, and target audience) to sufficiently and necessarily perform their roles. In this collaborative effort, the graphic encoder should actively intervene in all stages of the media production process. Where this level of involvement is not possible as a result of logistical reasons, the graphic encoder need be embedded in at least, the Clarification with source's aim and target audience, topic study, pretest, and evaluation stages of the media production process (Ebigbagha, 2020). This allows for adequate consideration of target audience conditions that potently impact on graphic encoding choices (stimulus conditions), and target audience perception of and response to a given graphic message.

The taking of target audience conditions into consideration in making appropriate graphic language, has immense implication for graphic communication. For example, in Africa, it is a common knowledge that the audience condition is characterized by cross-cultural variables, and prevalence

ignorance, superstition and illiteracy (Obionu, 2001). The consideration of these factors in development communication is crucial to making efficient and effective graphic encoding choices that matches the knowledge, attitude and practices of target audience. This requires understanding of the roles of communication actors in campaign situation, target audience conditions, and the use of standard/simplified graphic language in development communication. Towards this end, the Shuttle models would be examined to guide our discussion on roles of communication actors during campaign. Also, target audience conditions would be examined by consideration of the implications of illiteracy, and cross-cultural variables that impact on target audience perception of graphic messages. And evidence of the challenge of using standard/simplify graphic language for development would be presented with examples from health campaigns in Egypt and Nigeria.

2. Roles of Communication Actors on Graphic Language

The source, graphic encoder, and target audience perform a set of interrelated and complex activities, functions and roles in the process of developing graphic language at the preparatory and advance stages of a graphic communication campaign. Examples include decoding, interpreting, and encoding development messages. However, in order to avoid ambiguity in discussing these roles of communication actors in campaign situation, the Shuttle models lend themselves as a veritable guide.

The Shuttle Model of Graphic Communication Campaign I and II

The Shuttle Models of Graphic Communication Campaign I and II (figure 1a and 1b) described/prescribed the activities and roles of the source/graphic encoder and target audience in a communication campaign. It shows that the roles and activities of communication actors on messages at the preparatory stage of a campaign, Model I (figure 1a), are different from the advance stage, Model II, (figure 1b). The activities on the development messages are shown in the communication campaign arrow, which shuttles from model I to model II forward and backward carrying along variables that are used for analysing specific/general communication situations. The models identified three components under which the graphic communication campaign are examined, these are: (i) Source, (ii) Communication campaign; and (iii) Receiver. Also, the activities/roles, which take place under these components, are classified into three as follows: (i). Function (ii) Modality; and (iii) Targets. In the preparatory stage of the campaign, Model I (figure 1a), a detail analysis of activities/roles are given as follows:

(i) Function, is concerned with the role played by the three components in the campaign process as follows:

a. Source: performs the role of an encoder, as development messages are transformed into media. Also, Source performs the role of an interpreter, as response from the receiver is interpreted. And Source performs the role of a decoder, as development messages are decoded through feedback.

b. Communication campaign: concerns the messages, which could be persuasive

or informative. This is sent to the receiver, whose response gets to the source through the feedback loop.

c. Receiver: performs the role of decoder, and an interpreter as messages received are decoded and interpreted respectively. This forms the basis for the response the source receives through the feedback loop in the campaign arrow.

(ii) Modality, is concerned with the nature, and treatment of the graphic messages to be communicated, in order to achieve the specific/general objectives of the communication campaign. These are located in the head of the campaign arrow as follows:

a. Pragmatics: deals with how words and phrases are used with special meanings in particular situation. This is necessary because words and phrases carry different meanings/interpretations in different context.

b. Aesthetics: is about how beautiful the graphic language is in appearance. This is necessary in order for the message to attract attention and arouse interest.

c. Semantics: deals with the meaning of words. This is necessary in order to ensure that words convey meanings as intended. The source's neglect of the fact that a sent message may produce different meanings to the receiver is a common reason for communication failure (McQuail and Windahl, 1986).

d. Syntax: is concerned with how the graphic and typographic elements are ordered and connected in the message. This is important in order to facilitate comprehension and the decoding sequence of the message. The necessity of this is brought to the fore when we realise that target audience who have not learn to read and write, do not usually look at pictures in the order intended. Therefore, it often proves helpful as messages are being tested to ask sample of the target audience to arrange the graphic and typographic variables in a message into sequence that seem more logical to the target audience (Ejembi, 1989).

e. Style: is about how the message is shaped to assume a particular outlook. The appearance, the relationship between the typographic and graphic elements contributes to detection, attraction, interest, etc., necessary to achieve the overall desired communication goal.

(iii) Targets, are about the specific and general objectives of the communication campaign, which the campaign arrow aims at achieving.

In the advance stage of the communication campaign, Model II (figure 1b), a detail analysis of activities and roles are described/prescribed as follows:

(i) Function, is as described in Model I (figure 1a)

a. Source: is as described in Model I (figure 1a)

b. Communication campaign: it is concerned with roles/activities that are different from the ones in the preparatory stage (Model I). The difference is in the activities/roles in the campaign arrow. After the elements in the campaign arrow in Model I has been considered, the graphic encoder proceeds to the activities/roles in the campaign arrow in Model II as follows:

i. Consult: consultations are made on the topic study with subject matter specialists in order to have a better understanding of the topic study and appropriately identify and match user-needs with source's ideas.

- ii. Review: it is concerned with the careful examination of the knowledge yielding materials on the message. This is necessary in order for the graphic encoder to have a comprehensive view of the whole situation that would enhance the production of a more effective graphic language. Often, information from the review impact on the inductive activity during the creative process and result in a better design solution.
- iii. Encode: it is the process of transforming the reviewed information about development messages into graphic language, using graphic and typographic elements. It is the activity/role of the graphic encoder.
- iv. Pre-test: is the exposure of the encoded media draft to a sample of the target audience in order to test its effectiveness so that it can be developed further.
- v. Evaluate: assessment of the result of the pre-test; and
- vi. Recode: is to make amendments on the media if necessary, this need be hinged on the pre-test results.
- c. Receiver: is as described in Model I (figure 1a).
- (ii) Modality, is about how the finally encoded graphic message is distributed to target audience.

These include:

- a. Inform: it is the activity carried out to formally declare to target audience the development programme. This could be done through electronic media or print media to mention a few.
- b. Advertise: concerns the activities embarked upon to make known the content of the development message, which could be the change of ideas, attitudes or innovations to be adopted/utilized; and
- c. Publicize: is concerned with activities to make known the information about specific goals or objectives within the overall aim of the development initiative.
- (iii) Targets, it is as described in Model I (figure 1a).

A common component in both Models I and II, is the socio-cultural environment, within which the whole graphic communication campaign process operates. This underscores the socio-cultural environment as an indispensable variable in decision-making to determine the use of standard or simplified graphic language that would be suitable to a given target audience. Invariably, it is pivotal for success in achieving the overall aim of the graphic communication campaign.

Implications of the Shuttle Models

The shuttle models are important to the graphic encoder and other members of the media team in development communication. These described/prescribed activities and roles of communication actors on the media development process at the preparatory and advance stages of a graphic communication campaign. As communication actors perform their roles properly, the decision on using the appropriate graphic language for a given target audience would be achieved with desired outcome.

It classified activities/roles of the source, message and receiver into three: function, modality and targets. The source performs the role of encoder, interpreter and decoder, while the receiver performs the role of decoder and interpreter of messages, and response gets back to the source through feedback.

While these functions remain the same for the source and the receiver at both stages of the campaign, it is different for the message, which is located in the campaign arrow.

In the preparatory stage, roles and activities are concerned with how to ensure that the message is as informative or persuasive as possible. Particular attention is given to the nature and treatment of the graphic message, whereby, the modality of pragmatics, aesthetics, semantics, syntax and style are critically examined. While in the advance stage, roles and activities are oriented to consult, review, encode, pre-test, evaluate, and recode drafted graphic messages (where necessary). In addition, it is concerned with the modality to distribute the encoded graphic messages to target audience through information, advertising and publicity.

In both stages the achievement of the specific and general objectives of the campaign is the target of all roles and activities in the campaign arrow. And the socio-cultural environment is taken into account, which is an important factor for the success of development communication campaign. The knowledge of the functions of the source and receiver as well as the change of roles/activities on the message at the preparatory and advance stages of the campaign, is important to the graphic encoder in particular and the media team in general. This affords proper performance of roles/activities that prevents obtrusive intrusions, which often impact negatively on graphic language in the development process.

However, do all graphic communication campaign need pass through the stages, roles and activities presented in the shuttle campaign models? The prevalent communication practice in development campaigns, the hierarchical/Top-down approach in Nigeria, for example, ignores many of these steps, activities and roles presented in the models. The graphic encoder and the target audience are often neglected in the decision-making process during communication development.

Nevertheless, it is an essential model to providing a guide that would facilitate the collaborative efforts between the graphic encoder and other members of the media team as well as other stakeholders in development communication for informed decision-making on utilising appropriate graphic messages. This has become very necessary in the participatory approach that now coexist with the prevalent hierarchical, whereby collaboration between all communication actors in the communication process is indispensable to generate suitable graphic language that afford target audience perception and desired responses.

The above requires all stakeholders to actively intervene in the process of communication development but have different levels of experience that do not permit equal level of participation in decision making that concerns them. While the funding source is usually literate and developed, the target audience are largely non-literate, with plurality of cross-cultural variables and almost non-existent skills of communication. This target audience conditions is a formidable challenge that impact on the use of standard or simplified graphic language.

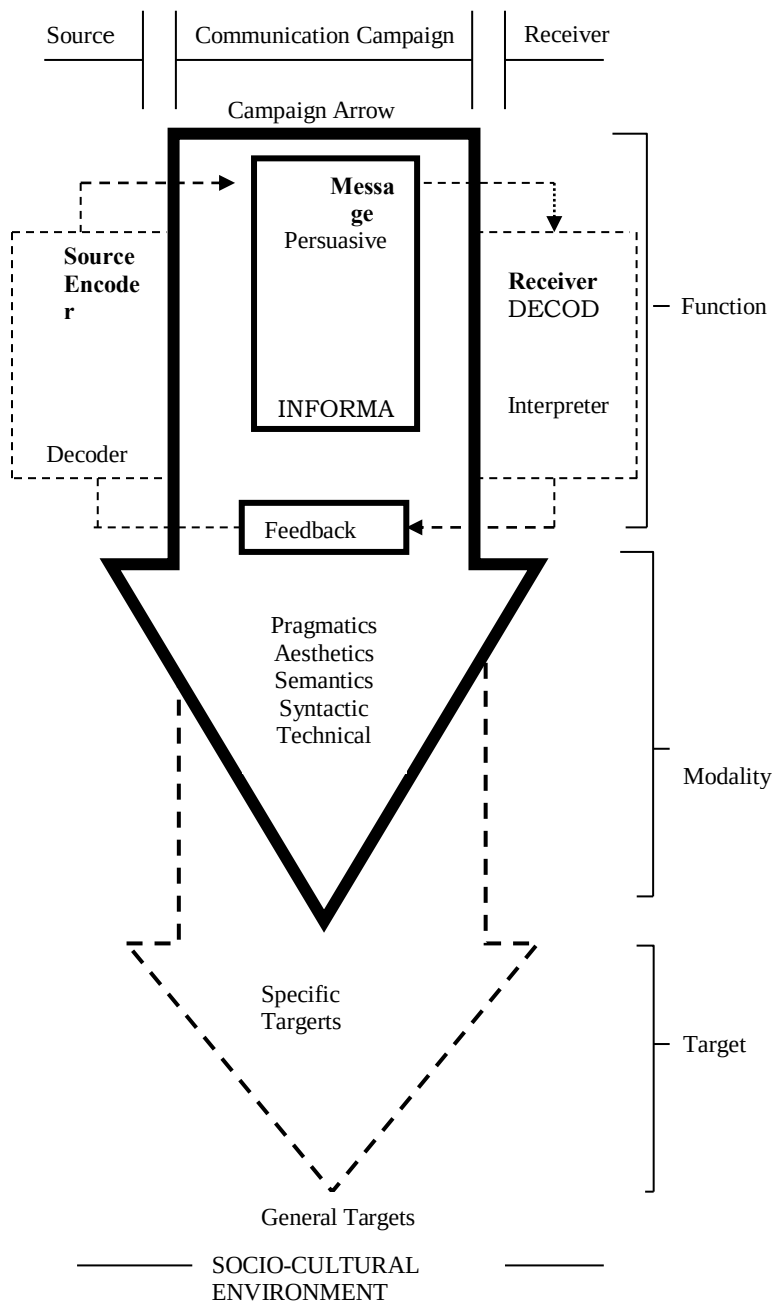


Figure 1a: The Shuttle Campaign Model I
(Ejembi, 1989)

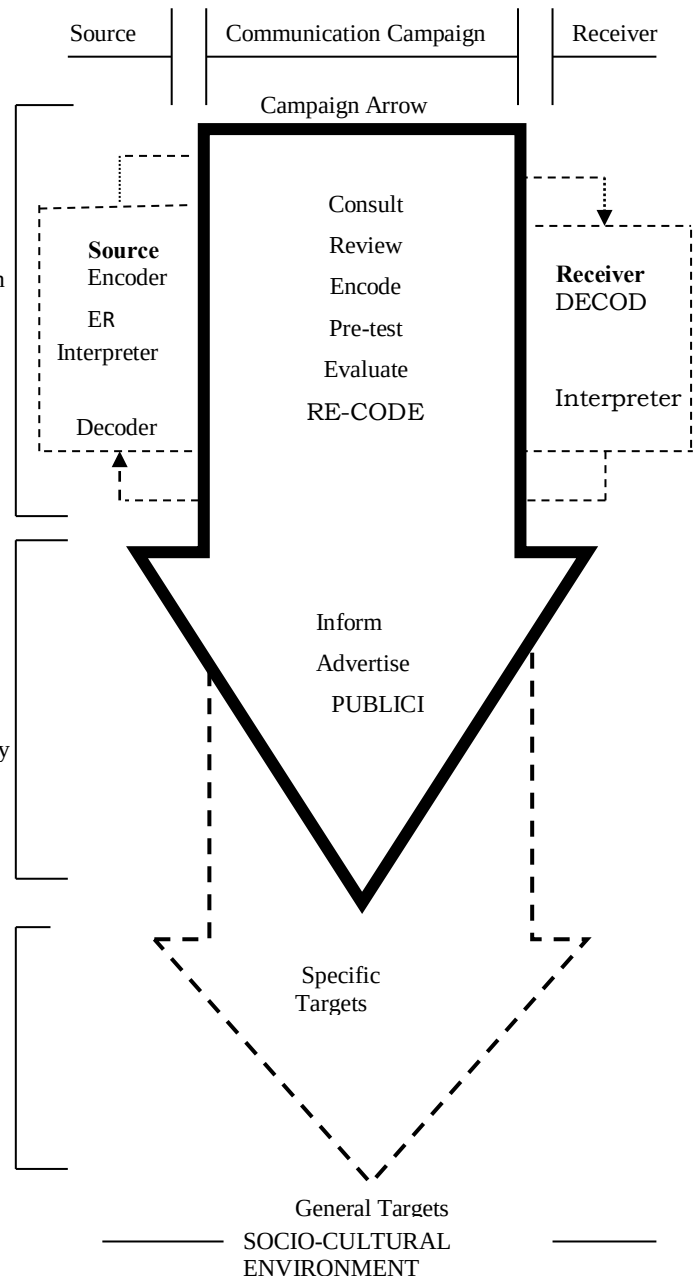


Figure1b: The Shuttle Campaign Model II
(Ejembi, 1989)

3. Target Audience Conditions that Impact on Graphic Language

Among many factors that affect the graphic encoder and invariably, the graphic language employed to share development messages, illiteracy, and cross-cultural variables are key. The adequate consideration of the extent, dimensions and implications of these are pivotal for success in the transformation process of development ideas into graphic language that suits target audience information need.

The Illiteracy Factor

Given the high proportion of non-literates in the developing world (over 80% in some areas), graphic language must be specially adapted in order to provide an effective means of communication with target audience. This is challenging because the process of mobilizing, training, and educating manpower for development purposes requires the use of language codes, which are in most cases, above the elementary level of literacy. The challenge is even more complex as skills such as visual perception and scientific thinking are neglected at the expense of literacy and numeracy in African primary schools. In the above citation, Ejembi (1989: p 108), stressed the need for the adaptation of development ideas into suitable graphic language for target audience. This is particularly critical in development communication campaign in Africa, where the high rate of ignorance, superstition, and illiteracy are aggravated by lack of training in scientific thinking, and visual perception.

Although, literacy rate in most of the developing world has risen from over 20% in 1970 to 70% in 2019, much work still need be done (Tasamba, 2019). Likewise, Shiunde (2018: p 33), sounded a cautionary note from the Human Development Report (2016) of the United Nations Development Programme (UNDP), which stresses that “while many countries have made gains in access to education, improvement in the quality of education have not kept pace”. Quality education need impart the capacities to think critically, being creative, communicating effectively, and cooperating with others as well as being computer, information, and media literate. This is salient to meet 21st century demands. In addition, Shiunde (ibid), citing the United Nations Educational, Scientific and Cultural Organization (UNESCO) Factsheet No. 45, September, 2017, states that “it is worrisome therefore, that 27% of the world’s illiterate people live in sub-Saharan Africa; and 17 countries in Africa still have literacy rates of 50% and below.

The above is a major reason for a large number of the target audience still experiencing difficulty in grasping graphic communication in developing nations. Ejembi (1989, p: 111) citing Zimmerman and Perkin (1982, p.5) emphasized the relative difficulty to finding appropriate combination of words and pictures for receiver with largely unknown abilities of pictorial perception. So, it is needful to evaluate the quality and effectiveness of words/pictures in a given situation by identifying the difference between elements, structures and functions of words/pictures and how these impact on communication in a given context and culture. Also, it is paramount to interpret the socio-cultural context in which words/pictures would be utilized, and the instructional event that makes up

development communication. This is to avoid the prevalent communication failure, which is due to certain aspects of graphic communication taking for granted because they are established conventions in the Western world.

Nevertheless, efforts have been made by nations, organizations and researchers (for example, Nigeria 6, 3, 3, 4 education policy, UNESCO, and Paulo Freire, respectively), to eradicate illiteracy at basic, proficiency, advanced, or functional levels. While Basic literacy avails the non-literate with adequate reading, arithmetic and writing skills (through the school system of primary, secondary, tertiary; mass campaign, continuing adult basic education, and e-learning), Functional literacy provides problem-solving and critical thinking skills to insufficiently utilized manpower through training, mobilizing, and educating for higher productivity and usefulness to self and society. Functional literacy adopts two approaches that have immense implication for the use of graphic language in development communication. The first, is the Extension strategy, adopted by UNESCO, whereby target audiences are imparted with skills from an advance source, taking into consideration the socio-cultural environment, though information flow is from above and outside. The communication practice deployed is the dominant/hierarchical model. The second approach is the Freirian doctrine of 'Conscientization', whereby key words/pictures are employed to stimulate target audience to think critically about their existing depraved conditions and generate actions to occasion change. This strategy adopts the development paradigm of Multiplicity, which is characterized by information flow from within and below, employing the participatory horizontal communication practices.

The above pinpoints two areas where necessary knowledge have been produced to decisively use graphic language for human development programmes, these are visual literacy and perception studies. Visual literacy is the ability to grasp and interpret pictures, while perception is the competence to recognize, select, organize, and interpret meanings expressed in visual stimuli. Ejembi (1989, pp. 118), in summarizing researches on visual literacy and cross-cultural studies, stated two reasons for perception of pictorial materials thus: (1) pictorial communication is best in sharing messages with non-literate receivers in cross-cultural environment; and (2) pictorial communication is critical to illustrating and explaining complex ideas that are often difficult to express by words alone; which is in accord with the adage 'a picture is worth more than a thousand words'. Nonetheless, it is worth stating at this juncture that words and pictures are meaningless to a receiver who cannot grasp them.

The Cross-Cultural Factor

Concerted efforts of communication for development do occur in a socio-cultural environment, which is made up of a distinctive body of knowledge, attitudes, skills, languages, and experiences from other ways of life. This affords recognition, production, and interpretation of a set of symbolic codes and modes of expression in identical fashion. So, when development messages meant for a particular culture is deployed in another, problems of interpretation are bound to emerge. Similarly, there is problem of interpretation of pictorial representation when different cultures, as it is in Nigeria (Hausa, Ibo, Yoruba, Ijaw and 273

dialects) share a common language, English. Ejembi (1989, p.119) states that with this plurality of dialects spoken across cultural boundaries in Nigeria, uniformity of interpretation of messages encoded in a particular graphic language is difficult. Therefore, producing and using information, education and communication materials with western conventions to mobilize, train and educate non-western target audience without proper evaluation is counter-productive. This situation is aggravated by the urgency that usually accompanies development communication campaigns, and accounts for the high rate of pictorial communication failure.

Furthermore, the obvious and non-obvious aspects of graphic elements in a cross-cultural context is a dimension that presents a daunting challenge. The meanings given to words in different languages are often clear and distinctive. On the contrary, interpretations given to pictorial symbols do carry connotative meanings that are often different from one culture to another. Ejembi (1989), aptly illustrated this in a graphic model (see figure 2).

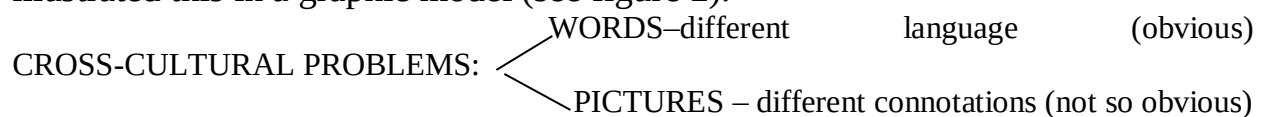


Figure 2: Showing obvious and non-obvious aspects of graphic language elements in a cross-cultural context (Culled from Ejembi, 1989. P.108)

From the foregoing, it is reasonable to state that different culture produce different pictures. Also, different cultures perceive visual expressions differently. In addition, some cultures, as could be seen from early Egyptian drawings for example, have problems with depth perception following western conventions. And it is obvious that perception of pictorial representations are impacted on by the influence of knowledge and experience. As a result, when producing pictorial stimuli for a given target audience, it is important to be aware of the ambiguities and inadequacies that are bound to occur during the encoding process of development ideas into graphic language; and ensure that aesthetic or arousal, pragmatic, semantic, syntactic, and technical uncertainties are satisfactorily resolved. This is indispensable because the content, form, and attributes of a given message affect the way it is perceived and responded to by target audience. This brings us to the nature of stimulus materials and response elicited in a given socio-cultural environment.

The nature of stimulus materials consist of its compositional variables (elements of design structured in accord with organizational principles). This could be standard/simplified depending on the level of interaction the source allows during the media development process. The source could import foreign, standard graphic language strictly developed and considered appropriate for sharing messages by experts without much interaction with, and real intervention of receivers, which is the case in Modernization and Dependency paradigms of development. Conversely, the source could permit a high degree of interaction between all communication actors including the receiver, instead of sole reliance on experts in the media production. This is the case in Another Development or Multiplicity concept of development and often result in the production of suitable simplified graphic language.

Obviously, to achieve desired response from the receiver, it is needful to

create stimulus conditions that align with target audience conditions. Towards this end, Cook (1981), and Zimmerman and Perkin (1982), provided some guidelines, recommendations or rules of thumb for creating simplified pictorial composition thus: pictures should be configured to be realistic or representational, having resemblance to its referent (e.g. realistic drawings, illustrations and photographs). It should depict familiar subject matter, symbols and these should be kept simple with essential details that are not excessive or scanty. This affords analogous pictorial configuration, having superficial appearance or general surface contour of its referent with nuances or details largely omitted but basically allows identification to a great extent (e.g. silhouette of a person or an object, and high focus line drawings). Moreover, background of pictures should adequately contrast with figures; and photographs should be used where illustrations are inadequate. In addition, art, text and copy should be balanced; and pictorial sequence ordered chronologically. Contrarily, graphic language should not be configured in arbitrary format, having no resemblance to its referent (e.g., abstract drawing/illustration, charts, graphs, and maps). Finally, pictorial composition should be pretested for target audience to have a final say about content, illustration and sequencing; and materials for national distribution should take into account differences in interpretation of pictorial messages across regional/cultural boundaries.

Although, the above prescribed ways to configure the elements and structures of pictorial composition in order to achieve desired response from target audience for persuasion, or instructional purpose, are useful guidelines but not rules. However, there are no hard and fast rules for the graphic encoder, who should be a graphic design specialist (in this paper, specialist refers to a person, who has gone through a university, polytechnic or graphic design training programme). In creating the appearance/nature of form for development communication, the graphic encoder is technically equipped with skills and form-generation principles/theories to proffer effective design solutions to meet communication challenges, especially when embedded in the entire media production process. Thus, the graphic encoder is positioned to effectively mediate between the source's ideas and receiver's information need. Nevertheless, the three aforementioned nature of graphic language (representational, analogous, and arbitrary) could be found in stock, clip, and vector art and readily adopted or adapted for use as standard or simplified graphic language respectively. A rash decision made on this, often results in ineffective graphic media that is inimical to achieving desired communication goal. This brings us to the use of standard or simplified graphic language for development communication campaigns in Africa.

4. Use of Standard/Simplified Graphic Language in Campaign

The ORT, Delayed Sexual Debut and Use Condom, are three development communication campaigns in Africa that could be employed to exemplify the use of standard or simplified graphic language and response elicited from target audience in developing countries.

The ORT Campaign in Egypt

The logo development for the Oral Rehydration Therapy (ORT) Campaign in

Egypt is a lucid analogy of the decision to use standard graphic language, which appealed to the source, who selected and deemed it fit for the intended receivers. This was found unsuitable and was changed to simplified graphic language by the intervention of the target audience during the media development process. The first Executive Director of the Egypt ORT Project was to decide on and adopt a logo for the project. Having examined many logo ideas submitted to the project by different artists and designers, he liked one, which is arbitrary or abstract and stylized with minimal basic shapes and lines that are not definitive but suggestive of the action of a mother giving her child the ORT solution. This mode of presentation is the prevalent feature of imported standard graphic language, and largely appeals to a more visually educated persons, who could understand and interpret them. Understandably, the director, preferred the abstract design more than the others and was tempted to adopt it for the project without further deliberation (see Figure 3a). However, he decided to withhold his opinion until all logos had been tested.

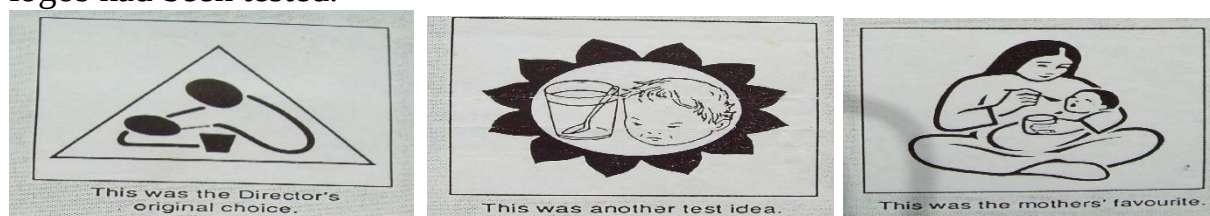


Figure 3: Logos Pre-tested for the ORT Campaign in Egypt, showing how test improved logo (Culled from WHO, 1987)

When the logos were tested with a sample of the target audience (mothers), the result indicates that the logo the director preferred was the one least favoured by the pre-test respondents. The mother's choice was in representational mode of graphic language, simplified, with lines that clearly described in detail the appearance of the mother, spoon and cup containing the ORT solution, attire, and the child in a style they are familiar with. Also, the sample tested, pointed out that their choice of logo needed to be revised in order to be more effective. Again, a large number of the respondents opined that the colour be modified and the mother pictured in the logo should wear a wedding ring. However, the logo selected by the pre-test respondents was adopted for the ORT campaign. The experience so impressed the first Executive Director that he often recounted the story, to emphasise the need to pre-test draft with target. Had the director adopted the particular logo he liked without the target audience involvement in the development process through pre-test, the necessary and important improvements made on the logo, would have been missed. The introduction of a wedding ring on the hand of the pictured mother in the logo, is paramount and instructive. It is a staple of the socio-cultural influence on the interpretation and acceptance of graphic language.

Significantly, it points to the socio-cultural interpretation of motherhood as a product of legality in marriage, symbolised by the wearing of a wedding ring. It also points to the fact that very crucial point can be omitted when making initial draft, which could be corrected during the pre-test and evaluation process. The omissions, if not corrected can significantly affect target audience response. The above shows the need for graphic media to be thoroughly pre-tested with target

audience and recoded (if necessary) before final production and distribution are made. The intended receiver's knowledge, attitude, beliefs, perception and response are revealed during pretest. From this standpoint of view, informed decision on the use of standard or simplified graphic language for communication with the target audience could be taken decisively.

The Delayed Sexual Debut Campaign in Nigeria

The Delayed Sexual Debut Campaign in Nigeria was a rare success. Its utilization of simplified graphic language is another vivid example of informed decision-making on the basis of target audience evaluation. In 2004, the Delayed Sexual Debut Campaign, with 'Zip Up' catch phrase, and tagged 'Make We Talk' was launched. This was due to the urgency to stem the high rate of death from AIDS, sexually transmitted diseases, and teenage pregnancy. The aim was to encourage delay of sex until marriage and increase the median age of sexual debut. The campaign was part of a seven year (2002-2008) project 'Promoting Sexual and Reproductive Health for HIV/AIDS Reduction. PSRHH Programme, was funded by the British Department for International Development (DFID) and the United States Agency for International Development (USAID). The media production process of the campaign started with desktop research that analysed the existing situation, and provided a manual 'Creative Brief', which stated the source's aim and target audience. Then, the graphic encoder (LTC-JWT Advertising Limited) generated media drafts that were pre-tested with sample of the target audience and necessary adjustments were made. Taking audience conditions into consideration, fashion trends and commonly spoken language in the North (Hausa), and in the South (English/Pidgin), were used (see figure 4a, b, c, and d).



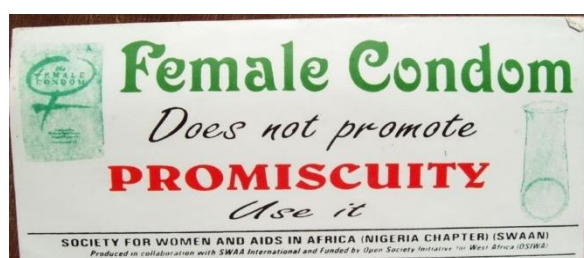
Figure 4 (a, and b): Billboards in Hausa, and English/Pidgin versions for North, and South respectively; (c and d): Television Spots in Hausa, and English/Pidgin versions for North and South respectively, produced by the Society of Family Health (Culled from Ebigbagha, 2016)

The billboard posters and television spots are encoded decidedly with simplified graphic language, which showed trendy cloths 'MTV Style' that are fashionable, attractive, and not obscene. Thus, emphatically expressing coalesce of trendiness and decency without obscenity. The certainty of using simplified

graphic language for the campaign was hinged on target audience evaluation and intervention that occasioned success. It scored indelible marks in the heart of receivers and made ‘Zip Up’ a popular response catch phrase (which means ‘let us delay sex instead of having it now’) among target audience (SFH, Corporate Presentation, 2006).

The Use Condom Campaign in Nigeria

The Use Condom Campaign in Nigeria was launched by the Society for Women and Aids in Africa Nigeria (SWAAN) and funded by World Health Organisation, DFID and USAID. It is a typical example of concerted communication efforts of prevalence use of Standard graphic language to share development messages with target audience. Although, the graphic media employed passed through many stages of the media production process including preparatory workshops that involved stakeholders. Also, steps were taken to make clarification with the source’s aim and target audience, topic study, pre-test and evaluation. However, the source directed the entire communication development process. The pre-test of the media draft was carried out with experts from the country of the funding agencies instead of the target audience (Ebigbagha, 2016). The neglect of the target audience intervention, and the proper mediation role of the graphic encoder between the development ideas of the source and information needs of the target audience, resulted in standard graphic language that was strange to the intended receivers. The graphic message was fraught with aesthetic or arousal, pragmatic, semantic, syntactic, and technical uncertainties (see figure 5a and b).



a



b

Figure 5a and b: A Sticker on ‘Female Condom Does not Promote Promiscuity, Use it’; and a Poster on ‘No Condom, No Sex’ Produced by SWAAN (Culled from Ebigbagha, 2016)

In the sticker, the word ‘Promiscuity’ is emphasised with red colour and boldly written in capital letters. The prime message ‘Female Condom’ is deemphasised with green colour, though boldly written in capital and low letters. The supporting information ‘Does not promote’ and ‘use it’ are written in slim italics and further deemphasised with black. The pictorial image of the condom, and its packet, are placed on both sides and further deemphasised with green colour in half tone. Each set of words are expressed in four different typefaces. Generally, the haphazard placement of both graphic and typographic elements defies any existing prescribed layout for the production of graphic language. At a distance, only three words ‘Female Condom Promiscuity’ could be clearly seen. The graphic language seem to encourage promiscuity, which is against its desired communication goal. Aside, it is unattractive, uninteresting and loaded with uncertainties. The iconic images were so pale and unimpressive that target audience asked for live representation for the purpose of clarity because they could

neither understand it nor identify what it was. It lacks all the qualities of been handled by experts who are specialist in design, which could have been improved upon had it been pre-tested with receivers. It did not elicit the desired response from the target audience, so it was a communication failure.

Likewise, the configuration of the poster was a misleading misrepresentation. Its main aim was to warn against unprotected sex, and promote the use of condom as a measure to stem HIV/AIDS. It depicted a man in an attire worn by western and northern Nigerians, interacting with one of the three prostitutes, each in front of a door to a room in a brothel. The illustration is fair but contains elements that are inimical to the campaign because of semantic uncertainties. Some interpretations that could be inferred from it are: (i) only those who go to brothel need use condom to avoid contracting HIV/AIDS. (ii) Only those who patronise prostitutes need use condom to avoid contracting HIV/AIDS. (iii) Only those who are from the western and northern parts of Nigeria need use condom to avoid contracting HIV/AIDS; and (iv) Only those who want to prevent HIV/AIDS need use condom. The above would have been resolved had the poster been pre-tested with target audience. The attire of the man could have been revised because of its socio-cultural implication. Also, the attention to brothels and prostitutes would have been modified. This is because the most liable age group (fifteen to twenty-five years) to HIV/AIDS, are more in schools and on streets than in brothels. In spite of the fact that the graphic language in the sticker and poster were not pre-tested with target audience, the inability of the target audience to identify, recognise and correctly interpret the female condom in the sticker and asked for live presentation was instructive.

It underscores the need to use only familiar objects with target audience, and where this is not possible, media that could depict 3dimensional, and 4dimensional (space-time continuum) experiences should be considered. This is due to the inherent limitation of pictorial composition, which can only represent experiences in 2dimensional mode using flat cues. From the foregoing, the Use Condom campaign was a communication failure. This was largely due to rash decision-making on the graphic language suitable for a given target audience before it was mass produced and distributed.

5. Finding

The paper found that pre-testing media draft with target audience is indispensable for informed decision-making on whether to use standard or simplified graphic language for a given target audience. This happens when the source, the graphic encoder and the target audience perform their roles/activities properly during development of the graphic language at its preparatory and advance stages in a communication campaign. Moreover, a high-level interaction/collaboration between communication actors, ensures use of graphic language with salutary effect as epitomised by the ORT, and Delayed Sexual Debut Campaigns. While, low-level intervention/collaboration culminates in rash decision-making on the use of graphic language and communication failure as seen in the Use Condom Campaign.

6. Conclusion

A key panacea for the communication challenge to decidedly use standard or simplified graphic language in support of development initiatives, is target audience-based pretest. This largely ameliorates constraints resulting from illiteracy and perceptual differences from cross-cultural boundaries prevalent in developing nations. It enables transformation of the source development ideas into graphic language that takes into account target audience conditions with salutary effect. The above is impeded by adoption of hierarchical communication practices as in Modernization or Dependency concepts of development, which allows the source to lead the entire media development process at the expense of other stakeholders. Conversely, it is fostered by employing horizontal communication practices as in Multiplicity paradigm of development that afford effective collaboration and participation of communication actors. This practices should be adopted to make informed decisions on graphic language for prevalent non-literate receivers and realize success in development communication campaign.

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8. THE LANDSCAPE - A SYSTEM OF PLASTIC EXPRESSIONS

Iarîna Savițkaia-Baraghin²³³

Abstract: *The principles of mastering landscape painting, applied by past masters, as well as theoretical elaborations in the field of chromatics, psychology and pedagogy of the arts, become important components in the improvement of outdoor painting in contemporary conditions.*

Key word: *landscape, plain-air, study, painting, composition*

1. Introduction

The monuments of culture and art of the ancient world, preserved to this day, testify that people, since ancient times, have tried to reproduce in images the nature around them. Elements of the landscape can be found in cave drawings. Primitive man probably felt inextricably linked to the world around him, so he was not at all interested in the idea of a pure landscape. However, according to the history of the arts, overcoming a certain selfishness towards the landscape-environment, in the human consciousness, was achieved gradually and quite slowly. Thus, for example, in the murals of the ancient Egyptians, nature is not presented, but the landscape is recorded by equivalent elements: lotus, rush, trees. [1; 2].

2. Discussions

Even the ancient Greeks did not know the landscape as a special genre. They drew a strip of earth or a bank with pebbles just to mark the place of action. During the Roman Republic there were images similar to our perception of the landscape. The painters who created them had a certain imagination about the linear and aerial perspective, although not so consistent. As an independent genre, landscape appears in Chinese art in the sixth century. Paintings from medieval China poetically portray the world around them. During the Min dynasty, however, the landscape lost its importance in painting.

In Europe, the landscape, as a separate genre of art, appeared much later than in China or Japan, being, initially, a component part of the mythological scenes in painting in Antiquity and the Middle Ages. In antiquity and the Middle Ages, landscapes served as a background for frescoes, reliefs and icons, determining the semantics of scenes, generally limited. During this period, the landscapes lack illusory volumes, they are clumsy as a drawing, with a symbolized character. As I. Frunzetti, art critic, stated: The landscape has at the beginning the function of decoration of the compositional painting.²³⁴ It is necessary to mention the unique phenomenon in the area of European art - the medieval Moldavian frescoes from

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²³⁴ Frunzetti, Ion. Etapele evoluției peisajului în pictura Românească până la Grigorescu În: Studiu și cercetări de istoria artei, anul VIII, 1, București: Academia Republicii Populare Romîne, 1961, p.85

northern Moldova, known through the decoration of the churches from the XV-XVI centuries: Pătrăuți monasteries (1487), Voroneț (1488) [3], Arbore (1503) [4], Sucevita (1522) [5], Humor (1530) [6], Probota (1530) [7] and Moldovita (1532) [8].

In the Republic of Moldova, the only monument in which the mural painting executed in the fresco technique is preserved is in the city of Causeni, in the Church of the Nativity of the Mother of God (16th-17th century, Figure 3) [9]. As an artistic value, the landscape has expanded throughout the arts, becoming a generalizing factor of contemporary fine arts in Moldova. The genre of landscape in Moldova appears in various aspects, depending on the interest and preference of the artist, easel or book graphics, which he treats according to temperament, through complex rationalism, through geometric or lyrical abstractionism, through surrealism, symbolism, through conventional-decorative forms, with a theatricalization of the action, but each stage, in the artistic life, is imposed not only by its achievements, but also by the integral re-evaluation of the works that once constituted the patrimony [10, pp. 54-59].

Landscape is the most popular genre of fine art, being approached, practically, by every painter. A wide range of possibilities for working with images in nature allows each artist to develop their own style. The natural environment of the visible world, in all its integrity and harmony, is an inexhaustible source of knowledge, analysis and perceptions, a precious source of ideas and principles that a professional artist uses for the social and cultural transformation of space. C. Korovin wrote about the landscape as follows: The landscape cannot be painted without any purpose, just because it is beautiful, it must contain the history of the soul. It must be like the sound that corresponds to cordial feelings. It is difficult to express this in words, it is so much like music ²³⁵.

The landscape is a view of nature, and as a genre of fine arts it is identified, by creating an image of nature or a locality, with various aspects of the expressive picturesqueness and the charm of concrete or imaginary places [11, p. 28]. Giorgio Vasari uses the term landscape with the meaning of "view as a subject of painting". Danielle Bartoli considered that the landscape seen [...] through the hollow of a window or through any opening, to her liking, is shown in the distance as a landscape in blurred tones ²³⁶. Pierto Fantani and Jiuseppe Rigutini define the landscape as a whole view or a part of it, insofar as it is chosen to be the subject of painting [12, p. 241]. According to Assunto, the landscape is an element in a complex system, which includes space, place and time alike ²³⁷.

Nicola Zingarelli, the most famous Italian philologist of the interwar period, in *Vocabolario della lingua italiana*, treats the term landscape as an aspect of the view, a stretch of inhabited and civilized land, held with plains, mountains, rivers, trees, etc. or as a wonderful (...) landscape of the earth's panorama ²³⁸. The

²³⁵ Коровин К., Жизнь и творчество, письма, документы, воспоминания. Москва: Академия художеств СССР, 1963. p. 55

²³⁶ Bartoli D., *Omni desăvârșit*. Torino, 1836. p. 89

²³⁷ Assunto R., *Peisajul și estetica* (tradus în română de Olga Mircescu). București: Meridiane, vol. I, 1986. p. 158

²³⁸ Zingarelli N., *Dicționarul limbii italiene*. Florența: Zanichelli, 1941. p. 48

landscape is a space in which things are placed, the objects seen as a whole, and its embodiment in art is the representation of space, which reflects or includes a complex vision of the micro- or macrocosm. By interpreting the space where the beginning and the infinite merge, the landscape can be interpreted as an outer space - of a locality or a view, seen panoramic, or as an interior space -, perceived on a smaller dimensional scale, representing only a fragment of the vastness of the landscape. [13]. The process of making the landscape in art denotes that it is a cultural and intellectual product, dateable and explicable from the point of view of history.

3. Results

Practice shows that students who are accustomed to working in workshop conditions, going out in the open air, get lost in the search for color relationships in the air. Consequently, the color palette becomes quite limited, a fact sharply mentioned by the well-known eighteenth-century French Enlightenment Denis Diderot: He who did not study and did not feel the effect of light and shadow in fields and forests on the roofs of village houses and urban, day and night, to leave the brush in his hand, in particular, not to think of becoming a landscape painter [14, p 57]. In the landscape there is a traditional rule: the sky and the landscape, according to their compositional mass, must not be equal. If the painter aims to show huge, boundless expanses, he reserves most of the painting to the sky and pays the main attention to it as well. If the task consists in the meticulous rendering of the landscape, then the boundary between the sky and the landscape, as a rule, is located much higher than the optical center of the composition. If the border is placed in the middle, the image will be divided into two parts, which will claim equal priority, and thus the principle of subordination of the secondary to the main will be violated [15, p. 20].

When proceeding to the landscape study, it is necessary, first of all, to take care of choosing the best observation point, from where the whole landscape will be perceived in its entirety, in all its expressiveness and all the spatial plans will be determined exactly. If in the composition of the study we intend to reproduce the trees in their entirety, then it is necessary to be at a certain distance from them (at not less than 2-3 sizes of the object reproduced in its largest part). One of the main compositional tasks is to fix from the very beginning on the surface of the paper the major ratio between heaven and earth.

All elements of the landscape will be further constructed according to the position of the horizon line (located at the level of our eyes). The horizon must not divide the plane of the painting with a horizontal line in two parts. The study will look more interesting if there will be more heaven or more earth on it, but not proportional equity. Symmetry makes the compositions expressionless and boring. In nature, where the colors of objects change depending on the lighting, we have to decide where to build the color ratios. If, in the absence of experience, we do not pay attention to these parameters, we will have to permanently rewrite the study started; for example, when the sunny weather will be gloomy.

4. Conclusions

The experience gained in the work process, the works made in different graphic techniques, simultaneously with the study of various materials and means of expression, will be the baggage that graduates will use throughout their creative path. It is necessary for the painter to possess a developed sense of imaginative plastic perception of nature, the ability to penetrate deeply into its chromatic state. Creating the landscape is impossible without applying the laws of linear and aerial perspective. Familiarizing students with the genre of fine arts - the landscape, not only through perception, but also through practical activity, enriches them spiritually. For this, it is necessary to create conditions - students must be taught to work with various artistic materials, to understand the language of fine arts, to use the means of plastic expression. At the same time, it is necessary to permanently enrich the visual imaginations of the students and to update the accumulated experience. We find, thus, that the landscape, being a system of artistic expressions, a special language, whose elements correspond to conventional signs, carries its content as a unique and mystical message.

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9. THE PRESENCE OF THE PHENOMENON OF ARTISTIC SYNESTHESIA IN PAINTING

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Abstract: *The present study elucidates the presence of the phenomenon of artistic synesthesia in painting, describes the types of synesthesia and their effects, sensory symbiotic relationships, correlations with different genres of art: dance, music, literature. Early art forms were initially distinguished by an archaic and primary syncretism, being interconnected and dependent on each other. Subsequently, during the historical evolution, these artistic forms were dispersed in separate art genres, while preserving this specific intermediarity and interrelation, of artistic synesthesia. Synesthetic phenomena in painting are stylistically interconnected with music, dance, literature.*

Key words: *synesthesia, sensory symbiosis, synesthetic perception, psychedelic painting, musical painting*

1. Introduction

The earliest forms of artistic activity, dating from the Paleolithic, attest to an exclusive affiliation for ritual and magical cults (fertility, calendar agrarian, hunting, etc.), initially distinguished by an archaic syncretism on the levels of different cultural manifestations - plastic, sound, kinetic, verbal, dramatic, etc. The subsequent evolution of artistic creativity led to its gradual segregation into separate species and the emergence of distinct art genres with their own ontological characteristics (plastic, dramatic, musical arts). This separation and morphological differentiation of artistic species is not absolute even at the present time, this phenomenon being preserved throughout history as a communion based on specific intermediation and interrelationship, of *artistic synesthesia*.

Synesthesia (fr. *Synesthésie*, gr. *Synaisthesis* - "to perceive together") is a phenomenon that involves the interference of two or more fields of art; from the point of view of psychoneurology, it defines a specific way of intercalated sensory perception of different senses: visual, olfactory, auditory, gustatory, kinetic, tactile. Random connections and the association of several types of perception occur automatically, unconsciously, in different ways, often spontaneously, and lead to the appearance of certain unusual sensations. Synesthetic perception is sometimes also considered a "superior perception", attributing a metaphysical allure. The sensory impulses in the case of this phenomenon are transmitted to a certain sense, but are subsequently received by another sense. As a result, some "mixed" sensations appear: the visualization of an image, for example, can cause sound sensations, and the perception of different sounds - amazing color combinations. Synesthetic perception can involve different senses: tastes, smells,

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textures, architectural forms, spatial location, etc.

The neurological phenomenon of synesthesia, in which, at the perceptual level, a single stimulus can trigger a series of sensory responses in the case of the receptor, refers to particular situations in which there is a process of unification of two or more types of sensations or sensory perceptions. Thus, synesthesia designates the spontaneous association between two or more sensations of a different nature; doubled by the establishment of significant correspondences, which lead to the appearance of the particular impression that the respective sensations are correlated or symbolically associated by the metaphorical transposition of the data of one sense into the language of another sense [2, p.1].

Synesthesia, as a phenomenon, is most common among artists, following these unusual sensory processes, they interpret the surrounding reality in an absolutely different way from the rest of the world, and their senses produce unique associations. *The two types of synesthesia: perceptual synesthesia* (based on various associations of several perceptual channels - sight, hearing, taste, etc.), and *conceptual synesthesia* (ability to see abstract concepts - units of time), places marking this phenomenon in the artistic, subjective, intuitive and often not fully valued area.

2. Discussions

Artists create their works according to their own synesthetic perceptions, which in most cases are of a particular nature. Particular synesthesia is often an innate phenomenon, the number of such people is not very large - the innate synesthetic capacity is not common in artists or ordinary people. Therefore, some of them looked for different methods to induce synaesthetic states, which can reverse or interconnect the senses - the case of psychedelic painting and the ways to access it (characterized by explosive effects of light, color, sound atmosphere, etc., evoking visions, hallucinations, dreams, similar to the consumption of specific products). Currently, painters who opt for this artistic genre, try to achieve the same creative effects and interconnected correlations of the senses, through healthy synesthetic experiences, focused on examples and studies of the correspondence of the senses and sensations, artists of previous periods.

Psychedelic art relates quite truthfully the effect of these interconnections of the senses, and psychedelic experiences are very similar to synesthetic ones. This artistic style played a big role in art, culture, being associated quite well with the "hippy" era and with innovative and unique sensual experiments. The special style of psychedelic art, inspired by experienced visions, is recognized by its kaleidoscopic patterns, fractal schemes and backgrounds, bright and intense colors, the presence of symmetry, three-dimensional shapes and textured images, which combined variously, can create unique and extraordinary art pieces. The popularity of psychedelic art, as well as synesthetic art, has not decreased over time, but on the contrary, has grown slowly, a process reflected in multiple studies and interest in unusual artistic sensations and experiences. Often, artists create works to induce states of synesthesia in viewers, those who perceive it, to distort sensory impulses and create a specific perception. From this point of view, artistic

synesthesia is perceived as a metaphor, frequently approached in various genres of art: painting, music or literature (sound color, rhythm, tact, etc.).

The mysterious connection and interaction of the senses and sensations has interested great thinkers and scientists from ancient times to contemporary research: Aristotle (he spoke in his treat "On the Soul" about a "common sense"), Goethe, Leibniz, Francis Galton (Charles Darwin's cousin; in 1880 he described and named the phenomenon), the physicist Christian Bergson, Louis Bertrand Castel (he built a color musical organ), Richard Cytovici, a contemporary American psychoneurologist. Physicist Isaac Newton, following research, assumes that musical tones and color tones are wavelengths that have common frequencies; tries to link the sound oscillations with the respective light waves. According to the scientist, the distribution of white light in the chromatic spectrum is analogous to the distribution of musical tones in the octave; identifying at the same time, the seven spectral colors equivalent to the seven musical notes.

Artists also devoted themselves to the study of this interesting phenomenon, given the fact that in many of them these processes were innate: the painters W. Kandinsky, M. Čiurlionis, V. Van Gogh, etc., the composers N. Rimsky-Korsakov, A. Scriabin, poets and writers Ch. Baudlaire, P. Verlaine, M. Tsvetaeva, B. Pasternac, V. Nabocov. The phenomenon of *artistic synesthesia* was also explored by many Romanian researchers: Mihaela Mancaș, Mircea Scarlat, Tatiana Curmei, Oana Boc, Mircea Borcilă, Roxana Maria Burducea (the latter defended her doctoral thesis at the University of Art and Design, Cluj - Napoca , 2014). Artistic synesthesia, therefore, can be born (genetically inherited quality) or acquired, created (following artistic experiences) - this conception was demonstrated and formulated by Dr. Hugo Heyrman. There are several types of synesthesia, each with its distinct contribution to artistic experiences:

1) *chromesthesia* - is a specific type of synesthesia, in which colors are automatically associated with sounds or words, the most commonly used and plenary type in painting. The form given by synesthesia associates and perceives each other's colors and sounds: sound, music, can cause the visualization of colored images, and colors in turn - can "sound" and arrange themselves into pictorial musical compositions. For this type of works or compositions is specific the presence of musical rhythm on canvas, specific and recognizable, due to the rhythmic organization of lines, shapes, colors, features and graphic character of existing lines, the type of compositional model used; their development and orientation in a certain direction in the plastic space.

2) *grapheme-color synesthesia* - type where a sign, a certain shape, a letter of the alphabet, is associated with a certain color. Most often, artists associate certain shapes with certain colors, a process that led to the emergence of unique stylistic and associative interferences - abstractionist painting. Having a well-structured semiotic aspect, the shape-color plastic sign - called chromomorph (colored shapes), where the shape amplifies, completes or diminishes with the meanings of colors [4, p.36].

Shape-color (chromomorpheme) induces a concomitant visual perception of the shape and color of the object or colored surface, and the final visual image results

from their simultaneous overlap. The researcher Dan Mihăilescu, in his book “The language of colors and shapes”, formulates the concept, according to which all the elements integrate in one and form - *the chromorpheme*, which means line, and surface, and volume, and color. He considers that shapes and colors cannot be separated, they are relatively "solidary" to each other, constituting at the same time common elements of all objects of the material world.

3. Results

In painting, form, along with color, is one of the main semantic tools with a well-pronounced aesthetic and emotional side [4, p.26]. The pictorial form is inseparable from color, they always evolve together, constituting themselves as an integral and organic whole. The expressive force of forms is always sustained by color. The artist W. Kandinsky developed a whole theory of correspondences of shapes and colors. He believed that this inevitable relationship between shape and color determines the effects of shape on color. The painter wrote that each color is organically linked to a form by their energetic properties, both representing an entity with its own personality and individuality [10, p.51].

W. Kandinsky, (endowed with innate synesthetic abilities), argued that any form has its own sound, and the reciprocity of effects and correspondences between form and color, is that the value of some colors is accentuated by shapes: colors sound more intense if associated with sharp shapes, and deep colors are better enhanced by round shapes. The artist thus created specific associations and correspondences between form and color:

square - associated with red, the color of matter, heavy, opaque, corresponds well with the statics and weight of the square furnace;

triangle - symbol of thought, weightless, aggressive, fighting; well associated with yellow;

circle - a symbol of concentration itself, is well associated with the clear blue color;

trapezoid - associated with the color orange, dynamic, cheerful;

cone - associated with green (blue circular base + yellow triangular shape);

oval - associated with violet [ibid, p.57]. According to this system, Bauhaus students were trained (1919 - 1933).

The symbol is also related to shape (symbolic shape) and color - the solar circle is rendered in most cases yellow or red; rhombus, square - is connected with black earth or brown field; aquatic symbols - with white and blue colors, etc.

3) *spatio-temporal synesthesia* - is associated with a location in space (numbers, directions, cardinal points, months of the year, days of the week, etc.). Spatial synesthesia has a virtual character and is based more on the presence and effects of optical illusions (*op-art*), the illusion of three-dimensional space, the creation of different spatial planes and depth in the painting. This type of artistic synesthetic vision brought spatial three-dimensionality in painting, the creation and plastic rendering of the third dimension through various illusions, the introduction of geometric perspective in paintings, developed *the trompe l'oeil technique*, support and pictorial technique well placed during the Renaissance . The illusory

renaissance representation of the three-dimensionality of space directed the transition to panoramic art and that of images with intentional synesthetic potential, such as the series of landscapes with water lilies signed by C. Monet [1, p.365].

4) *personification* - type of synesthesia that associates the sequences of numbers, days of the week, letters, with particularities or forms, well-defined mental images, of spatial order. Numbers, letters, shapes, have their own personality, receive a gender, or accept other personal qualities. It is known for sure that the ancient philosopher and mathematician Pythagoras (500 BC) had this type of synesthesia, related to numbers and personality: any number had, in his opinion, its own personality: male or female, beautiful or ugly, perfect or not (number 10 was considered perfect).

Art has involved various stylistic interferences since ancient times - of literature (the presence of biblical, mythical, historical heroes, on canvas), music (musical instruments, scores, in the Dutch static natures, of musicians), dance (which appears on ancient frescoes, to Pieter Bruegel, Impressionists), with painting, an act carried out constantly and intrinsically throughout history. Myth, ballad, storytelling, narration, appear in painting since prehistoric times (cave paintings, hunting scenes and secular life, etc.), thus replacing the written and verbal by their communicative function...

Dance, as a form of artistic expression, approaches painting through the presence of the common character of the same ideas, emotions, and feelings, through the same nonverbal and gestural communication, equally dependent on cultural, artistic, aesthetic and moral summonses. Visual artists always found in dance a prolific source of inspiration, insisting on rendering on their canvases the beauty of the body, the aesthetics of the gesture, the virtuosity and the artistic sublime. Namely dance was one of the first subjects represented by the visual arts: cave drawings attest to this by the presence of human figures in various poses of dance, which were part of sacred rituals or ceremonies ("Apollo's Dance with the Muses" - Florence, Pitti Palace; scenes of vachanalia with dances in honor of Bahu, represented on the walls of ancient Roman or Greek villas; statuettes and figurines of dancers, etc.). The costumes specific to a certain dance (Viennese waltz, Argentine tango, Balkan dance, Russian Cossack, Brazilian samba, etc.) emphasize the importance and presence of the relationship between painting and this kind of art.

Dance has been a favorite subject of many painters, devoting to the subject a whole series of paintings: the impressionist Edgar Degas with his frail and diaphanous ballerinas ("Ballet Rehearsal", "Dance Class", etc.); Henri Matisse ("The Dance"); Toulouse-Lautrec ("Jane Avril"); Peter Breugel ("Peasant Dance"); Pablo Picasso ("The Three Dancers", where the famous artist depicts romantic and sensual dance, with morbid allusions). Edvard Munch also approached the theme of dance in his works ("Dance of Life"), where different characters dance with women dressed in red, white (represents hope) and black (disappointment). "Union Chorus" is one of the favorite subjects of Romanian and Moldovan artists, where catching the characters in a common circular dance

suggests and signifies integrity and strength, the importance of this moment (Alexei Luca "Union Dance", street art, Timisoara). The connection between dance and painting, not being clearly visible, is felt by all artists to a different extent and style of approach.

Synesthesia brought in painting specific means and the diversification of artistic manifestation processes, creating unique correspondences between colors, shapes, sounds, symbols, analogies and metaphors for different human emotions and feelings. This phenomenon makes possible any perceptual-associative combination. The creative methods and means of painters, based on synesthetic effects, are focused on transforming a sense into the language of another sense, using for this purpose various symbolic, metaphorical associations, by graphic or chromatic rendering of an idea, concept, sensation, phenomenon, feeling, shape or object. Directing artists' attention to this phenomenon, instilling synesthetic accents in works of art, accentuated during the emergence of the symbolist current, led to the emergence of so-called "musical paintings" (M. K. Čiurlionis, W. Kandinsky). More and more symbolist artists bring back on canvas the themes of literary works: poetry, ballads, myths, etc. (G. Moreau, G. Klimt, M. Vrubel, N. Roerich).

Painting combines in a harmonious synesthetic symbiosis with *music* through common terms and concepts for both arts (sound, rhythm, tone, range), the presence of analogies and parallels, the succession of shapes, lines, color surfaces, touches, and the succession of sounds of musical compositions. The relationship between color and musical tone is based on the associations between color and sound: seven spectral colors correspond to the seven musical notes; on the association of light, intense and bright colors - with high sounds; and dark colors - with low musical tones. This relationship results from the properties of sound, musical harmonies to evoke colors or to arrange colors in melodic compositions, hence the expressions: "to paint music", "chromatic symphonies", "music frozen in stone" - in the case of Antonio Gaudi's work).

Musical instruments also have certain correspondences and associations: piano - sadness; violin - melancholy; whistle, flute - restlessness; harp - cosmic vibrations. Lighter musical tones trigger a more intense perception of color, which becomes more vivid and bright [13]. The music was also mastered by the supreme gods: Apollo (seven-stringed harp), Orpheus (lyre), Pan (panpipe), Krishna (whistle), the muses of the arts and other characters, who transmitted the vibrations of "music from the divine spheres" to ordinary people.

One of the first theorists, who tried to explain the *correlation between color and music*, the symbiosis of color and sound, was Wassiliy Kandinsky. Of particular interest for abstract pictorial compositions and color-sound musical analogies, the artist formulated them in the theory of correspondence and equivalence of chromatic tones with musical ones, of form with sound; brings in pictorial context sound and music; establishes rules of reciprocity between color, sound and shape; associates colors with songs of different musical instruments (blue - with the flute, azure - with the cello, red - with the sound of the trumpet); conclusions established and expressed in the volume "The spiritual in art". The

artist calls the paintings with musical terms: "compositions", "improvisations", "impressions", considering music the essential source of inspiration of his abstract paintings [10, p.53-55]. He also spoke about the "dance of the future", which will "embody" as a third element - the *scenic composition* of monumental art; the *scenic composition* will initially consist of three elements: 1) *the musical movement*, 2) *the pictorial movement*, 3) *the artistic choreographic movement* [10, p. 103].

Inspired by Wagner's music, Scriabin, Kandinsky elaborates the series of works Composition I (1907) - Composition X (1939), a monumental work with the status and qualities of chromatic symphony, and his "Improvisations" through its dramatic aspects, resemble piano concert pieces. In these "musical paintings", characterized by a purified plastic space, the lack of any epic elements; the artist opts for complicated rhythmic compositions with strong signals of the symphonic principle [10, p. 116]. The choral compositions of Mozart, Beethoven, the artist associated them with the great, solemn and calm architecture of the Gothic style, considering their works belonging to the forms of transition [10, p. 117]. Musical sounds such as - fugue, allegro, prelude, andante, expressed them in painting through geometric elements (circles, semicircles, angles, straight lines and curves) [10, p. 24].

Another artist marked by synesthetic experiences was Vincent Van Gogh, who declared that sounds have color, and listening to music had striking effects for him: each heard note evoked a certain color. The arousal through musical stimuli of chromatic sensations was a peculiarity for the artist, which gave his paintings an exceptional expressiveness. The energetic touches of paint, arranged abundantly on the canvases, give every detail movement and vibration, endowing each painting with its own life. The colors, especially - yellow and blue, had a special place in his creation: "Starry Night", "Sunflower"; yellow was considered the color of friendship, and blue associated with the night sky. The presence of sensory feedback and chromesthesia (associations of sounds with colors) in his works, allowed the artist to feel the painting, in a particular way and unique to him, to see reality in a more strange and privileged way, fascinating in the current time.

The creation of the painter Micolaus Čiurlionis, is marked mainly by the philosophical theme, focused on the emotional-sentimental side of the inner human. His landscape compositions, based on visual-sound equivalents, with images of hills, houses, trees, placed at different heights and inscribed as a portable; repetition of motifs, rhythms, sizes ("Sonata of the Pyramids"), phantasmagoric images (astronomical signs, metaphors, complex symbols), and structural complexity of the universe ("Rex", "The Story of the Citadel"), the decorative plastic language of his works with stylized shapes, are transposed in conventional spaces (cosmic, unreal from the past or future), with contrasting color or in silver tonal harmony, which evokes a dream world [7, p.2].

The culture of antiquity, based on the syncretism of the arts, is also characterized by the *confluence of image and word*, which are often identified as a whole: the word was considered an image, and the image described a word (pictograms, symbolic and ornamental signs, narrative cave paintings). The word

begins to distinguish itself from the image following the evolution of abstract human thought; but this connection does not disappear forever, their relationship remains close for a long time. Artists try to bring to the canvases the qualities of the word - expression, richness, poetics (painting - "poetry in colors"). Ancient and Renaissance painting possessed descriptive qualities and properties - narrative, telling through painted or drawn images - biblical stories, epics, legends, immortalized in church and secular frescoes, historical scenes, etc.

Painting and literature are close in that both are languages with specific functions and common messages. The use of literary procedures (metaphor, allegory, symbolization, personification, etc.) in painting allowed a broader rendering of complicated and contradictory abstract ideas, and the representative artistic form, resulting from these correlations, more complexly renders the content of the artistic message, feelings and the artist's vision. The tendency towards high ideals and superior feelings, complex ethical problems and philosophical searches, existential meanings, the painters materialize them on canvas in eternal subjects: life, love, kindness, beauty, suffering, death. The compositional and artistic-plastic searches, the acquisition of metaphors, allegories, symbols, personifications, took the painting out of the narrow and formal space of the visual lexicon.

Painting and literature, through these synesthetic correlations, gave birth to various ambiguous genres: lyrical, romantic, poetic, allegorical, metaphorical, philosophical, symbolist painting. *Lyrical painting* ("lyre" - the attribute of Apollo, god of light, music, poetry, sun) depicts the ideas, thoughts, feelings of the painter, through the prism of lyrical symbolism and melancholic vision of the world, spiritual-artistic experience, fully manifested in lyrical landscapes (F. Goya, E. Delacroix, W. Turner, Heerdales). *Metaphor* is a common semantic concept in artistic creations, which is manifested through the figurative and expressive language of symbols, artistic associations, coding messages, breaking from reality, and creating new worlds, imaginary and fantastic, realities and spatio-temporal dimensions [9, p.1].

Symbolism brings in the plastic space the symbolic significance, the synesthetic accents, stylizations of the compositional elements, symbols from mythology, folklore, dreams, imaginary, unconsciously accessed; paints spiritualized nature, the phenomena of the world in a suggestive symbolic-metaphorical manner, focused on melancholic "tone", images and objects with an esoteric connotation (G. Moreau "Presus and Andromeda" - the symbol of the serpent, G. Klimt "The Kiss" - forms symbolic with erotic context: the square - of masculinity, the circle - of femininity, E. Munch „Scream” - contorted human figure - symbol of fear, despair, O. Redon „Ghost”, „Spider” - ghostly forms from parallel worlds) [8, p.26].

Allegorical painting expresses imperceptible abstract concepts and ideas (good, evil, power, love, death) through concrete images of living beings, animals, figures and forms to which certain symbolic meanings have been historically attached (Femida - personification of the law, Death - skeleton with scythe, Motherhood - Madonna with babies, Love - beautiful goddesses). Narrative

compositions give the impression of unfolding an imaginary story, using as forms of expression - fables, parables, metaphors, comparisons and personifications (living beings, abstracts, objects, phenomena, states of nature, feelings). The image of the lion, for example, is traditionally associated with power, the eagle - with vigilance, the owl - with wisdom (it sees in the dark, where others do not see). Allegories were very widespread in the painting of the Middle Ages, Renaissance, Classicism, Romanticism [12, p.138], ("Spring" S. Botticelli, "Sacred Allegory" F. Bellini, "Allegory of Painting" I. Vermeer).

4. Conclusions

Painting, music, dance, literature, passed through the prism of human subjectivity and spiritual vibrations, were related by the way of reflecting reality, retransforming into visible artistic images, loaded with metaphorical and symbolic meanings. The chromatic and spatial possibilities of music, the plasticity of dance, the inertia of the word, allowed the embodiment of the most creative ideas in the visual arts and painting.

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10. *IAȘI ART RESIDENCY* INTERNATIONAL ARTIST RESIDENCY PROGRAM. AMERICAN ARTIST-IN-RESIDENCE JOHN DILLARD

Ioana Palamar²⁴¹

Abstract: *Iași Art Residency is an artistic residency program that takes place in Iasi and involves the monthly invitation of an international visual artist, in order to materialize a specific art project related to the experience lived in the cultural space of Iasi. The program aims to connect the students of the Faculty of Visual Arts and Design within “George Enescu” National University of Arts in Iași with the invited artists, in order to exchange artistic experiences. This article will briefly present the activity of the American resident artist John Dillard which took place here, in Iasi, in January and February 2019.*

Key words: *residency, international, collaboration, culture, art*

1. Introduction

Iași Art Residency international cultural program is based on connections between different cultures by organizing specific art activities in the art educational field (like: art exhibitions, debates, workshops, etc.). Students from the Faculty of Visual Arts and Design within *George Enescu* National University of Arts from Iasi, especially those from Painting Department, are the target group of this program that is invited to regularly get in touch with young international artists guests. They are graduates of famous art academies and are at the beginning of their artistic career, but they also have a certain artistic experience that they are able to share with the others. The project is already part of the international network of residency programs called *Res Artists*.²⁴² The short-term objectives of this art residency project are:

1. Immediate learning of new (painting, graphics, etc.) techniques, respectively of new artistic languages (such as: performance, video art, etc.)
2. Educating the students's taste in the visual arts field by helping them getting accustomed to: new practices, experiences, arts events, with the international art market, ways of promoting art, the hierarchical system: artist-gallery-curator-dealer, etc.

The main long-term objective of this art residency project is to foster a possible future collaboration between our students and the invited artists-in-residence, materialized by:

1. Organization of international solo or group exhibitions;
2. Participation in various art projects, art festivals, international art biennials;
3. Promoting, on an international level, one's own works and art projects;
4. Getting in touch with international art galleries;

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²⁴² *Iași Art Residency, I.A.R.*, <https://resartis.org/listings/artalpha/> (30.10.2020), Ioana Palamar, About artists, <http://www.ioanapalamar.com/iasi-art-residency/#undefined3> (30.10.2020)

5. Promotion of the Faculty of Visual Arts and Design from Iași;
6. Promoting the cultural space of Iași.

2. Discussions

The artists' residency period extends from 4 to 5 weeks, at the end of which the artists-in-residence will present their art project by:

1. Organizing a solo exhibition either at *Aparte* Gallery of the Faculty of Visual Arts and Design, or at another local gallery;
2. Organizing an open talk with the students and teachers of this institution, as well as with local artists and art lovers, at *Mihai Ursachi* House of Culture in Iași or in another local institution;
3. Donation of one artwork done during the residency period.

A particularly important aspect, which coagulates this international artist residency program, consists in creating a bridge between different cultures by sharing artistic and cultural experiences, as well as by promoting the cultural scene from Iasi, our Faculty of Visual Arts and Design from Iasi and especially the Painting Department. *Iași Art Residency* program is aimed at young international artists interested in the Romanian cultural space, especially in the visual art field from Iași, as well as in collaboration with the students of the Faculty of Visual Arts and Design from Iași, but also with local artists.

The main factors that contribute to the success of this cultural project are a good organization and a fruitful intercultural exchange. Project members: Associate Professor PhD. Zamfira Bîrzu, Associate Professor PhD. Cristian Ungureanu, Assistante PhD. Andrei Pantea, Art critic Maria Bilașevschi, students volunteers: Cezara Moraru, Laura Pricope, Laura Andreea Dascălu, Cristiana Aniță, Victoria Cucoranu, Karina Cojocar and Smaranda Vîrnă. Project Coordinator: Assistante PhD. Ioana Palamar.

3. Solo exhibition, American artist-in-residence John Dillard



Fig. 1 John Dillard, SUA, *Da, mulțumesc* solo multimedia exhibition, *Aparte* Gallery, Faculty of Visual Arts and Design, Iași, 07.01 – 10.02.2019

The American artist-in-residence John Dillard's multi-media solo exhibition (see figure no.1) took place at *Aparte* Art Gallery of the Faculty of Visual Arts and Design from Iași, on 5th of February 2019. The artistic event had an eclectic characteristic consisting of a performance, a video installation and an installation

entitled *Meta* (see figure no. 2), accompanied by several conceptual sculptures.



Fig. 2 John Dillard, SUA, *Da, multumesc* solo multimedia exhibition, *Aparte* Gallery, Faculty of Visual Arts and Design, Iași, 07.01 – 10.02.2019

The performance, the main motif of this exhibition, becomes a symbol of the artist's attempt to connect to a totally different culture, it becomes a visual translation of a moral attempt to new existential parameters. The students involved in this performance created a symbolic *cordless telephone*, a row that forms a unitary whole. Basically, this performance is composed of two human *segments*: the group that personifies a new cultural element and the artist that personifies the intrusive human factor that intends to integrate culturally in a different environment, in order to create a relationship with it.

Here I would like to come with an additional explanation, in the sense that I want to make reference to the continued and intermediate fractions, as well as to their relationship, an issue addressed by some professors from the University of Belgrade, Faculty of Electronic Engineering, namely: Luka Milinkovic, Branko Malesevic and Bojan Banjac²⁴³ who mathematically demonstrate the theory of these two types of fractions studied in the last two centuries, highlighting the fact that there is such a continuity with scientific application²⁴⁴. Basically, they are looking for a solution to highlight the idea of connection that brings together different types of fragments. I made this parallel between two totally different fields of activity in order to highlight, through a relationship from an objective vs. subjective point of view, this attempt of connection and integration represented, in this case, through the performative language (see figures no. 3, 4).

This action art shows in fact a culinary act, a symbol of a new information whose essence is gradually lost during the crossing directed towards the artist who manages to capture only a part of the food, which symbolises the essence of a new culture. Basically, he feeds physically and metaphorically speaking, with vestiges of food / information that cause him a feeling of frustration and inability to a total harmonization in a completely different environment. Basically, language is considered to be a human capacity for complex communication, with an identity value specific to a certain community²⁴⁵ which is a little difficult to access. Therefore, these two human segments are, in fact, two structural elements that tend

²⁴³ Luka Milinkovic, Branko Malesevic and Bojan Banjac, Continued fractions, intermediate fractions and their relation to the best approximations, in „Journal of Science and Arts”, no. 3 (52), pp. 545-560, 2020

²⁴⁴ Idem, p.559

²⁴⁵ Culture and adaptation, <https://courses.lumenlearning.com/boundless-sociology/chapter/culture-and-adaptation/> (30.10.2020)

to metamorphose into relational elements, in their emerging attempt at self-transcendence. However, the success is only partial due to the cultural conditioning that doesn't totally discourage the artist, who continues to make efforts to survive in a foreign space.



Fig. 3, 4 John Dillard, SUA, *Da, mulțumesc* solo multimedia exhibition, performance, *Aparte* Gallery, Faculty of Visual Arts and Design, Iași, 07.01 – 10.02.2019

The conceptual sculptures (see figures no. 5 and 6) are installations, being made up of simple utilitarian objects that become the expression of his cry to adapt. As the art critic Maria Bilașevschi remarked, *the artist tears the canvas not in a gesture of masculinity, but in order to overcome the rigidity of the canvas and to step through form and its shadow outside the box, whether this action is literally a physical or a psychological one.*²⁴⁶



Fig. 5, 6 John Dillard, SUA, *Da, mulțumesc* solo multimedia exhibition, conceptual sculptures, *Aparte* Gallery, Faculty of Visual Arts and Design, Iași, 07.01 – 10.02.2019

His effort to adapt to a new cultural environment is very clearly explained by the artist himself through his artistic creation that includes groups of usual, utilitarian and sculptural installations: *My work centers around the idea of sculpture as object; more importantly the intersection between objects and sculptures. I'm looking for slippage between the two and how we as artist communicate that difference. Mining the vibrating gap between these two things to create my work. I'm often questioning object fixedness, sense of purpose and utility. I create sculptural forms that reference these objects visually. Communities of objects: dishes, furniture, and documents are some of the things in which I am*

²⁴⁶ Maria Bilașevschi, art critic, statement regarding the American artist-in-residence's exhibition *Da, mulțumesc*, which took place at *Aparte* Gallery within the Faculty of Visual Arts and Design from Iași, in the period 07.01 – 10.02.2019

most intrigued by. An object whose sense of purpose belongs to a familiar group is even more complex. A sense of belonging to a greater collective is a desire that manifests in my studio. Many of my sculptures are presented in groups for this reason. These groups often reference singular moments over a particular period of time, personified as an object. The display of these collective moments is at the core of my work now.

4. Conclusions

This artist residency program creates such socio-cultural situations that problematize the concept of culture and identity within the educational framework, by challenging students to perceive and relate to new cultural and human dimensions.

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PART IV

EDUCATION

1. ELEMENTS THAT CONTRIBUTE TO THE EFFICIENCY OF COMMUNICATION BETWEEN TEACHER AND STUDENT

Marinela Rusu²⁴⁷

Abstract: *Communication skills are one of the most important educational elements today. Current education has already included communication competencies as independent objectives in the education of young generations. Communication is a multidisciplinary existential basis and that is why its understanding is not easy, and must be approached scientifically, conceptually and structurally. This paper aims to emphasize the importance of communication in the teaching-learning process and its direct correlation with school success but also with success in life. Teachers need communication more than anyone. Their verbal communication occupies 70% of a class lesson (Haslett, 1987). The appeal to the elements of emotional intelligence, to the motivation / interests of the students, becomes a necessity and at the same time they are constituted as factors that can improve and make efficient the didactic communication. In this paper we will analyze the main functions of teacher-student communication (guidance, information and thought challenge). There are described other elements that can also contribute to better communication in the classroom: active presentation of topics, providing summaries, resumption of main ideas, clarity of presentation (sentence logic, examples and explanations), assessment of comprehension deficiencies and their correction, frequently asked questions. All these aspects have proved, through the studies carried out, that they are positively correlated with the students' results.*

The verbal communication of the educator is always accompanied by the elements of non-verbal communication that have an important role in achieving an effective instructive-educational process. In this regard, we can mention a few essential components: posture, gestures, facial expressions, style of dressing, tone of voice, all of which can incite or divert the listener's attention. Another important element in effectiveness of the didactic communication is the knowledge of the cultural, economic and social environment from which the students come, their specific characteristics. The interaction will be more plausible, accessible to the student, when well known, culturally familiar aspects are inserted in the complex process of teacher-student communication. The integration of cultural diversity in didactic communication has become a stringent requirement of modern education.

Key words: *didactic communication, efficiency, competencies, non-verbal communication, cultural environment*

1. Interaction and communication in the educational process

Communication is the key element of education, teaching and learning and, at the same time, it affects the individual throughout his life. Because communication is a multi-disciplinary and multi-dimensional concept it is connected to all sciences and has a multitude of definitions (Caliskan & Karadag,

²⁴⁷ Marinela Rusu, Researcher PhD. and visual artist, Romanian Academy, Institute "Gheorghe Zane" from Iași Branch, Romania, email: marinela1808@yahoo.com

2009, D. E., Hewes, 1995). One of them states that communication is a process in which two or more people share the same significations (Yalin, 2001) and emphasizes that human existence is based on a transfer of information and the lack of communication will make life impossible (Heather et al., 1995). In education and more specifically, in the learning process, communication helps to determine changes in behaviors and expresses one's own ideas and thoughts, as well as ideas /thoughts that affect relationships with others. Today, the importance of communication is growing, as it is the fundamental tool of information transfer. The current era is marked by the creation of what is called *cyberspace*. Individuals can form common areas of communication (dialogue) through knowledge, technology and interaction. When the concepts of education, teaching and teacher are questioned (for reasons such as: culture, language, racial motives, economic differences, etc.), structuring common areas of communication becomes mandatory.

Communication is a necessity for all individuals. But among them, teachers are the ones who need communication more than anyone, as it becomes an obligation for them. In their interaction and communication with students, teachers should influence them in order to interact. Teachers should be democratic in their attitudes, tolerant, smiling, pleasant, patient and trustworthy. If they want to teach effectively in the teaching-learning process, they should interact appropriately, knowing the basic factors of communication.

2. Non-verbal communication

In addition to verbal language, ***nonverbal cues*** affect the meaning of communication. Hundreds of studies have been conducted in this area of communication (Heather et al, 1995, Burgoon, 1985). Lustig and Koester (1999) suggested that nonverbal communication serves to emphasize, complete, contradict, regulate, and replace verbal messages. We can use a nonverbal message to emphasize a point of view. At the same time, nonverbal messages can be contradictory. Think of the teacher looking at his watch as he says, "Come in and tell me; I always have time for my students." Nonverbal communication can be used to replace verbal messages. For example, a teacher might put a index finger over his mouth to ask for silence. These general functions of nonverbal communication become problematic when we introduce ***the culture factor***. Students from different cultural backgrounds have different interpretations for nonverbal communication. White students "smile and nod" when they agree with a teacher, while Asian students may "smile and nod" when they do not understand the teacher. Knapp and Hall (1992) provided a useful typology for examining nonverbal communication in the classroom. Their classification consists of: (a) environmental /cultural factors, (b) physical appearance, (c) proximity, (d) movement and (e) paralanguage.

Teachers' behavior has an impact on students' attitudes. Much research has focused on the idea of ***proximity***. According to Mehrabian's (1981) theory, closeness behaviors include: smile, eye contact, body dynamics, closeness and relaxed posture. A number of studies have shown that teachers who are often in

close proximity to students are perceived positively, regardless of students' cultural identities (Collier & Powell, 1990; Sanders & Wiseman, 1990). Through such behavior, teachers indicate that they are open and like to interact and communicate with their students.

One of the most controversial non-verbal behaviors is one of an emotional nature. **Touching**, considered an essential component of human development, can be problematic in the classroom. Touch can be used to comfort, discipline and focus attention. When used properly, touch can send strong messages of affirmation and concern. However, improper touching can be devastating. Behaviors that seem appropriate in one situation can become contentious and controversial in another. Hugging a third grader who falls in the hallway during a break, may be appropriate, while hugging a student in an empty classroom because he is a good student may have a different implication. Mongeau and Blalock (1994) found that of all the proximity behaviors of the teachers they studied, *touch* is the only one perceived as inappropriate.

Paralanguage. Knapp and Hall (1992) note that language is always accompanied by nonlinguistic elements of speech, such as: voice volume, tempo, tone, intensity, and emitted sounds. **The accent** is also certainly a paralinguistic feature that influences classroom communication. Research shows that accent influences the speaker's credibility. Gill (1994) investigated the effects of accent on understanding. The results indicate that listeners had more favorable responses to teachers with standard North American accents than those with British or Malaysian accents. Moreover, students were able to understand more information from North American teachers than from foreign teachers.

Listening. Understanding the meanings transmitted is closely related to the ability to listen. Students who are distracted may not focus on main ideas or have difficulty following instructional messages. Wolvin and Coakley (1993) provided a useful typology of listening, consisting of five major functions.

- **Discriminatory listening** distinguishes between auditory and visual stimuli. This type of listening underlies all other forms of listening. Discriminatory ability is fundamental for musicians, car mechanics, parents and teachers. Everyone has to determine the meaning of certain sounds and how to respond to them.

- **Listening for understanding** (comprehension) is based on discriminating stimuli in relation to understanding the message. Much of the educational process involves this function of listening. Students listen to lectures, student reports, class discussions, teacher observations and reprimands. Successful understanding of messages requires that listeners avoid an evaluative attitude toward the topic being discussed or the speaker. Listening becomes difficult when the listener does not like the speaker.

- **Therapeutic listening**, states Wolvin and Coakley (1993), requires the listener to help the speaker solve problems. To perform this function, the listener becomes like an immersion platform so that the subject can identify and solve a problem. Teachers often play this role when they listen to the difficulties that students have at home or the conflicts they have with their classmates at school. In these contexts, the teacher tries to empathize with the speaker and show understanding.

- **Critical thinking** requires the listener to make a judgment about the information received. Students must learn that criticizing an argument does not mean criticizing the person.
- **Appreciative listening** is the final function that Wolvin and Coakley (1993) discussed. This type of listening is subject to individual tastes and standards.

There are many circumstances that make it difficult to listen effectively. One of them is that listening has a subjective character, always being a part of an interpersonal relationship. Students' preferences (related to learning but also to the personality of teachers) directly influence the efficiency of a communication in the classroom. Therefore, in order to interact and communicate in the classroom, researcher Malcho (2000) has the opinion that the teacher have to:

- to use explicit language and must control their language;
- to analyze the students' way of thinking, starting from the bodily reactions and to use consciously the body language;
- to annihilate the elements that distract the student's attention;
- to have sufficient knowledge regarding teaching methods and techniques;
- to know the tools and materials necessary for teaching and to use them in a professional manner.
- to teach as in a game, aiming to facilitate and motivate learning;
- to use the feedback mechanism in an efficient way and to evaluate the instantaneous feedback;
- to always come and leave the class on time;
- other stimulants (pleasant smells, wearing different clothes, etc.) should be applied.

The teacher is responsible for the efficient transmission of the message. So, it should know the attributes of its receptors and enrich the communication environment, by using several communication channels (Demirel, Seferoglu & Yagci, 2002).

3. The role of emotional intelligence (EI) in communication

Goleman (1997) expanded Gardner's work on emotional skills. Individuals who are emotionally intelligent are able to regulate their emotional states. Today, there is a growing interest in the connection that can exist between the field of emotions and the complex process of communication and learning. As mentioned in his papers, Goleman (1997) described five dimensions of emotional intelligence:

- **Knowing one's emotions:** recognizing a certain emotional state. The ability to monitor one's own emotions and feelings plays an important role in self-knowledge and the knowledge of others.
- **Emotion management:** the ability to adequately overcome anxiety or sadness, being essential in guiding behavior towards success.
- **Motivation:** when emotions act in the service of a goal, it will favor the development of the individual towards improvement and performance.
- **Recognizing the emotions of others:** also known as *empathy*, this ability has a social specificity par excellence. Understanding how other people feel in certain

situations leads to better adaptation, to more effective collaboration and communication.

➤ **Relationship management:** involves the ability to create positive relationships, to gain popularity, to become a leader; this ability will lead to much increased interpersonal efficiency.

In the classroom, emotional intelligence plays a particularly important role, as the way students manage their emotions directly influences the approach to academic tasks and their ability to work with other students. Healy (1998) argued that **socio-emotional factors** are important predictors of academic success and success in life. The researcher conducted a study that investigated the ability of preschoolers to delay the desire for immediate satisfaction. Preschoolers were given a cake and told that if they could wait 15-20 minutes, then they would receive two cakes. These students were re-evaluated 14 years later. The results showed that students who may delay the satisfaction of the momentary pleasure, had outstanding academic results, were much more liked by teachers and colleagues and showed greater emotional stability. Emotional intelligence has a significant role in the harmonious development of the personality, thus becoming capable of self-control and emotional self-regulation, capable of empathy for peers, capable of altruism and dedication to colleagues and friends. Encouraging students to work /learn before they start playing, to persevere in achieving their goals, despite their impediments, to be respectful and empathetic, helps to promote an attitude of involvement and efficiency: all this, in turn, will have a positive impact on the academic achievements of young people (Marinela Rusu, 2015).

4. Perspectives on motivation

Students' interests, attitudes and opinions about themselves express the degree of motivation and involvement in the learning activity. Bloom (quoted by Friedrich, 1982) identified four areas related to motivation:

- affects the subject: it materializes in the student's interest for a certain field.
- affects school: outlines different attitudes towards school and learning.
- the concept of academic self: the student finds himself in the relationship with school and learning.
- unitary interest: learning efficiency and success is a kind of learning task that involves interest and motivation for a new task and to address new learning topics.

It shouldn't be surprising that motivation influences the desire to engage in learning tasks. For example, teens spend a lot of time communicating *via* email or messenger or talking to friends on the phone. Trying to get the same interest from young people to read a novel or learn a foreign language can be a difficult attempt. Next, we will examine some of the contemporary perspectives on motivation in modern education.

The interests of the students. Hidi and Harackiewicz (2000) examined possible connections between students and motivation. Interest has been conceptualized as the interactive relationship between individuals and certain aspects of their environment. Some people are interested in social studies, some in art, others in sports. Interest can be understood as a state or disposition of the

individual and can be characterized by cognitive and affective traits. Research suggests that interest plays an important role in academic performance. It is obvious that students will follow more closely and will put more effort into the areas that interest them.

Individual and situational interest. In current theories of motivation, researchers differentiate between two types of interests: *individual and situational interest*. The first refers to stable dispositions that develop over time, in relation to a particular subject or a certain general theme. Therefore, a student may develop an interest in history that will last throughout his or her educational experience. We mention, however, that the specificity of certain circumstances created by the teacher-student relationship or by the relationship between the presented topic and the student's interests can influence the degree of attraction towards the respective field. Thus, the interest promoted in this context may or may not last. For example, a dramatic lecture or a unique experiential activity can activate students' interest in a topic previously considered boring. The oratorical talent, the pedagogical tact of the teacher influences to a great extent the preservation of the interest for a certain intellectual preoccupation of the student. Hidi and Harackiewicz (2000) noted that individual and *situational interests* may be distinct, but not contradictory. Individual interest can serve as a filter for situational interest, while situational interest can fuel individual interest. The authors believe that individual interest in a particular topic can help students to persevere and progress through seemingly boring presentations or reading texts on a specific topic; situational interest, being achieved through such presentations or readings, can maintain motivation and performance even when the individual has no personal interest in certain areas or topics. Interest is also related to *intrinsic motivation*. This is defined as the motivation to engage in activities for their own sake (Hidi & Harackiewicz, 2000, p. 155). The definition includes both individual and situational interest. Some students may "sip" *Harry Potter* novels because they are prone to reading. Interest in reading can also be promoted for situational reasons. When the teacher assigns a student the task of presenting *Harry Potter* novels to the class, he will become extremely interested and will read the whole series breathlessly. It is simplistic to visualize motivation in terms of either/or. Specifically, students are not intrinsically or extrinsically motivated in all circumstances. Students can be intrinsically motivated in some subjects and extrinsically motivated in others. Some students may be very interested in literature, but they need an external reward to study mathematics. Similarly, some students may listen carefully to an academic lecture but will have performance goals in other areas that concern them much more.

5. Teacher-student communication

In the following section we will discuss the third component of the learning model, explained by Friedrich (1982) - *the quality of teacher-student communication*. The effects of classroom communication are circular, and their impact on learning is difficult to determine. In addition, differences in contexts and methodological variations used to study communication make comparisons

problematic. Powell, G. R. & Caseau, D. (2004) characterized classroom action as a game of rules that teachers and students follow. Thus, there are used four ways of communication:

1. *Structuring moves* are used to establish the context of appropriate student behavior. Teachers might say, "Today we're going to discuss the reading topic we did yesterday." The teacher's requests actually imply a verbal response from the students.
2. *The response actions* follow the request actions. They consist of replies to the students' answers.
3. *Reaction moves* are statements used to change or evaluate what students have said. When classroom communication is defined in this way, the teacher is expected to contribute most of the discussion. In most classrooms, teachers talk about 70% of the time.

Haslett (1987) argued that instructional communication involves three linguistic functions. One of the functions involves **leading /coordinating** the students. This type of communication is concerned with providing students with the information they need to complete a training task. A second function, **informative**, involves students' access to new informational content. The third **linguistic function** involves and provokes students' answers. For example, asking students if they understand a particular task is a way to challenge. Teachers' questions are therefore one of the main forms of communication used in the classroom. Research suggests that teachers need to engage in a limited range of behaviors. They provide information, ask for information and directly observe the student's behavior. These descriptions, although informative, do not provide an insight into the effects of these communication models on students' learning and academic achievement. Research shows that the use of questions in discussions, associated with the clarity of teacher presentation have an important impact on learning (Brophy & Good, 2000).

Questions. Teachers use questions to solicit student participation and to involve them in the learning process. Brophy and Good (2000) pointed out that research conducted over 30 years shows that teachers' frequently asked questions correlate positively with students' results. However, the maximum effects on learning are related to the clarity of the question and how it is managed. Student outcomes are improved when teachers ask for clearly formulated answers, survey students' answers, redirect questions to nonparticipant students, wait for students' answers, and provide feedback on the accuracy of students' answers. Learning is not about the difficulty of the question. Teachers can ask a series of lower-level questions and then construct higher-level statements or questions. Asking only one type of cognitive question does not seem to promote learning.

Clarity. Learning is directly related to the clarity of teacher communication. It is facilitated when the teacher uses communication strategies to improve the understanding of the instructional material. Bush (1977) conceptualized the teacher's clarity in seven behaviors: (a) gives examples, (b) explains the task to be done, (c) gives written examples, (d) uses common examples, (e) provides explanations that the student understands, (f) speaks so that all students can hear;

and (g) explains leisurely, without rushing. Aspects that negatively affect the clarity of communication include: ambiguity, vague style, coverage, bluffing, insufficient examples and “maze” language (speech stops, redundancy in expression etc.). Hines, Cruickshank, and Kennedy (1985) used factor analysis to identify the dimensions that underlie the clarity of teacher communication. They found that in this case, teachers explain important ideas and use extensive illustrations while explaining and providing various directions. They examined the clarity of teacher communication and its effects on learning efficiency and educational success. In this regard, three types of behaviors were examined: (a) the teacher emphasizes important aspects of the content, (b) explains the content using examples, (c) assesses and responds to perceived shortcomings in comprehension. The results obtained indicate that cognitive efficiency and educational success based on good instruction are positively correlated with the clarity of teacher communication.

After a systematic review of the literature, Brophy and Good (1986) stated that learning efficiency is maximized when teachers actively present materials, provide general classifications, provide summaries, and signal important key ideas. These communication strategies require teachers to use examples that can be correlated with students' individual and life experiences. The processing of information by students is done according to their own frames of reference and signals to the teacher the understanding or lack of understanding of the material presented. Finally, the clarity of the communication is the result of these negotiated processes. Think for a moment about the teacher who uses an example that students do not understand. According to research by Darling (1989), students usually report their lack of understanding in different ways.

6. Avoiding communication

Next, we will present the disadvantages of *avoiding communication* (AC) - a behavior that limits classroom learning. Abstaining from or refusing to communicate is one of the most studied behaviors in the field of communication, but it has not been addressed or blamed too much in education. Hundreds of studies have been done, and the results are quite consistent. Regarding the educational context, they indicate that students who face communication avoidance have more difficulty in school work than students who have a low coefficient of communication avoidance. In summary, we can list some specific features of these students that avoid communication (cf. McCroskey & McCroskey, 2002): they obtain smaller averages; does not ask for help from teachers; have problems articulating their personal training needs; have fewer peer friends; are less competent in communication; they do not feel competent in communicating with strangers; all of which can have detrimental effects on their academic performance.

Causes that lead to avoidance of communication. The data showing the negative effects of avoiding communication are quite consistent. However, there are some controversies about the causes that determine it. Daly and Friedrich (1981) stated that communication avoidance could be caused by *genetics, skills*

acquisition, modeling, and consolidation.

- *The genetic explanation* proposes that avoiding communication can be related to factors such as sociability, physical appearance, body shape and skills related to motor skills. These predispositions are improved or negatively affected by environmental factors.

- Another way in which communication avoidance can occur is *the way social skills are acquired*. The studious student or the typical “nerd” may be the student who does not possess communication skills and cannot fit into the flow of social interaction. As a result, communication is not rewarded, and thus, the acquisition of new communication skills is stopped.

- The third explanation discussed by the authors is *modeling*. If the child is educated and surrounded by people who themselves avoid communication, the child will be modeled behaviorally in the same way.

According to Daly and Friedrich (1981), the most advanced theory for explaining communication is *the theory of reinforcement (reward theory)*. An individual who receives a positive reinforcement for communication will not develop behaviors to avoid communication. A child who is told to be silent and not encouraged to communicate may develop negative attitudes toward communication. McCroskey and Richmond (1978) found that students in rural areas and small towns reported higher levels of communication avoidance than those in urban and middle-class communities. The authors argued that this finding "... is the first theoretically projected link between an environmental/mental factor and an empirically verified avoidance of communication".²⁴⁸

When comparing *environmental factors* that influence attitudes towards communication, children in urban areas face more communication requirements than children in rural areas. For example, rural students studied by McCroskey and Richmond (1978) attended small, homogeneous schools. A common and narrow set of competencies has led to poorer communication in these communities. Instead, urban students face a much wider set of communication constraints. As a result, they need to develop a wider range of skills to be successful. There has been a new approach in recent decades, which states that communication avoidance is determined by neurobiological factors and processes (Beatty, McCroskey, & Valencic, 2001; McCroskey & Beatty, 2000).

7. Communication and cultural environment

A specific element of communication is that it is based on ***cultural sources***. Thus, the family environment, which carries the basic cultural values of society, should also be taken into account in the teacher-student communication process (Jones & Jones, 1997, Berger, C. R. & Burgoon M., 1995). Differences between family backgrounds refer to the belief system, economic conditions and social status. As a result, each student who comes from a certain family environment will perceive differently the values promoted by the school, as well as his relationship

²⁴⁸ McCroskey, J. C., & Richmond, V. (1978). Community size as a predictor of development of communication apprehension: Replication and extension. *Communication Monographs*, 27, 212–219

with teachers. What teachers need to do is take these differences into account during the communication process. They should perceive what the common areas between students are. If a common living area is large enough between two people, there will be more opportunities for communication between them. Therefore, for effective communication between individuals, the teacher should consider the concept of culture. Cultural harmony plays an important role in forming positive relationships between teachers and students. If individuals come from similar backgrounds, they can communicate more easily (Nader, 1993). Otherwise, communication becomes limited and more difficult and conflicts can arise. Teachers should take into account the cultural attributes of students in communication otherwise their authority may be weakened due to the resilience of some of the children. Teachers should be balanced in their approaches and behave according to students' cultural backgrounds (Celep, 2002). Teachers who know how to interact and communicate are able to analyze students, identify a common area from different cultures and make the teaching process more active and enjoyable.

8. Conclusions

To achieve his interaction with students, a teacher must be democratic, pleasant, patient, trusting and show a sense of humor. Probably, in order to become a teacher, it is necessary to somehow evaluate his interaction and communication performances, before recruiting. An effective learning-teaching process cannot work without good communication. Teachers, ultimately, should not only interact with students from different backgrounds, but also create a common area of communication in the classroom. This will also support universal culture. Over the years, researchers have come to appreciate the complexity of human communication. Early theoretical approaches were linear and simplistic. Contemporary orientations are complex and circular. Communication processes are negotiated between participants as they act on the meanings they construct and share. Verbal and nonverbal behaviors are the mechanisms by which the instructive meaning is achieved. Contemporary theorists also emphasize the strong relationship between learning and clarity of communication. Understanding instructional material is a direct consequence of how we communicate. We conclude by saying that understanding communication is an interesting and difficult challenge, on which researchers still have much to study.

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2. EDUCATION FOR CHANGE

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Abstract: *Specialists in extremely diverse fields draw our attention to a wide range of problems facing humanity, problems that are global, universal, multidisciplinary, with priority: pollution, poverty, depletion of natural resources, war in unseen forms of humanity, pandemic, information explosion, etc. What they all have in common is that their dynamics are accelerated. Even if change is a natural phenomenon, a phenomenon that supports evolution and development, starting with the end of the twentieth century and more and more acute today, there is an acceleration of the rhythm of change in all areas of life. Specialists believe that new content is now needed more than ever to provide the information and skills needed to deal with these problems, content that offers new dimensions of education. This paper aims on the one hand to review the paradigms and theories that could build the trunk of education for change (progressivism and prospectivism), and on the other hand, to list and describe the purposes of an education for change, as pedagogues put us in the theme.*

Key words: *issues of the contemporary world, change, goals, educational strategies*

1. Preliminaries

The phenomenon of change has been noticed and discussed since ancient times. He was considered vital to evolution. In order to move from one stage of development to another, a change must take place. An education for a changing world would not be so out of the ordinary because the world is naturally constantly changing, but if we think about the speed with which this change is happening, there is an acute need for an education for change, an education that to teach us how to face the challenges imposed by rapid changes (in technologies, in new types of inter-human relationships, in the influx of information, in monetary, etc.)

After the First World War, the acceleration of change is noticed and discussed: a kind of Archimedean „Evrika" discovered in 1918 William Heard Kilpatrick who says „something changes", the world changes much faster. He proposes an education through projects that teach us to relate to an unpredictable future. After the Second World War, the issue of accelerated change is also discussed in Europe, but from a different perspective. Gaston Berger believes that the future can be predicted if we study the present and the past carefully. Depending on this, we can design our attitude models according to the future. Therefore, a new position is drawn towards education and education for change: „something must be changed". The end of the nineteenth century comes with another position on change: man can predict and anticipate as many "possible futures" due to his imagination and experience, and then he can choose from these many possible "futures" the one that satisfies his needs mostly. Denis de Rougemont believes that man should not guess, but decide his future. Therefore, taking this position, we can be much more optimistic about the future because

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"something can be changed" (Antonesei, L. 1996).

Each of these moments („something is changing”, „something needs to be changed” and „something can be changed”) indicates a change of conception about the phenomenon of „change in society” and about the influence on education, being starting points for education paradigms. change: progressivism: „something changes”; prospectivism: a man for the future: „something must be changed” and a future for man: „something can be changed”.

2. Paradigms and theories of education for change

2.1. Progressive paradigm

a) the theory of „child immaturity”, Jhon Dewey

Jhon Dewey's entire pedagogical conception arises from the consideration of the economic, social, and cultural situation in late nineteenth-century America. „Democracy” is a concept that takes on a new nuance after expressing Dewey's opinion, as does the concept of immaturity. Immaturity was previously considered a negative trait of man. Dewey gives it another meaning: that of the precedent of development - where is immaturity, there is also development as a necessity to cover some shortcomings. Dewey's conception of „immaturity” starts from another notion: „experience”. For him, experience never has a limit because man is always subject to the novelty he must assimilate, he is subject to a permanent adaptation to ever new situations. But if man sets precise goals then he must build actions in accordance with the goals pursued and implicitly adopt appropriate behavior -the action changes the environment.

Knowledge is needed for appropriate, permanently modifiable behavior. The child gains experience against the background of immaturity. According to Dewey, immaturity has two characteristics: dependence and plasticity. Dependence is a trait that helps a child learn from someone else, usually an adult. Plasticity will help him cope when he encounters other situations and apply the means he has acquired through learning to them. If dependence helps him to learn, plasticity helps him to acquire the habit of „learning to learn”. The ability to learn will not disappear with childhood, but on the contrary. The adult is confronted every day with new situations to which he has to adapt. To a changing world, which offers you something new every day, you must therefore address yourself with adaptability (Callan, E., 1982).

b) the „project method” theory, William Kilpatrick.

William Heard Kilpatrick is a progressive who has a much stronger conception of change related to education. In fact, he is the first to notice and expose to the general public his findings that „changes are becoming faster after the First World War" (Antonesei, L. 1996, p. 73). He is the first who propose an education for a changing world. His pedagogical conception starts from the situation of the child with his interests in the center of education, which must take into account the increasingly alert pace of change.

Kilpatrick believes that accelerating the pace of change does not allow us to have a very clear picture of the future. We can only know about the future that it could be different from the present, and only the education will prepare us for it.

Kilpatrick's theory is inspired by Dewey's ideas about change, and his proposed an educational method - the „project method". Kilpatrick replaces educational objects with solving problems brought to man by daily life. The project „was a general method that could be used all the time, in all subjects, and comprise all forms of behaving and learning, from making a dress, solving a mathematical problem, and writing a letter to memorizing a poem, watching a sunset, and listening to a sonata" (Phillips, D.C., 2014, 667).

Without denying the contribution of progressives to the formation of the idea of education for change, we must also emphasize a limit - that of receiving the future as it is, good or bad, and of adapting to the changes that come with it. This limit will be the starting point for a new paradigm.

2.2. Prospective paradigm

Only after the Second World War did Europe begin to feel the accelerated pace of change. The scientific and the technical revolution are spreading and penetrating all corners of social life. The attitude towards change is a little different: something is changing, we have to change ourselves, to change our attitudes and mentality in the first place.

a) building the human required by the future

In the sixth decade Gaston Berger drew attention to the acceleration of social events and the pace of development of human knowledge, but at the same time he believes that the future can be predicted, even projected within certain limits. By studying the present, we can know the future. We study the causes and we can predict the effects. According to Gaston Berger, education must be directed on the one hand to the formation of the capacity to adapt to this changing world, and on the other hand to the formation of the capacity to build the future. This requires „calm, imagination, inventiveness, team spirit, enthusiasm, human sense" (Stanciu, Gh. 1983, p. 209).

Lifelong learning is also very important for the pedagogy of the future. For example, UNESCO responds to global problems through special education programs. A real reform of education on a global scale is happening through them. The problem of accelerated change is thus brought before all mankind, even if it does not appear in the form of education for change, but in the form of lifelong education. Hence the very important role given to the training of trainers. Their quality is vital for the beneficiary, to reach self-education and self-training. Lifelong learning offers man the status of an autonomous person, able to learn continuously, to anticipate and participate in the progress of society.

In Romania, the phenomenon of change is noticed by several specialists. But George Vaideanu is the first who discuss education for change as one of the new sides of education. He best grasps the purpose of education for change, namely, to keep man at the „center of development". The purpose of education is man himself, his formation so as to meet the requirements of society. Man is the agent and also the beneficiary of the changes: "everything is done through man and for the benefit of man" (Văideanu, G., 1988, p. 117).

Not only the changes in the society attract the attention of the Romanian pedagogue but also those in education. The aims and functions of education, as

well as its contents or methods are targeted. In the opinion of Văideanu, all these changes have „evolved from quantitative to qualitative aspects, from specified transformations to elaborated adaptations” (Văideanu, G., 1988, p. 13). The proposed attitude is to build our present according to the future we intend to have: let's get out of the realm of the probable future and build certainties.

b) building the future required by human

Denis de Rougemont looks at the phenomenon of change in an optimistic way. If before the attitude towards change was to adapt to it, the author proposes to anticipate and master future changes. In addition, man can choose for himself what is best for himself and thus from the "multitude of possible futures" to choose the one that suits him best. "Man must not guess, but decide his future" (Antonesei, L., 1996, p. 76). In order for this to be possible, not only the material resources and the changes produced by their reduction or technological evolution must be taken into account, but also the human needs and resources. Considering that human has sufficient (inner) resources, as he has shown over time, he can project his future. It can destroy itself, just as much it can prosper. It is his choice that he alone can make. Therefore, the author argues that education must be conceived in advance for building positive futures.

3. Aims of education for change

The purpose of education for change is to „cultivate a complex attitude towards change, in which both the maturity to understand, select and use the best ideas and techniques, as well as the desire to be always open and to accept, in knowledge, contribute. therefore, the fact that they must be replaced” (Jinga, I. 1979, p. 16). Antonesei L. (1998) makes a synthesis of the objectives of education for change:

a) notifying and welcoming the changes - first of all, it is necessary to be aware of the phenomenon of change. Both children and adults need to understand the significance of accelerating changes in our society. There are changes both in the close environment of each - in the type of relationships that do not they are still as stable as before, and this can be scary if we do not know that it is in fact a normal phenomenon - especially in the social, technological, etc. environment. The individual must notice all these changes in order to meet them properly.

b) evaluation of changes and their effects - everyone must also learn that all these changes can occur at a slower or faster pace, they can also be positive or negative changes. Depending on their rhythm and meaning, they must then be able to notice them, to anticipate their effects.

c) designing change and controlling it - anticipating the effects we will be able to evaluate the consequences of the changes, and if it is found that they are bad we will be able to act so as to change their trajectory. That's how we actually learn to choose our future.

4. Conclusions

The best way to achieve the goals of education for change is innovative learning (Malita, M., Botkin, J., 1981, Antonesei, L., 1996). Innovative learning

has two features: anticipation and participation. Stimulating the anticipatory imagination encourages the consideration of trends, the preparation of plans, the evaluation of future consequences and possible side effects.

Anticipation is not limited to predicting or choosing desirable trends and avoiding catastrophic ones. It also creates new alternatives. Participation is more comprehensive, broader; it requires the involvement of all in the phenomenon of change, from ordinary people to those in power. The participation forms the ability to enter into wider relationships, to see the whole of which each individual is a part. In this sense, the most appropriate method for an education for change is problematization.

Being put in front of fictitious problems at the beginning, children will gradually learn to solve real problems, to find the best solutions. Scheduled education and modular education are also very important for achieving the goals of education for change.

Everything is happening with astonishing rapidity and in a short time much of what we know can already be obsolete. That is why it is important to strengthen curiosity, the desire to be constantly aware of everything and that is why we need trained critical thinking, creativity, intellectual and moral autonomy, civic spirit, compassion, but also an increased tolerance for uncertainty. Such competencies require flexibility and openness to changes in education systems.

Even though important steps have been taken in recent years, there are frequent situations in which resistance to change impedes the de facto power of transformation decisions. Resistance is often opposed to innovation, and this comes mainly from people's inflexible conception of reality. That is why it is good to offer models of the processes of change in education, models for solving problems and especially a permanent renewal in order not to happen a stiffening, a hardening on a certain way of life. Although it seems paradoxical, often those who oppose the most resistance to change are precisely those who should promote change – the teachers, the trainers. Therefore, for a change in education to be possible, it is necessary to act on them, on their conceptions and mentality.

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3. THE HUMOR AS A FORM OF ARTISTIC EXPRESSION IN EDUCATION

Marius Costel Eși²⁵⁰

Abstract: *The relevance of the idea of humor at the social level expresses, from our viewpoint, the need to understand, assume and, why not, use it at the level of social communities. Under these conditions, we consider the usefulness and functionality/applicability of such an idea in educational terms, and in particular, at the level of the class of students. Such an idea is the very idea of humor as it is found in the educational dimension. Moreover, our interest is focused upon seeing and to what extent, the idea of humor can be considered to be an art, if we consider stylized / "aestheticized", artistic, expressive criteria. That is why, the assumed purpose of this approach that we have achieved consists in an exhaustive analysis of the idea of humor and, implicitly, of the art of humor in education, as well as of the way in which it manifests and it is recognized at the educational level.*

Key words: *humor as art, educational humor, educational actors, educational pragmatism*

1. Introduction

The approach we are considering is to implicitly and explicitly analyze a series of features regarding what humor represents in education, how it can be interpreted as a socio-educational indicator and to what extent it can contribute to the performance of an educational/didactic activity. *The theme* of this research paper reveals an approach through which we follow an exhaustive analysis of what the idea of humor and, implicitly, *the art of humor* is itself. *The topical issue and importance of the research topic* reflects the epistemic field expressed in the very empirical investigative approach that we initiated in this paper. Aspects related to the theoretical and practical dimension of the idea of *the art of humor in education* are discussed.

We consider, in this context, meanings and significance of the idea of humor, the relationship between educational humor – an ethical dimension, but also the relationship between the idea of humor and educational utilitarianism. The key questions of this research can be expressed as follows:

1. "How is humor possible /usable in education?"
2. Is the phrase "humor as an art in education" viable?

Starting from these ideas, we consider that we can take note of what, on the one hand, the idea of humor as a pragmatic expression represents and, on the other hand, as a socio-educational indicator. At the same time, such an approach can represent, in our opinion, a relevant landmark for further research in the field. Therefore, the direction we have established has an educational-pragmatic connotation.

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2. Theoretical and practical dimensions for using the idea of humor in education

In this investigative approach we consider a series of aspects that aim at theoretical and practical dimensions related to the idea of humor and how it can be correlated with the idea of art (the analysis of the conceptual and theoretical relationship that we initiated is of scientific nature). The phrase "art of humor" is not accidental in this title, precisely because it comes to capture the subtlety and elegance of using humor, and the practical value of its use in class and in the educational activity as a whole.

A first argument we consider is that any form of school success can contribute to the idea of educational success. Thus, our distinction ("school success" - "educational success") may suggest a "quasi-perfect" synonymy at the conceptual level, as well as at the theoretical level. However, if we consider the involvement of socio-educational actors involved in school activity, as well as the monitoring of their activities (Cuttance, 1994), then such a distinction is certainly justified especially from a pragmatic perspective.

In other words, we can talk about school success in the conditions in which the responsibility of the actors involved in the educational approach focuses mainly only on the idea of assimilation and the establishment of minimum qualitative evaluation criteria. Or, such criteria, which we should keep in mind at the level of this research, are rather of an ethical, practical / utilitarian and even artistic nature. On the other hand, in our opinion, school success brings with it a qualitative and qualitative surplus regarding the knowledge-type acquisitions, a surplus that can be corroborated precisely to the criteria mentioned above.

A second argument we make is that school performance requires at the level of an exhaustive analysis the consideration of indicators that are more or less scientifically accepted. Such an indicator is given by the idea of humor, an idea that in the literature has various meanings (Martin, Puhlik-Doris, Larsen, Gray & Weir, 2003; Cann & Chantal 2014). Under these conditions, we can state that humor, seen as a life experience (Freud, 2002), the recipients of which are both the teacher and the preschooler/pupil (Ianculescu, 2018), in qualitative terms (Biggs, 2003), is and must be part of the educational dimension of the society in which we live (Stieger, Formann, Burger, 2011), contributing to the mental comfort of the actors involved in the school activity.

In fact, according to the opinion of some specialists (Cann, Chantal, 2014) humor itself can bring obvious benefits to those involved (Poweel & Andresen, 1985), helping to reduce stress (Kavandi & Kavandi, 2016; McCosker & Moran, 2012) and anxiety (Ford, Lappi, O'Connor & Banos, 2017; Smith, Ascough, Ettinger, & Nelson, 1971), even depression (Ibarra-Rovillarl & Kuiper, 2011) and reduce aggression (Weinstein, Hodgins, Ostvik, 2011). Moreover, the elimination of tension in the classroom (among the educational actors participating in the teaching process) can increase the speed of assimilation of the accumulated knowledge (Gorham and Christophel, 1990; Eşi Postecă, 2019). Therefore, we observe that the use of the idea of humor in education expresses in the opinion of some specialists joy and merriment (Janes & Olson, 2000), can provide good mood

(Marcus 2015), can generate emotional relaxation (Rosenheim, E., 1974), can arouse smiles (Bremmer&Rodenburg, 2006), can determine vital moods (Yovetich, Dale &Hudak, 1990) and it can strengthen respect (Kher, Molstad& Donahue, 1999).

In other words, we notice that through humor, the atmosphere in the classroom becomes a relaxing one, the behavior of the educational actors (and even the social ones) involved, can thus be regulated and reorganized (Dent, 2001).The phrase “humor as art in education” therefore refers to a series of valences related to the way in which humor can be seen and understood as art. In addition, such an understanding finds its finality, in our opinion, precisely in the dimension of didactic persuasion / persuasiveness. In fact, through humor, which is perceived as a basic indicator in terms of mental activity (Elias, 1973), the child/preschooler/pupil is “convinced” and stimulated to learn and assimilate new knowledge, thus decreasing the degree of anxiety (Yovetich, Dale, Hudak, 1990).

The applicability of humor in the classroom allows the socio-educational actors to model their own behavior. In this regard, we consider, on the one hand, humor as a specific way of use in teaching (Ziv, 1988; Jeder, 2015), and on the other hand, humor as a generator of new ideas, perceptions in obtaining information and as a specific way of capturing attention (Klein, 1998). Finding humor in educational games (Baid &Lambert, 2010) only confirms the need of its use at the educational level. Moreover, its pedagogical assumption and perception (Shatz&Schiavo, 2006) through the scientific substantiation of teaching technology (Weaver II & Cotrell, 2001), reinforces the idea that school humor can be a relevant indicator of the real classroom success (Ziv, 1988) or at the level of the virtual class (James, 2004).

At the same time, we believe it necessary in such an analysis to follow in essence what is the purpose of using humor in the classroom in relation to what is known as “organizational culture” (Martin, Sullivan, 2013). Certainly, before humor there is the testing stage (McMorris, Boothroyd, &Pietrangelo, 1997), which aims to see if there is a possibility of its implementation at the level of teaching activity from the perspective of specific taxonomies (Stieger, Formann, Burger, 2011) .

In this context, we mention the idea of specialists in the field, according to which, educational humor can be classified into three categories, namely (Ziegler, 1998): (a) *The cognitive humor* (which aims to “know information”); (b) *The affective humor* (how do you make the interpersonal relationships between the actors involved to be positive); (c) *The implied humor* (which is implied).

Starting from the idea of transforming what education represents, we cannot but bring into question the understanding of humor as an art. But to consider such an idea, we consider it necessary in this context to explain the notion of art. It is understood that we have in mind the phrase “educational art” corroborated with that of “educational humor”.

3. Humor as an art in school

The starting point in terms of art is the human expressiveness itself. Under

these conditions, the expository originality, the thematic creativity and the way in which a series of narratives are rendered in literature basically confirm the possibility of humor to exist in the art and through art, or in other words, the humor to exist as an art. As it is to be found in literature and art (Silvestru, 1988), humor reveals a real source of inspiration for children, students, schoolchildren, teachers and, why not, for other people involved in the instructional-educational process.

Beyond such sources of inspiration, we find as a humorous source the intentional (sophistry) or the unintentional (paralogism) use of errors of argument, most often meant to persuade the listener. Such errors are found in lexical creations (Melo, 2014; Possenti, 2010) and in the “reasoning” made “for fun” by some educators. As examples we can give the following stylized expressions that highlight errors and that arouse a smile:

- “The bear is from the pole and the pole shows north. Therefore the bear is from the (north) Pole”. – is a humorous error, arising from the consideration of the equivocal term “pole”.
- “Students say teachers are naughty” – is a humorous error resulting from the ambiguous nature of the sentence and the failure to comply with a proper intonation; such a humorous error can be interpreted in two variants, namely:
 - (1) “The students are naughty” = if the intonation is correlated with the commas spoken at the level of assumed discursiveness: “Students, teachers say, are naughty.”
 - (2) “Teachers are naughty” = if the intonation refers to the colon after the verb “says”: “students say: teachers are naughty”.

Certainly, the errors found at the level of the didactic discursiveness must be “controlled” by the teacher in the communication process. Thus, beyond their discursive existence, the assumption we have in mind highlights the fact that such errors must be brought to the attention of children / pupils precisely in order to be aware, on the one hand, of the relationship between humor and knowledge, and on the other part, of its role and importance in the didactic activity. That is why there are countries that have assimilated in their own school curriculum elements specific to the humorous dimension, even introducing humorous school courses / humorous books or school courses and books about humor. (Bafile, 2003).

A beautiful and useful, efficient and pragmatic lesson is also reflected in the strategy used by the teacher. When we say *didactic strategy* we have in mind what in the specialized literature is also known as *the Rule of the 3 M (Methods, Means, Modalities)*. Our reference is to the idea of *play* (Suls, 1972), in the dimension of which humor can be framed and applied. Of course, the use of humor in teaching can gain visibility at the level of other ways of intervention / teaching strategies utilized by teachers.

It is in this context that we find it necessary to mention the opinions of some specialists according to which, “when it comes to the small child, the adults around him notice, with predilection, the quantitative, visible acquisitions, those that arouse appreciations, praises or provoke other accumulations, of the same order” (Răileanu, Bujor, Serdenciuc, 2019). In other words, through the game, in

our opinion, specific coordinates and valences of humor are capitalized in the process of carrying out the didactic activity. After all, following the finalities associated with a didactic activity, a series of information can be deduced regarding the way of development and manifestation of some abilities and skills specific to the child / pupil.

Therefore, play, as a form of early activity, can find its pragmatic values at an older age, precisely because the child's personality develops intensely through it. Even if some authors in the field have shown the role of humor from a psychological viewpoint (Freud, 2002; Ziegler, 2013) or have challenged its use in psychotherapy (Kubie, 1971), we cannot fully agree with such an approach. In this regard, the proof is the specialized literature in the field. So, beyond the educational nature of their use, it should be noted that the use of humor in education (Dinu, 2014), especially at a young age, can be a relevant indicator in initiating, assuming and completing an educational activity.

At the same time, we believe it important that in this context, we specify that the existence of images generally associated with a certain text has allowed the literature (Provine, 1996) to make a series of scientific connections between the amount/blood flow and the intensity of the images viewed by the children (who expressed joy or sadness). The implementation of humor in school (Oldak, 1990) with a humanizing role (Torok, McMorris & Lin, 2004) reveals the need and relevance of forming children's behavior, of shaping them in the educational process (Călin, Bîșănescu, 2017). The success of the school activity depends, in fact, on the way in which the idea of humor is implemented, precisely because humor is needed (Botgros, 2016), from the teacher (Forabosco, 1992).

Therefore, precisely in this context, the concept of "humor as art" intervenes, in our opinion, a concept used in the process of didactic communication (Banas, Dunbar, Rodriguez & Liu, 2011). As a result, the efficiency of a didactic activity related to the applicability of such an idea depends rather on the social and educational implications that it can have later at the level of the instructive-educational activity. More, humor, seen as part of didactic communication (Martin, 2001), basically refers to the assumption of a behavior (White, Lewis, 1990), through which it is necessary to assume a pragmatic strategy at the educational level. Or, the assumption of a conduct already places the educational actors in the ethical dimension of the expression, of the expressiveness and, why not, even of the use / implementation of humor within the didactic activity.

4. Conclusions

The examples we have brought in this research approach rather emphasize the important role that the idea of humor plays in the educational dimension. Moreover, the pedagogical valences that we wanted to capture, from our standpoint, involve a certain conditioning between the ethical, pragmatic and artistic nuances. Therefore, our interest was to analyze the image of humor in the literature and how it finds its utility in education / school activity. By summarizing the ideas analyzed in this paper we can draw the following conclusions:

(1) Our analysis focused on the way in which the idea of humor is perceived and how it can be accepted as an educational and social indicator. This is the reason why such an idea must, in our opinion, find its usefulness in relation to the social and artistic dimension to which it refers. Therefore, our approach also related to the ethical values of the idea of humor.

(2) We believe that the relevance of the main ideas at the level of this investigative approach to be practical and useful for the research itself. *Humor as an art in education* represents, in fact, making a play upon words, *Art in and through humor* and in our opinion it must always arouse interest; it should be a subject of reflection at the level of an educational / didactic activity.

(3) We believe that through didactic humor, humor as an art in particular, the optimization of the didactic activity becomes visible within the educational system. That is why we believe that our work can represent a starting point in further research that addresses the issue we dealt with in this paper, namely that of humor as an art.

Therefore, the pragmatism of this research approach highlights a scientific dimension in which the potential effects originating in the results obtained can be a starting point for further research (the extension of the research at regional and national level, the realization and implementation of new projects and educational programs that have as fundamental objective the idea of didactic/educational humor, the humor understood as art).

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4. CURRENT SITUATION IN THE DYNAMICS OF GENERAL EDUCATION IN THE REPUBLIC OF MOLDOVA

Viorica Crișciuc²⁵¹

Abstract: *Currently, the education system in the Republic of Moldova is in a specific political, economic, value, demographic context and is periodically influenced by external factors: globalization, internationalization, computerization, etc. At the same time, there are continuous changes in the education system at the level of educational policies, in accordance with the political system of the Republic of Moldova: decentralization of managerial functions, financing the system per student, reconstruction of networks of educational institutions, resizing continuous training of managers and teachers. Through the reforms launched during 2009-2020 by the Ministry of Education, Culture and Research of the Republic of Moldova, in cooperation with development partners, they changed their emphasis in education in favor of quality and, respectively, the process of evaluating student results. Updating the National Curriculum made in accordance with the fundamental support Reference framework of the National Curriculum, Basic Curriculum: competency system for general education, analytical support School curriculum evaluation report, etc. and the managerial support provided by the Ministry of Education, Culture and Research of the Republic of Moldova, favored a modern educational system with obvious results in national evaluations.*

Key words: *the education system, globalization, internationalization, computerization, results in national evaluations*

1. Introduction

Through the reforms launched during 2009-2020 by the Ministry of Education, Culture and Research of the Republic of Moldova, in cooperation with development partners, they changed their emphasis in education in favor of quality and, respectively, the process of evaluating student results. Updating the National Curriculum made in accordance with the fundamental support Reference framework of the National Curriculum, Basic Curriculum: competency system for general education, analytical support School curriculum evaluation report, etc. and the managerial support provided by the Ministry of Education, Culture and Research of the Republic of Moldova, favored a modern educational system with obvious results in national evaluations.

The fact that the Republic of Moldova already has experience in three PISA evaluations (2009+, 2015, 2018) allows the realization of analytical and comparative studies of students' results; determining the internal and external indicators, which favored the increase or decrease of the students' results in relation to the characteristics of the school (high school, small school); the locality in which it is located; respectively, different results by gender (boys, girls); correlating the connection between life satisfaction; students' attitudes and educational achievements in the Republic of Moldova. *In three out of five*

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educational institutions in the Republic of Moldova, the teaching-learning-assessment process is affected by the lack of teachers and educational materials.

2. Discussions

Teachers are the most important resource of today's educational institutions. Many countries are trying to attract more people to the teaching profession not only to avoid teacher shortages, but also to expand teachers' knowledge and experiences, increasing the capacity of the education system to cope with student diversity.

An education system without highly qualified teachers will perform poorly compared to other systems. According to PISA 2018 data, in about 35% of the number of educational institutions in the Republic of Moldova the teaching process is affected by the lack of teachers. Compared to OECD countries, this figure is 7 percentage points higher. At the same time, rural educational institutions are affected by the lack of teaching staff more than urban ones. About 38% of the number of principals of rural educational institutions and 27% of the number of principals of urban educational institutions reported facing this problem. However, the quality of teaching staff in the Republic of Moldova does not seem to be as big an issue as the lack of teaching staff. SOURCE: PISA 2018 Results Program for International Student Assessment

The quality of training in the Romanian language and literature discipline.

In the PISA 2018 questionnaires, students were asked to what extent: clear goals for streamlining learning in the language of instruction; close monitoring of the evolution of learning outcomes; the appropriate pace and management of the situation in the classroom; clarity of presentation of learning contents, well-structured lessons and comments during the lessons that inform and encourage the student; were present at the lessons. According to the results of the survey, 89% of students reported that the Romanian / Russian language and literature teacher sets clear goals for their learning, compared to 72% of students in OECD countries who reported the same. About 65% of the number of students said that at the beginning of each lesson the teacher recapitulates what they learned in the previous lessons (the percentage refers to those students who answered: "most lessons" or "each lesson"). About 63% of the number of students in the Republic of Moldova consider that their teachers offer individual help when there are difficulties in understanding a topic or a task, while, on average, in OECD countries, about 54% of the number of students reported the same situation.

3. Results

*Significant progress has been made in achieving the goal of ensuring that all students reach the minimum level of reading / reading competence, but the percentage of those with low results is high ...*In the field that was emphasized in PISA 2018 - reading / reading, the performance of 15-year-olds in the Republic of Moldova increased compared to 2009, when the field of reading / reading was also the basic area in the evaluation of PISA. During the last decade, the Republic of Moldova has made progress in achieving the goal of ensuring that all students reach the minimum level of proficiency in reading / reading.

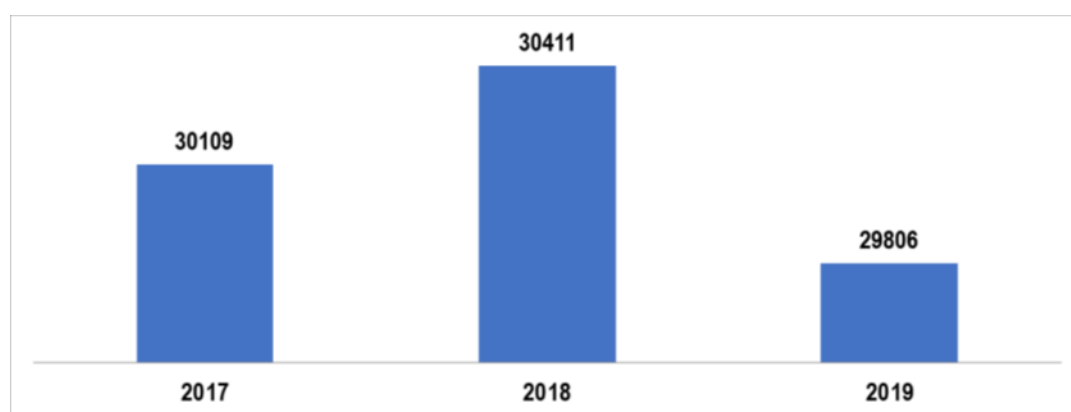
The results of PISA 2018 show that the Republic of Moldova is among the four countries in the world, which have managed to reduce the percentage of students who do not reach the minimum level of competence, by more than 10 percentage points. However, about 43% of the number of students in the Republic of Moldova do not reach the minimum level of reading / reading competence. A significant difference in the percentage of students who do not achieve the minimum level of competence in PISA is attested among students in urban and rural educational institutions. When reading / reading about 30% of the number of students in urban educational institutions are below the basic level of competence, then among students in rural educational institutions this percentage is about double (58% of the number of low-performing students when reading / reading).

The number of teachers is also decreasing due to the decrease in the number of students in the field of Education Sciences. Their number decreases every year, so that in 2015 there were 2523 students in this field, and in 2018 the number reached 1725. Therefore, ensuring the equity, the quality of resources invested in education from the perspective of the quality of training in the education system of the Republic of Moldova, must continue to be oriented towards:

1. Increasing the attractiveness of the teaching profession in order to encourage young people to embrace this profession;
2. Maintaining qualified teachers in the educational system.

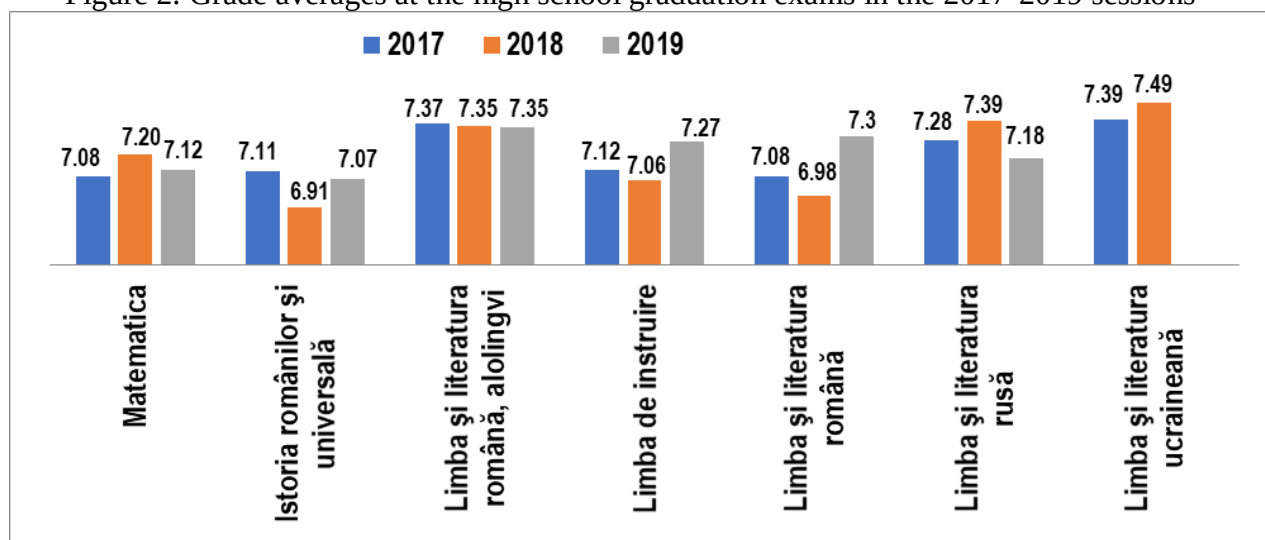
In this context, we note the gap in the number of students enrolled in national exams, which is decreasing due to the demographic situation in the country. The figure shows the information on the number of candidates for high school graduation exams for 2017-2019.

Figure 1. Number of candidates evaluated at the high school graduation exam



In this order of ideas, for comparison, about 40.1% of high schools had less than 25 candidates. It is found that in many schools the number of students who completed high school in 2019 is low: of the 289 theoretical high schools, 52 had no more than 15 students, 64 had between 16 and 25 students, 111 had between 26 and 50 students and only 9 had over 90 students. The figure below shows the averages of the grades at the high school graduation exams in the 2017-2019 sessions.

Figure 2. Grade averages at the high school graduation exams in the 2017-2019 sessions



5. Conclusions

1. The results of the survey of students, teachers, managers of PISA institutions are open, provide relevant data on the quality of training in the subjects evaluated, equipping educational institutions with educational materials, provide transparency and access to information on the relationship among the educational, financial, material and human resources, and the performances of the students from the Republic of Moldova.

2. The situation of general education in the Republic of Moldova is marked by progress at the national level, as well as by a series of regressions at the international level. Currently, the Ministry of Education, Research and Culture is looking for solutions to close the gaps in the process of implementation, modernization, development of reforms. The existing legislation in the field of general education was amended and supplemented, new legislative and normative acts were elaborated. Education has been declared a national priority at the level of legislation, a series of programs and strategies are developed that aim to modernize education at all levels of schooling (preschool education, pre-university education, vocational secondary education, etc.).

3. Modern educational policies are continuously implemented in the Republic of Moldova. In dynamics, the general education of the Republic of Moldova attests qualitative changes at the level of educational policies, which provide: decentralization of managerial functions, optimization of networks of educational institutions, resizing the continuous training of managerial and teaching staff, etc. The reforms launched during 2009-2020 by the Ministry of Education, Culture and Research of the Republic of Moldova, change the emphasis in education in favor of quality and, respectively, the evaluation of students' results.

4. There are fewer teachers in the education system than is needed, but in urban areas the situation is better than in rural areas. The teacher / student ratio, although increasing, is still optimal (1/12).

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5. EFFICIENCY OF ARTISTIC EDUCATION: PRAXIOLOGICAL APPROACH

Tatiana Bularga²⁵²

Abstract: *In our statements we proceed from the reality that the artistic activity differs much from other human activities through its ontological specifics, which requires taking into account the opportunities and challenges that arise in individual potential manifestation of the child, act that expresses by transposing the theoretical prescriptions into practical actions indisputable by the presence of emotional-affective reactions, by developing projects and logistical maps of action, is not waiting for certain stimuli coming from outside, but by enhancing the artistic intentions and decisions of child – subjects of education. In efforts to design the implementation process of innovative artistic praxeology we emerged from the assumption that TDA (teacher's didactic action) and PAA (pupil artistic action) become fundamental values of the integration of theory and praxeology in perspective of an effective education, provided that they be widely used both horizontally and vertically, according to the pentagonal model consisting of principles: proactivity, artistic intro-opening, creation/creativity, of success, re-conceptualizing and instrumented in modern theoretical and methodological perspectives.*

Key words: *artistic activity, proactivity, artistic intro-opening, creation/creativity, success, innovative artistic praxeology, integration of theory and praxeology*

1. Introduction

The sustainable study of practice in artistic education in the Republic of Moldova proves quite convincing that there is a considerable discrepancy between artistic theory and praxeology, which negatively influences the management of the implementation of an innovative praxeology, the training through innovation. In the field of personality formation through art, we notice that the practice does not meet the specific technological need for the processes of reception-understanding-creation of works of art. In this educational field, the approach for optimizing the theory - practice relationship obtains additional instructive-formative and artistic development values, due to the principles of creation / recreation-reception of artistic products, which stipulate that the work of art exists as such only in the process of its interpretation-visualization-hearing - a process that integrates the mental action of the author of creation, considered conventionally as a theoretical one, with the action of reception and, at the same time, being considered as a practical one.

The process of artistic reception within the instructive-formative actions is identified with the educational action itself. In this process, a considerable weight belongs to the participatory state of the pupil / student in the action of design, development and evaluation / self-evaluation (by prescribing individual behavioral maps, anticipating practical actions, varying operations, accomplishing tasks by choosing variants for the optimal solving) and the dynamics of the teacher's

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professional competence to gradually achieve the process of design (theoretical) and action (practice), by identifying educational content and value actions, diagnosing individual resources, planning, hypothesis formation, sequential and final evaluation. The following are identified as efficiency criteria:

1. Methodological (planned and carried out considering the application of technologies and efficiency strategies);
2. Psychological (taking into account the psychic factors, the internal content of the personality);
3. Physiological (student-subject-object / object of education is a being endowed with mental / spiritual abilities, but also with physical abilities, which implies the promotion of a binomial educational policy, with an efficient connection of both forms of existence);
4. Pedagogical (use of modern principles and technologies of efficient management with the educational-formative process);
5. Aesthetics (all cognitive-formative steps to be performed based on classical and contemporary knowledge);
6. Praxeological (the didactic actions of the teacher and the artistic actions of the pupil to be instrumented and substantiated methodologically and realized with a high practical effect);
7. Axiological (education is value-centered and integrated);
8. Sociological (artistic education is a microsystem of the society of which the person is part and which, respectively, determines his formative purpose and ideal).

Based on the criteria highlighted above, we conclude that the education / pre-university education (pre-university and university framework) in the Republic of Moldova, if we refer to the whole, attests aspects that still remain to be capitalized inefficiently. The realization of the investment program, but also the applicative-practical one, taking into account the examined factors, inevitably leads to the minimization of the distance between the theory and the practice of the targeted field. In this sense, we aim to significantly optimize the process of implementing the concept of artistic efficiency by promoting a progressive vision, which lies in cultivating in practitioners not only a receptive praxeological style, but also a formative and innovative praxeology.

2. Discussions

In our statements we emerge from the reality that artistic activity differs greatly from other human activities by its ontological specificity, which requires taking into account the opportunities and apparent challenges in manifesting the individual potential of the student, an act that is expressed by transposing theoretical prescriptions in practical actions indisputably by the presence of emotional-affective reactions, by experiencing projects and logistical maps of the action, not only waiting for incentives from outside, but by strengthening the intentions and artistic decisions of the student - subjects of education.

Emerging from such educational-philosophical perspectives, we realize well that, for example, that the act of musical perception of the listener is not one of strictly artistic or strictly musical imagination. So the activity of the actor of the

reception process, related to this field, is an action with a wider radius of influence, with the name of musical-artistic action. For these reasons, the notion of *artistic* is not an artificial supplement to the word *musical*, but represents a content with an integrated, unique meaning.

Currently, in the environment of theorists and practitioners, the question is increasingly insistent: What are the requirements and criteria for the effectiveness of arts education? In a certain way. From the perspective of an efficient artistic education, the imperative of rethinking the taxonomy of educational objectives is advanced. Thus, it is logical to fundamentally investigate such a requirement towards the theory and praxeology of artistic education, which derives from the content of the theory-praxis relationship (conceptualization and realization).

Taking into account the conceptual approaches set out above, every school hour, every cycle of subjects in artistic education must emphasize the levels of learning, namely: the knowledge of phenomena (What is this?), The acquisition of knowledge and new skills (What should I do?), achievement by transfer of those acquired in new situations (How to do?), evaluation / self-evaluation of success variables (What is the effectiveness of the action?). The musical-artistic activity - conceived, in general, as a specific educational field - oriented towards increasing the quality of the action of the same name, as well as the whole system of artistic education, is regulated by five praxeological principles, which underlie the strengthening of the concept of the efficiency of national artistic education and not only.

The principle of *proactive personality education*, which is conceived as a managerial tool for self-management and self-improvement, is achieved through: design, decision, option, initiative, independence, intra-independence. Broadly speaking, proactivity is a defining quality of man, and has a regulatory function for all mental actions (internal) and behaviors (external), which are in continuous dynamics and development. Such a quality is not a simple reaction to internal or external incentives, but an attitudinal state, manifested by assuming one's own initiatives, an integral quality, formed and realized by the person consciously.

Proactivity is the result of a system of activities directed and promoted based on the choice of operations and favorable conditions, aimed at streamlining the training process through internal change. Proactivity does not necessarily have an external expression, but, on the contrary, the restorative value of the act performed on the basis of this quality, mental state consists in the stimulation of some internalized behaviors (B.F. Skinner). The principle of the value centering of the artistic action (on activities / action, useful / useful, artistic image, creativity), constitutes the attitudinal-conceptual basis of the pupil for the spiritual-artistic acquisitions and the practical achievements; it involves the re-dimensioning of personal, attitudinal, behavioral factors, responsible for enriching the intimate universe, for cultivating a pedagogy of the self.

Psychology attests that it is through the person's property to propagate from the inside to the outside that the goals are revealed, for the achievement of which the actor of the process makes every effort in his activity, for which he prescribes the inner tendencies meant to conquer the peaks valuable situations in the fields of

high spirituality and creativity. In the context of macrosystemic processes, the personalist orientation could be qualified as a win-win paradigm (S. Covey), which reflects the profit obtained by the student from society and which indicates what he himself offers to others. Such a paradigm of student orientation is an ideal model of education. In reality, however, there are frequent cases contrary to the one described above, namely, when the person seeks to obtain as much profit as possible from social institutions and, at the same time, to consume as little as possible own sources, which, in the end, are chosen with the paradigm of gain - failure.

The principle of *artistic introduction* requires the establishment of an efficient correlation of individual and artistic environments through the deliberate reception / comprehension / interpretation by adolescents of the artistic message and the aesthetic essence of the work of art, as well as through the design of personal maps. The person's introduction to artistic content is certified by his deeply specific behavior, expressed by the notion of „intentional attitude of action”. This principle increases the efficiency of the process of theoretical and practical knowledge of art on the grounds that the two constituent parts of the principle focus the potential and energies of the student both through the internalization and externalization of artistic materials. The power of the nominated principle increases in proportion to the increase in the connection intensity, and this amplifies the processes of artistic introduction of the student, who testify about the level of his specific performance. The principle of introduction affects in a positive way not only the education agents (teacher / pupil / student), but also the dimension of opening the curriculum to art disciplines.

The principle of *creation and creativity* is the edifying condition of the creation of beauty and good and the self-creation of the student's self, the elaboration of the personal ideal, „Conquering” one's own intimate universe. Artistic creation and creativity are to be directed so that the word / intonation and everything related to these communicative factors, have a permanent purpose to change their paradigm with the tendency to advance from the notion, meaning to artistic experience. The attention and effort of the student must be permanently oriented towards the individual particularities, constituents of the object of art / painting, music, choreography / with the artistic complement, because the last one constitutes what we usually call by the notions: typical, characteristic, original.

The principle of *artistic success* prescribes a general and universal character to the cause and results of education. The engagement in the educational process of the success situations, conceived and instrumented through the methodological prism of the previously exposed principles, could contribute, in the most direct way, to the progressive and efficiency of the adolescent's action, only if and provided that success will be examined both as a condition and as a purpose of artistic education, which implies the aspect of finality, the latter being supported by expectations, goals, projects - all forcing us to realize the plans drawn consciously and intelligently.

The praxeological principles as well as the laws of existence and activation, according to us, are not amorphous, unchanging postulates, but inherent images of

changing events / facts / things, constantly available for reformation, restoration. The test stone in addressing the nominated principles is that the effectiveness of the functioning of each principle is examined from the positions of connecting the theoretical positions / approaches with its practical effects.

3. Results

The results of our research are emergently oriented to the efficiency of external factors of the educational process and factors related to human resources, in particular, the effectiveness of the musical-artistic action of the pupil / student and the dynamics of professional competence of the teacher. The two components of the educational process can relate effectively due to the functioning of the system of the principle of proactive personality education, therefore, we sought to develop answers to the question *What takes place and less to the question How it takes place*, in which process the action musical-artistic of the pupil / student and the dynamics of the professional competence of the teacher, realized according to the principle of proactivity and other four principles, exposed above, can be the object of the integration of the theoretical approaches and the practical implementations. In order to validate the theoretical assumptions presented, we performed the implementation experiment, according to several directions.

The first direction puts into practice the level of proactivity of the student / student at the stages of design, organization and realization of artistic action in relation to the interventions of the instructive-educational environment, expressed by indications of the teacher, authors of the textbook and other managerial-praxeological dispositions. The students of the experimental classes are trained in the exercise of accomplishing a series of items in various types of artistic actions, through which to demonstrate the level of independence and initiative by manifesting the skills of advancing the goal and designing their own steps of artistic actions by:

- description of the action route (at design level);
- highlighting the main and secondary action steps;
- predictability of possible errors and determination of measures to exclude them from the process;
- designating the nature and character of the possible operations to be performed;
- expecting strangers;
- highlighting the previously acquired experiential landmarks;
- determining the type and content of the action at the initial stage and anticipating possible interventions along the way;
- documentation of internal and external resources engaged in the process.

The second direction of the pedagogical experiment is related to the study of the abilities of the pupils / students to register behavioral-artistic formative value paradigms of receiver → appreciator. Based on the experimental conception, it is important to make value transfers: from the state of dependence → to the state of independence → and then to the state of intra independence, which means tending to change the behavioral paradigm, which it is directly linked to the power to dominate external artistic influences and to use internal acquisitions effectively.

The third direction of the experimental study is dedicated to verifying the effects of opening the pupil / student to the spirit, to the intimate through the artistic. The change of the paradigm is valued: receiver (reader, listener, observer) → performer-artist.

The fourth direction, in this order of ideas, is dedicated to documenting the degree of efficient connection between the environments: instructive-educational ↔ individual ↔ artistic, which relates to the respective relations: teacher ↔ pupil / student; pupil / student ↔ artistic contents. The designated formulas, obviously, lead us to the situations-relations: theoretical approaches ↔ practical achievements; creative action ↔ training / change.

The fifth direction of the pedagogical experiment is reduced to the demonstration of the role of personal and public success in the efficiency of artistic action of student as a fundamental praxeological factor in the promotion of a qualitative education and training. As a fundamental and integrative praxeological object of the experimental program must serve the artistic action of the student / student and the didactic action of the teacher with all forms, genres, constituent elements, nature and specific to their operation. In the program of the experimental study it is necessary to take into account the following personality qualities:

- attitudinal orientations, which in essence constitute a state of retreat / self-orientation;
- autonomous, complete will, with full feelings;
- organizational culture;
- the level of manifestation of independence and initiative;
- the sense of value;
- successful situation.

In order to carry out a good instructive-educational practice in all fields, but especially in those referring to the specificity of manifesting through art, we found it opportune to develop a set of praxeological models, which would contribute to the conceptual re-orientation of practitioner. The models in question are focused on the main laws of efficient functioning of the components of artistic action. Each model includes the methodologies of a good development, reveals the possible positive or negative exponents of the targeted model, also each model highlights the finalities that the actors of the instructive-educational process can expect.

Relationship model: action - qualitative change. Positive opportunities of the model. Arguments. The student, being initiated in artistic actions, meditates, experiences deep or less deep feelings, but they are hidden from the sight of others. The person is the only observer and appreciator of inner phenomena. He and he alone accepts or rejects, overestimates or underestimates the „behaviors” received from works of art and which could take place, but which, for the time being, persist in a state of expectation, in a form tacit. The formative-developmental influence on the actor of the process does not differ in any way, according to the resources employed in the process, from other forms of behavior.

- the student, especially in the artistic and creative fields, needs a self-closure (refuge inside) to check all the pros and cons of the stimuli coming from outside and inside;
- being a self-observer, the student has access to everything that happens in the internal spaces, which are, in many respects, closed to an external observer;
- the model of idealized behavior is a method specific to the field of artistic creation, which prepares the student for the identification of values and anticipation of musical-artistic events, without him performing external actions;
- the capitalization of the model, in balanced areas, leads (should lead!) To the musical-artistic independence and intra independence of the student;
- the model of the idealized behavior, formed / constructed inside the person, does not disappear without traces, but on the contrary, it is rigorously applied in the subsequent behaviors, manufactured by external actions;
- students who master the manifest abilities of the targeted model, as a rule, show high performances in the field of musical-artistic creation.

Negative opportunities of the model:

- students' abilities are left without a field of manifestation or camouflaged and not directly observed by the teacher, colleagues, parents;
- the idealized musical-artistic behaviors are directed and evaluated with great difficulties by external factors;
- the impossibility of involving the teacher in the tacit behavioral processes makes this model to be left to fate or completely to be excluded from the educational environment.
- students willing to apply in practice the model of idealized behavior without any situational transfer suffer defeats, are not accepted by the circumstance.

For the musical action, the targeted behavior is an immeasurable importance, because it allows the student to develop the ability to choose, to take responsibility for the performances.

4. Conclusions

The problem of relating educational theory and practice is a key issue in pedagogy. The desideratum of balancing the actions of the educational-theoretical environment and the educational-practical environment is not to frustrate / trigger the traditional actions, but to re-orient them towards qualitative change and progress. At the moment, the institutionalized educational system does not have the sources provided especially for the enrollment in practice of the theoretical approaches, except by way of improving the teachers for the specialized courses.

That is why today's researcher is obliged not only to elaborate consistent researches, but also to invest their results in the educational-practical environment. Factors of positive influence of the relationship: theory - practice:

- the level of pedagogical experience;
- specialization (teacher of music and choreography, teacher of music and primary classes, teacher of primary classes, teacher of music and choir, teacher of music and musical instrument, etc.);
- related to the level of studies (arts / music school, high school, faculty);

- creative spirit (demonstrated or possible performances, inferior, average, superior endowment, motivated, oriented activation, “multiple intelligence” (Gardner, 1983).
- individual variable;
- social variables.

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6. EXTRACURRICULAR EDUCATION AND EDUCATION IN THE REPUBLIC OF MOLDOVA. CONTEXT: SOCIAL, POLITICAL, ECONOMIC, EDUCATIONAL

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Marina Cosumov

Abstract: *Education in contemporary society is a strategic resource for sustainable human development, in a space and time determined from a historical, political, cultural, socio-economic point of view, etc. Lifelong learning has become a fundamental requirement of society under these conditions. Learning to learn and wanting to continually improve are requirements of lifelong learning; responding to them, man learns to be receptive to change, able to anticipate and adapt to them, offering himself as a participant in the process of social evolution due to his intellectual and moral autonomy. The design, organization, functioning and development of the education system in the Republic of Moldova aims at the complementary quality of extracurricular education that takes place in educational institutions and aims to develop the cognitive, affective and action potential of children and young people, to respond to their interests and options for free and its ability to provide additional opportunities for information, documentation, communication, development, social inclusion and self-realization.*

Key words: *education system, lifelong learning, education / extracurricular education, educational context*

1. Introduction

Education (formal, non-formal, informal) encompasses values and resources designed to teach students how to learn and how to integrate socio-culturally. An important role in this register is played by educational institutions, the family, religious, cultural and artistic institutions, museums, media, houses of culture, etc. The ever-changing society, determined by the exponential growth of information and its accelerated wear, by the extraordinary advances of science, technology, by the dynamism of social life, by the democratization of learning, by the increase of the level of aspiration towards culture and education. more pleasant leisure time also generates new demands on education, and man in turn must be continuously as a recipient of educational action.

Formal education (from the Latin "formalis" - form, figure, model, legally organized, formal) refers to all systematic and organized educational actions, developed and carried out in specialized educational institutions (school, university, etc.).

Informal education (from the Latin "informalis" - without form) refers to the totality of unorganized, unsystematic and non-subordinate educational influences to precise educational purposes.

Non-formal education is defined as any personal or social education program, designed to improve certain skills outside the formal curriculum, or to carry out certain educational activities organized outside the compulsory education system, respectively proposed by various educational institutions. Non-formal

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education aims, among other things, to broaden the horizon of knowledge of the population, to create optimal conditions for personal and / or professional perfection of the individual, or his initiation into a new field of knowledge, to contribute to recreation and relaxation of the person, such as and to spend leisure time in an organized and enjoyable manner, to provide an adequate framework for skills training and talent demonstration, etc. [2, p.113].

2. Discussions

Although etymologically "nonformalis" means "outside any form of activity", non-formal education is not synonymous with "lack of education", but rather designates a less formalized educational reality, but with strong formative valences. -educational. In this sense, for the successful implementation of non-formal education it is necessary to respect some theoretical-methodological requirements, such as: ensuring the voluntary nature of involvement in the activity, creating various contexts in which to circulate a flexible information content, focusing on who learns, recording the objectives and contents in special documents and adapting them according to the psycho-individual characteristics of the participants, making the most of the experience of these people, their active and conscious involvement in the learning act, evaluating progress including complementary strategies, without giving necessary, of some official marks or qualifications, but with emphasis on the formative dimension of the acquired competencies, etc. All these elements make non-formal education an extremely important form of education for the development of the human being, which, in fact, respects the same didactic rigors as in the case of formal education, but which has a much more flexible and customized to the needs of the individual (... ..).

Non-formal education includes all actions and educational influences structured, organized and institutionalized, but carried out outside the education system. Extracurricular education designates a less formalized educational reality, but also with formative effects, favoring the preoccupation of the field by ensuring a productive continuity and by following an evolution and succession from a teleological perspective of the process of independent affirmation in its correlation with educational values everywhere.

The evolution of extracurricular education in the Republic of Moldova circumscribes the first formations that appeared initially, during the 1950s, as a basis for the instructive activity of children's and youth organizations and transformed, in the 1970s, into extracurricular institutions with instructive-educational, methodical and organizational functions. The units in question later asserted themselves as an integral part of the current education system. In recent decades, extracurricular education is carried out in public and private extracurricular institutions (centers, palaces, creative houses, technical-scientific creative clubs, centers for young tourists, centers for young naturalists, recreational sports schools, etc.).

Extracurricular education is a component part of the education system in the Republic of Moldova and a form of education regulated by: the Education Code of the Republic of Moldova (2014); Recommendation no.1437 on non-formal

education of the Parliamentary Assembly of the Council of Europe (2000); Recommendation on the validation of non-formal and informal learning (Brussels, COM, 2012); Memorandum on Lifelong Learning (2000); other policy documents in the field of extracurricular (non-formal) education and training. In the context of these national and international documents, the development of education and extracurricular education is becoming a priority and a strategic direction for ensuring the quality of education. One of the main medium-term policy priorities is the diversification and intensification of extracurricular education, in the context of developing and implementing the national program for extracurricular education aimed at achieving the function of developing the vocation, creativity and entrepreneurship of young generations.

Access to activities carried out by public extracurricular institutions is free and open to all applicants between the ages of 5 and 21, except for arts / music / sports schools, offering everyone equal opportunities for multilateral development and self-determination in the field of leisure. The key-concept of extracurricular (non-formal) education is to achieve the function of extension and complementarity in relation to formal education. This function is achieved through two directions: activities organized outside the classroom: circles, competitions, Olympics, competitions, cultural and artistic events, etc .; activities organized outside the general education school: excursions, visits, camps, exhibitions, creative centers; extracurricular (non-formal) educational institutions of artistic, sports, etc. profile. By its nature and specificity, extracurricular education attests its own characteristics, among which:

- variety of forms and contents,
- differentiation of activities,
- forms of organization, etc.

It is about satisfying education in better and more varied conditions, through the same formative influences, but from inter-, multi- and transdisciplinary perspectives, one of the most important premises for choosing extracurricular activities related to the impact that extracurricular education has on the development of the trainee's personality. It is considered that the effects of education and extracurricular education are beneficial for the development of the trainee's personality, contributing to the optimization of learning outcomes, to the increase of activism and the process of involvement in various institutional and community activities, etc. An important factor for motivating trainees to participate in extracurricular activities is related to the psycho-pedagogical experience of teachers, providers of extracurricular educational services.

Starting from the concept and specificity of the characteristics of extracurricular education, but also from the content and methodological options for carrying out this process, the structure of extracurricular education and teaching has been outlined, which consists of specific fields, profiles and types of activities / disciplines (Figure 1):

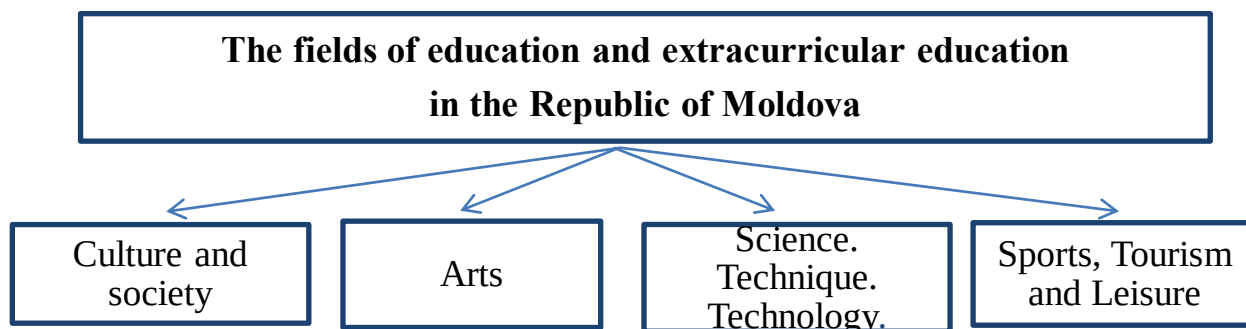


Fig. no.1. *The fields of education and extracurricular education in the Republic of Moldova*

The prospectiveness of extracurricular education involves its relation to the perspective requirements of society, by orienting the providers of extracurricular education to a new way of education, which will ensure the individual the opportunity to cope with unforeseen events by anticipation and participation. The permanent character of extracurricular education imposes the need for educational influences at all stages of ontogenetic development. The constantly changing society generates new demands on education, in general, in which the individual is permanently as a receiver and agent of educational action. Educational success is determined by favorable biopsychic premises and stimulating social environment, education being the decisive factor in the formation / development of personality [3, p. 86].

True learning is always a meaning-generating process. Understanding this brings to the fore a new way of learning, which ensures human development, able on a personal level - through reflection, understanding, creativity, rational choice - to acquire knowledge, skills and competencies to solve vital everyday problems. Modern pedagogical science treats the instructive-educational process as a special process organized and instrumented from the point of view of didactic technologies, the essence of which is to create favorable conditions for each individual to form the necessary skills for continuous development and improvement [4, p. 89].

3. Results

Analyzing different approaches and models of education, including extracurricular education, we extrapolate a system of general laws on extracurricular education and teaching, namely:

1. The aims, character and content of education and extracurricular education are determined by the objective needs / interests of the student, by the sociocultural and ethical norms and values;
2. The aims of education and extracurricular education are determined by the correspondence of pedagogical influences with objective and subjective factors;
3. The positive reaction of the student to the pedagogical influences is determined by the needs, necessities, interests and possibilities of the educable, focusing on the creation of the optimistic perspectives of the personal / individual development;
4. The efficiency of education and extracurricular education are determined by the

level of activism of the student, by his performances / successes, but also by the content and applied educational technologies, by the reasons for participating in the activity.

The specific laws underlying education and extracurricular education in the Republic of Moldova point out:

1. The educational process has a determined teleological, motivational character, it is intact and bipolar;
2. The process of personality formation-development cannot take place without its active participation in this process;
3. The development of a person's skills is interconnected and interdetermined. In the real process of personality formation these competencies are manifested in different combinations;
4. The components of the educational process are not equal in relation to each other, there is a submission, an interconnection between them: penetrating into each other, in the most diverse combinations, they constitute a unique / integrated educational process [5, p.43].

The content of education and extracurricular education creates premises for the realization of individual programs that capitalize on the effects of non-formal education generated by the social environment. This curricular perspective gives the content of extracurricular education a character, equally stable and dynamic: stable, through the educational values of maximum formative efficiency; dynamic, through specifications and concretizations in relation to the fields and profiles of extracurricular education and in relation to the interests, skills, opportunities of learners.

4. Conclusions

Therefore, the content of extracurricular education and teaching defines the set of selected values from all fields of culture and human activity, in terms of knowledge with maximum formative effects - intellectually, morally, technologically, aesthetically, physically, cognitively, effectively, psychomotor - processed at the level of areas, profiles and concrete contexts of extracurricular education and teaching. The transposition of these positions / approaches into conceptual, methodological and praxiological provisions as a result of the long-term developments and transformations of the non-formal / extracurricular educational process will ensure the functionality of the extracurricular education and teaching system in the Republic of Moldova.

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7. METACOGNITIVE COMPETENCES AND IMPLICIT THEORIES OF INTELLIGENCE IN RELATION WITH SCHOOL ACHIEVEMENT

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Abstract: *This study aims to explore the relation between metacognitive competences, implicit theories of intelligence and school achievement among lower secondary students. The group of participants included 120 students from Iași County, with different socio-economic backgrounds. Participants completed two measures, Metacognitive Awareness Inventory (Schraw & Dennison, 1994) and Implicit Theories of Intelligence Questionnaire (Dweck, 2000). School achievement was defined as annual average grades, and family socio-economic background was self-reported. Students from socio-economic disadvantaged families scored lower for metacognitive competence, and self-reported fixed mindset beliefs, in contrast with students with favourable socio-economic family background. Therewith, metacognitive competences and implicit theories of intelligence are significant predictors of school achievement.*

Key words: *metacognitive competences, implicit theories of intelligence, school achievement*

1. Introduction

School achievement, as well as school failure and their determinants were constantly scrutinised in educational studies. In the last decades, school achievement is intensively explored within socio-cognitive frameworks, which emphasize new concepts as determinants. The present study focuses on two of the factors associated with school achievements and less addressed in Romanian empirical studies, namely metacognitive competences and implicit theories of intelligence, in conjunction with the effects of socio-economic status.

One of the issues faced by the Romanian educational system is a rather low level of school achievement reflected in both national and international assessments, and one of the explanatory factors is students' socio-economic background. In the second and the third volumes of OECD (2019, 2020) report on PISA study conducted in 2018, growth mindset is depicted as an indicator of students' cognitive well-being, alongside socio-economic background, and shape a support frame for learning competences. The report also indicates that students with a disadvantaged socio-economic background set themselves less ambitious goals and have lower expectations for their school careers and achievements. The present study aims to add on empirical evidences suggesting the importance of metacognitive competences' awareness, and students' beliefs about their potential as predictors of school achievement, while taking into account the role of socio-economic status (SES).

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2. Metacognitive competences, SES and school achievement

Although metacognitive competences are frequently addressed in both Romanian educational policy and public debates as key educational outcomes for graduates, they are largely neglected in educational practices. The concept of metacognition was introduced by John Flavell (1979), and defined as knowledge on cognitive phenomena and awareness on thinking process: what and how we think when faced with a task or situation, and why we think in a certain way. One of the most influential theoretical frameworks for metacognition is proposed by Schraw and Dennison (1994), and is fairly similar to the ones previously developed by Brown et al. (1983) and Jacobs and Paris (1987). A part of their contribution's popularity is due to association with a metacognition self-reported measure – the *Metacognitive Awareness Inventory (MAI)*.

In contrast with previous definitions of metacognition, Schraw and Dennison (1994) orient metacognition towards learning environments, adding that it refers to the capacity to reflect on, understand and control learning. The theoretical frame develops on two dimensions: *metacognitive knowledge* covering declarative, procedural and conditional knowledge, and *metacognitive regulation* including processes such as planning, monitoring, evaluation and reflection on learning (Schraw, 1998). Later studies showed that metacognition is a powerful determinant of academic achievement, especially through self-monitoring learning and learning strategies (Cogliano, et. al.; 2020, Rahman, et. al. 2010; Schneider & Lockl, 2002, 2008; Pintrich, 2002; Schraw, 1994).

However, there is still a certain gap in the educational literature on connections between metacognition and socio-economic status, as empirical data are scarce (Akin, 2016). A lot of empirical studies approached metacognition as cognitive self-regulation, either in the context of competence assessments in reading and mathematics (Rhodes, 2019; Thenmozhi, 2019; Daher et.al., 2018; Soto et. al. 2019; 2020; Young & Worrell, 2018), or in promoting educational practices which may improve metacognition (Tanner, 2012; Keus & Haave, 2020, Branigan & Donaldson, 2020; Padmanabha, 2020).

3. Implicit theories of intelligence, SES and school achievement

The present study is based on the the motivational perspective about implicit theories of intelligence developed by Carol Dweck and Ellen Leggett (1983; 1988), which captured educationalists' attention due to the centrality of the goals connected either with learning or performance. Goals become motivational impulses that lead to a core of assumptions about the malleability of personal attributes (Dweck et al., 1995, Yeager & Dweck, 2012). In other words, the model reflects on fundamental beliefs about flexibility of cognitive capacities and personality characteristics, beliefs which are eventually involved in interpreting the social world, regulate behaviours through goals' setting and adjustments after failure or through action strategies in diverse contexts (Dweck, 2006).

Incremental and entity theories have important consequences for individuals: thus, incremental theory covers beliefs and perceptions of intelligence as a flexible constructs, which may be continuously improved through effort and perseverance;

on the other hand, entity theory refers to intelligence as a fixed construct, which cannot be changed or developed (Hong, 1999, Adamsone et al., 2020). Empirical studies already showed a moderate correlation between implicit theories of intelligence and school achievement, especially in adolescents: students who perceive intelligence a fixed trait tend to have lower school achievement, while students with incremental beliefs of intelligence obtain better school results (Cost & Faria, 2018).

These results can be explained based on previous empirical studies which indicated that students with incremental beliefs on intelligence usually chose more challenging tasks and do not avoid failure situations (Blackwell et al., 2007, Dweck, 2006). By contrast, students with fixed beliefs on their cognitive abilities set up avoidance aims, and chose easy tasks which guarantee success and others' approval (Park & Kim, 2015; Seo & Lee, 2019). It is worthy to mention that individuals tend to adjust their mindsets to messages, experiences and specific contexts (e.g., parents' perceptions of students' school failure, received feedback, socio-economic status etc.), thus shifting between incremental and fixed beliefs (Haimovitz & Dweck, 2016; Romero, et. al, 2014; Ashdown & Bernard, 2012). Few studies approach specifically the relation between metacognitive competences, incremental theories of intelligence and school achievement; some of them (e.g., Oyserman & Lewis, 2017; Destin et. al., 2019) showed that indicators as family income are powerful determinants of learning motivation, especially when socio-economic resources and parental support are limited.

4. Aims and hypothesis

The aim of the present study is to analyse the relation between awareness of metacognitive competences, implicit theories of intelligence and school achievement among lower secondary school students. We also intend to explore the effect of students' socio-economic background as additional predictor of school achievement. According with the research aim, we tested one main hypothesis: H₁. Students' socio-economic background along with their awareness of metacognitive competences and implicit theories of intelligence (incremental and entity) significantly explain variations in school achievement.

5. Method

Participants. One hundred and twenty students in lower secondary school (65 girls; 55 boys) from the county of Iasi (Romania) voluntarily participated in the study. 63 students are members of single-parent families, while 57 are raised by both parents; 68 students live in rural areas, and 52 are part of urban families. Withal, 55 families have rather low monthly incomes, while 65 have an average level of monthly incomes; in 87 of the families, both parents completed upper secondary education, while in 33 cases both parents hold a higher education degree.

Measures. Awareness of metacognitive competences was measured with *Metacognitive Awareness Inventory (MAI)* (Schraw & Dennison, 1994) which includes 52 five points Likert-scale items. Individual scores are computed by

summing responses for each item. In the present study, the level of internal homogeneity was satisfactory, with a computed Cronbach's alpha of 0.97. The *Mindset Questionnaire* (Dweck, 2000) was used for investigating implicit theories of intelligence; it includes 20 items with 4 points Likert scale items, and allows the assessment of incremental and fixed mentalities. For the scale of incremental mentality computed Cronbach's alpha is 0.84, and for the scale of fixed mentality the value of the same coefficient is 0.84.

Procedure. Measures were self-administered on-line, together with a questionnaire covering socio-demographic variables (gender, rural or urban background, family socio-economic status reported as monthly level of average incomes). School achievement was also self-reported by participants, as the average school grade in the previous semester. Socio-economic background was measured on a nominal scale, indicating a low, respectively high self-perceived level, in connection with an average income indicated by the researchers.

6. Results

The relation between participants' socio-economic background and awareness of metacognitive competences, respectively implicit theories of intelligence and school achievement was explored with a set of Independent Samples T-Tests. Results suggest significant differences among lower secondary school students in terms of self-reported implicit theories of intelligence: students with a disadvantaged socio-economic background tend to score lower on the incremental mentality scale [$t(118)=-3.895$; $p=0.00$; $M_{LowS}=33.18$; $M_{HighS}=39.98$], while students from families with higher incomes tend to score lower on fixed mentality scale [$t(118)=-4.181$; $p=0.00$; $M_{LowS}=30.76$; $M_{HighS}=37.89$]. Self-reported levels of metacognitive competences are also significantly influenced by students' self-perceived socio-economic status [$t(118)=4.36$; $p=0.00$; $M_{LowS}=167$; $M_{HighS}=204$].

These results are in line with conclusions advanced by Costa & Fraia (2018), based on a meta-analysis covering 46 studies (94 effects) with 412,022 students; socio-economic background is low to moderately associated with students' implicit theories of intelligence and their school achievement. The study also indicated that associations between implicit theories of intelligence and school achievement are significant for specific categories of students, such as students from disadvantaged families or affected by low parental support. According to previous studies, the socio-economic status may determine high levels of stress, anxiety and self-esteem, thus negatively influencing learning processes and leading to fixed, dysfunctional beliefs on improving intellectual abilities (*e.g.*, Cedeño et al., 2016). On the other hand, students with high socio-economic status tend to report a better awareness of their metacognitive competences and a rather incremental mentality, given their additional chances to access early in their lives reasonable educational resources, read more and enrich their vocabulary, are exposed to stimulating life experiences such as extracurricular activities (*e.g.*, Hackman et al., 2010; Dolean et al., 2019).

The exploration of the relation between awareness of metacognitive

competences (1), implicit theories of intelligence (2) and school achievement (3) among participants revealed significant and positive correlations of the predictors with school achievement (see Table 1 below).

Table 1. Means, standard deviation and correlation matrix for continuous variables ($N= 120$)

Correlation coefficients (Pearson)	<i>M</i>	<i>SD</i>	1	2	3	4
1. Awareness of metacognitive competences	187.20	49.9	1	.95*	.94*	.33*
2. Incremental theories of intelligence	36.86	10.83	.95*	1	.92*	.34*
3. Fixed theories of intelligence	34.62	10.03	.94*	.92*	1	.34*
4. School achievement	8.86	.95	.33*	.34*	.34*	1

* $p < 0.01$

Based on relations suggested in the literature and our preliminary analysis, a hierarchical multiple regression analysis was used to explore socio-economic background (dummy variable, included in model 1), incremental theories of intelligence (added in model 2), entity theories of intelligence (added in model 3) and awareness of metacognitive competences (included in model 4) as predictors of school achievement.

Table 2. Unstandardized and standardized regression coefficients and Model Summary

Model	Coefficients and Model Summary								
	B	SE	β	R	R^2	Adjusted R^2	SE	Change Statistics R^2	F
1	,631	,166	,331	,331 ^a	,110	,102	,90396	,110	14,522
2	,619 -,007	,168 ,014	,325 -,042	,334 ^b	,111	,096	,90694	,002	,224
3	,268 ,018 ,072	,170,0 14,01 5	,140 ,115 ,467	,512 ^c	,262	,243	,83008	,151	23,672
4	,268 ,018 ,072 ,000	,171,0 16,02 ,003	,141 ,113 ,470 -,006	,512 ^d	,262	,236	,83367	,000	,002

Note: Model 1: socio-economic background

Model 2: socio-economic background, incremental mindset

Model 3: socio-economic background, incremental mindset, fixed mindset

Model 4: socio-economic background, incremental mindset, awareness of metacognitive competences

The findings indicate that model 3 has the highest adjusted coefficient of determination (0.243), the increase compared to model 1 $\Delta R^2 = 0.102$ being significant ($p < 0.01$) Thus, model 3 explains 24.3% of the variance of the variable school achievement by 14.1% more than model 1 this increase being statistically

significant ($p < 0.01$). Model 3 in the present study covers as predictors the socio-economic background, growth/incremental mindset and fixed/entity mindset.

7. Discussions and conclusions

Although the reasearch hypothesis is partially confirmed, these results add to the body of empirical evidence regarding the relationships between school achievement and related explanatory variables selected for the study, based on the literature – socio-economic status, awareness of metacognitive skills and implicit theories of intelligence. As the results show, the fixed/entity mindset is a significant predictor of high performance, and this outcome is consistent with previous studies, suggesting that students with a fixed/entity mindset tend to become more competitive, they rather follow the grades that place them at the top of the rankings and are less interested in developing skills and competencies (Dupeyrat & Mariné, 2005; Wang et al, 2018).

Other observational studies have shown that students with a fixed mindset avoid more difficult tasks and prefer to engage in activities that guarantee their success without making any efforts, and maintain a positive self-image in relation with others (Elliot et al., 1999; Ames, 1992; Dweck & Leggett, 1988). Other factors that may explain this process may be parents' expectations, the style of family involvement in the child's education or the competitive climate in the classroom (Khajehpour & Ghazvini, 2011).

Despite certain limits, the present study represents a first step in investigating moderating effects of several relevant variables (*e.g.*, family support and involvement with school) in between targeted students' characteristics and their level of school achievement. At the same time, these results may have educational implications, as they draw attention to the importance of metacognitive competences, and incremental and growth mindset in determining a positive school path.

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8. THE EDUCATION AND SOCIAL INTEGRATION OF THE HUMAN INDIVIDUAL

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Abstract: *This paper presents the importance of the action of the educational phenomenon in the formation / development / transformation and social insertion of the human individual. In this sense, we consider the relationship between the development of the human individual (particularly the child) and its formation throughout life. At the same time, within this research approach we will present in detail the role of the schooling stage for becoming a personality able to integrate properly and harmoniously in various environments / social contexts.*

Key words: *education, training, development, schooling, integration, social insertion*

1. Introduction

An old French saying goes: *After bread, education is the most important thing a people needs.* If one of the basic needs is food and bread (symbol of the concept of *food*) largely satisfies this need, the second place in the life of the human being to meet needs is occupied by education. Education is what makes man to be or to become man, in the deepest and most complex sense of the word, that is, it gives him that superiority over all living beings and places him on top of them all. Seen as a specific human activity (Pea, 2004; Banks, J.A.), education is reflected in the society-individual / individual-society relationship, both in the way the individual relates to society, by accepting the social in his life or finding ways to adapt and integrate in this context, but also in society's reaction to the individual, the unique person, with personal characteristics in the context of diversity, in its way of integrating, assimilating the person and making him or her feel accepted and creating favorable conditions in this direction.

Given the practical applicative field of education, it can be stated that education fulfills at least two basic roles in the life of the human being. These roles are outlined by the two defining directions of the process: **training and development**. The **training** direction in becoming a human being is explained by the role of education to systematically and intentionally transmit knowledge (Loughran, 2006), principles, values, beliefs in order to accumulate the bases that a person needs for social adaptation. Education, through its formative role, provides the individual with an arsenal of knowledge that he or she needs and that, subsequently, he or she can capitalize on in various contexts, during his or her development.

Through the educational process, the necessary basis is provided for each human individual in the construction of his or her own personality. The acquisition of knowledge, theoretically and, especially, practically, the learning of social values and principles, as well as internalizing the beliefs that guide the human community is the first step in education, because it ensures the training of the

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person, and training is an essential component in achieving education.

The development seen as a direction and, equally, a component of education (Psacharopoulos and Woodhall, 1985) aims, first of all, at the individual potential of the human being that can facilitate the process of adapting the person in society or to the culture of a particular society.

The potential is the result of the acquisition of knowledge, the acquisition of norms, principles, beliefs and values which, taken both together and separately, constitute a basis for individual development. Their capitalization in various life contexts results in life experience, an aspect that conditions the complete and successful adaptation of each human being. The successful adaptation means, in essence, the evolution or development of the person, and the development directly conditions the transformation, thus fulfilling the purpose of education.

Looking around, the daily life experience shows that society has shortcomings in terms of the peaceful relations between individuals, the respect we owe to each other, the ability to provide support or assistance to those in various crisis situations or in other situations in which we see ourselves as deficient and these gaps are often the result of ignorance. Through education, however, these gaps can be removed and replaced with positive aspects that condition an intrapersonal and, at the same time, effective interpersonal development, with lasting implications on the progress of society in general.

Education must be the means by which people acquire the ability to become active participants in their own formation and development for the sake of personal transformation, but also of the society or communities within which they live. In a world characterized by diversity and pluralism, education conditions the learning of values, attitudes and behaviors that allow both children and adults to live together and develop relationships based upon trust and mutual respect. The crucial role of education in ensuring equal opportunities for all people in society, regardless of color, nationality, religion or other criteria by which people can be differentiated is also unanimously recognized. Education is the foundation, the basis on which the human community is built and rebuilt (Bray, 2001).

The core of this construction is represented by the transmission of values and principles from one generation to another, focusing on future generations that ensure the continuity of the human species, responding to the requirements and purpose for which it was created. In an attempt to conclude the role of education in the becoming a human being, we can emphasize the fact that **the training** conditions **the transformation** of the human being for its **development**, to ascend the steps of personal becoming.

2. The child development in a school context

The development is defined as *a process by which the body and psyche change throughout life* (Schipor, D., 2012). This process encompasses a series of both quantitative and qualitative transformations, and is highlighted at the biological, mental and social level. At the biological level, the changes that mark the development of the body are highlighted by physical, biochemical and morphological transformations. The psychic changes are marked by the birth,

continuity and transformations of psychic processes, functions and characteristics, while the social changes are the result of adapting a person's behavior in accordance with social norms. Consequently, the transformations aimed at the development of the human being have a bio-psychosocial nature.

The development of any human being is conditioned by two types of factors: **natural factors** – represented by **heredity** and consists of all the "inheritances" received by the descendants from ascendants and **social factors—the environment and the education**, which ensure the physical and social framework of the development and effectively lead the persons' development. These factors are closely related (Cronbach, 1969), and the development is the result of the interdependence of these factors, thus ensuring the development of a complex and unitary character.

The educational institutions are the main providers of *education*, as they provide the institutionalized/formal framework. The functionality of the education system is ensured and regulated by the main legislation (the National Education Law no. 1/2011 and other laws) and the secondary legislation (specific methodologies/regulations/procedures), based upon which the instructive-educational process is organized and carried out. Thus, the schooling stage of the human individual is the main resource of its development in the cognitive and social plan and the school as an entity becomes the second instance of socialization of the human individual.

In Romania, education is compulsory until the 10th grade and is provided by funding from the state budget. The schooling period includes the age stage between 6/7 years old and 18/19 years old and includes 3 levels of education: primary, lower secondary (middle school) and upper secondary (high school). Each of these levels of education aims to acquire knowledge / skills specific to the age peculiarities of pupils. The school institution is perceived as a source of cognitive development of the person. However, the same formal framework aims at the development of the human being on a physical, mental and social level. Thus, the framework plans are developed to provide children with a complex development. In accordance with the provisions of the National Education Law no. 1/2011, with subsequent amendments and completions, the educational ideal is defined as follows: *the free, integral and harmonious development of human individuality, in the formation of autonomous personality and in assuming a system of values that are necessary for personal fulfillment and development, for the development of entrepreneurship, for active citizen participation in society, for social inclusion and for employment on the labor market.*

The undeniable role of the school is to cultivate and develop a balanced and harmonious personality of pupils, to help them become fit for social integration, to make decisions autonomously and with full responsibility. Equally and at the same time, the formal education must take into account the training of future adults, by providing a solid value system and applicable conceptions and beliefs about life, for their personal, social and professional life. Developing people with initiative, with a civic spirit, tolerant people who love work, helping them find their role and place in society is a tangible goal if the necessary values are taught to children

from an early age.

The beginning of schooling highlights the child's socialization, his or her integration into social groups and learning the behaviors and basic rules for the future activity, that of the pupil (Kochanska, 1993). The age of small schooling is characterized by enthusiasm towards the learning activity, towards the assimilation of knowledge, skills and habits, but it can decrease directly proportional to the decrease of the novelty character. Thus, the differences become more and more obvious between those with a fast pace of knowledge assimilation compared to those with a slow pace of knowledge assimilation. Consequently, the intervention of formal education is necessary in order to reduce these discrepancies through the differentiated and personalized treatment of pupils.

The age and individual peculiarities of the child are noticeable in all school activities, and the harmonious mental development is directly conditioned by the abilities to capitalize on them effectively. Their influence is noticeable at the level of all psychic processes, starting from the sensory psychic processes, continuing with the cognitive processes, affective processes and regulatory processes. The young school age brings to the fore a limited baggage of opportunities at the cognitive, physical and psychosocial level, which the pupil possesses, but which represents a good foundation for his or her further development. At this age, **therepresentations** are diffuse, poorly systematized, but through learning activities they significantly change their scope and content, the way they are produced and how they operate.

The thinking, in the stage of concrete operations, develops its operations: the analysis and synthesis, the comparison, abstraction and generalization, the classification and logical concretization by involvement in learning activities. The child acquires abilities to explain, argue, to reason logically, proving the truth of his judgments.

The language of pupils, quite limited both in number of words and in the areas of coverage for various fields of activity, is becoming richer, increasing the lexical fund, through reading and communication. The ability to express and support one's own ideas through oral or written expression increases by enriching the child's active and passive vocabulary with new words, helping the child to express himself or herself in words adapted to each activity environment.

The memory, which at this age has a small volume, develops by increasing its volume; the learning to read and write and count have a significant contribution to that end. The storage of a larger volume of information will help the pupil to retain data necessary for personal activities and to capitalize on them in various school actions of a formal or non-formal nature. They enable the pupils to structure and restructure the information to be memorized, to replace the unknown with the known, to eliminate unnecessary or insignificant details and to retain and capitalize on the essential and even to add new elements to the memorized content.

The imagination, as *a complex cognitive process of elaborating new images and projects, based on the combination and transformation of one's own experiences*, closely related to thinking, language and memory, develops in the school context. The learning activities support the expansion of the area of human

knowledge, help to achieve the process of active, transformative and creative adaptation, and the imagination plays a decisive role in this process. The pupil becomes able to design and organize actions, to detach from the present, characterized by *here* and *now*, drawing paths to follow, makes new mental projections and anticipates the results to be obtained. The child's still limited life experience is also reflected in the creative plan, which is characterized by combinations of superficial, spontaneous, often static images, which contain a series of fantastic, inappropriate elements. Learning helps and develops **creativity** and the narrated or created images acquire abundance, consistency, dynamism and coherence.

The playing and storytelling abilities, the storytelling and composition skills stimulate the creative forms of the young pupil, who, in turn, are supported by activities from all curricular areas. Against the background of the propensity towards learning, towards which the small school child presents certain sensitivity, and in connection with the activity that he or she carries out, the school child's skills develop. By relating to the sphere of affective, motivational and attitudinal processes, conditioned and supported by the child's desire to learn, skills are developed at this age in fields like: mathematics, literature, art, music, as well as the propensity to certain school and extracurricular areas.

The affectivity of the young school child is dependent, on the one hand, on the learning activities themselves, and, on the other hand, on the interpersonal relationships that develop within the school community. Within this framework, the emotions and the intellectual feelings, as well as moral and aesthetic ones, are cultivated and developed. The learning activities should be designed to support the correct understanding and acquisition of the content of notions and norms that underlie the moral feelings. The relating to life experience, to what is practical, applicable will help pupils to understand correctly and capitalize effectively what good and evil, beauty and truth, courage and cowardice, honesty and dishonesty morally mean.

If the predominant form of **motivation** at this age is extrinsic, in the school context and through learning, the intrinsic motivation is stimulated. The pupil's activity can be supported, in addition to the external motivation, by an internal motivation, which aims to activate the assimilation processes in a continuous way by stimulating and maintaining the child's cognitive curiosity. The desire to learn as much as possible, to grow intellectually, must be maintained, stimulated to meet the needs of knowledge, but also to cultivate the pupils' attachment to school, learning and to keep the interest in the permanent knowledge alive.

From the preschool age, the child's **personality** is outlined, when some character and temperament traits appear, which later become stable. Simultaneously with the enrollment in schooling, marked by the transition to a new way of life and new forms of activity, the formation of the child's personality continues, which will be influenced by these factors in a decisive way.

The school child status provides major changes in the child's daily activity by facing new requirements, which increase the importance of actions and results obtained by the child at this age. The imprint of school activities on the child's

personality is strong, both on the internal organization and on the external conduct.

Schooling becomes a framework conducive to the development of personality traits such as: conscientiousness, punctuality, perseverance, the spirit of organization, which are more appreciated and become ways of interpersonal characterization. Pupils learn to approve of the positive character traits, marked by the mentioned character attitudes and to express their disagreement with the character traits considered to be undesirable as: the indifference, the cowardice, the hypocrisy, the negligence, lying and the deception.

The schooling contributes significantly to shaping the profile of the future adult. Through the learning activities, regardless of the framework in which they take place (formal, non-formal or informal) the child / pupil broadens his or her cognitive sphere, an aspect that is reflected in the development of thinking, language, personality, as a whole. This evolution is part of the scope of the educational ideal and corresponds to the needs of the society, which is increasingly in need of people with active principles and values, which are based on fundamental positive values: the good, the truth and the beauty.

3. The school success and setback

The school context is an equally favorable field for collaboration, but also for competition, and these conditions often condition the success and well-being in this environment. The school success is a desideratum of any pupil. However, the factors underlying its realization are diverse and to a very small extent concretely defined or rigorously drawn. The school success is described by the two terms, which are in antithesis, but which summarize the level of pupil performance and draw, at the same time, portraits of presentation, but also directions of action.

The success or setback of pupils in exams, the recognition of pupils or their labeling as *good pupils* or *poor pupils* unquestionably influences the status of the child in the social groups to which they belong: family, friends, playgroups, etc. The school is labeled or characterized positively or negatively depending on the success or setback of its pupils. Defining the two terms requires a complex analysis of the determinants and a deep knowledge of the pupil's personality. What is certain is that, although in antithesis, the explanation of each term is made by relating to each other, by analogy and comparison.

The relationship between school success and setback is *a dynamic, dialectical and complex relationship* (Sălăvastru, D., 2004). Setback cannot be definitive and global, just as success does not manifest itself continuously and completely. Both success and setback are considered to be partial; they manifest themselves only in certain segments of activity and are dependent on a complex series of factors that condition their appearance and resilience.

In the description of the level of school performance, the two phrases *school success* and *school setback* are sometimes used in antithesis, and, most often, alternatively as they are considered, up to a certain point, to be synonyms (Sălăvastru, D., 2004, 230) - one cannot speak of school setback, as long as the success in this field was not known and, at the same time, the success cannot be defined only by relating its norms to their non-achievement. The notion of school

setback is the object of study of many researches in the field. The studies dedicated to this topic have highlighted a phenomenon of major complexity, with various presentations and characterizations, of different sizes, difficult to include in a definition. However, the notion of school setback is, on the one hand, more neutral, with a somewhat reduced emotional load and negative psychological impact, and on the other hand, with a more optimistic perspective on rehabilitation opportunities compared to synonymous terms used such as, for example, school failure (which can be attributed to a stronger negative load, taken somewhat to the extreme).

Thus, **the school success** consists in obtaining a superior efficiency in the instructive-educational activity, at the level of the requirements of the curricula and of the aims of education", and **the school setback** refers to "lagging behind in learning or not fulfilling the compulsory requirements within the instructive-educational process and they are the effect of the discrepancy between exigencies, possibilities and results." (Popescu, 1991, 24; Sălăvăstru, 2012, 231). From these explanations one can notice that the two terms, which generate facts in the pupil's life are relative, i.e. can only be assessed or judged by reference to other notions that condition them: school rules, requirements of framework plans / programs school, the rules specific to each education system. Consequently, the interpretations given to the phenomena in question may be different, depending on the rules of each educational system, the cultural and educational traditions of the peoples or countries in which they manifest themselves, which have different grading or evaluation systems, different organizational structures, degrees of demand and rules to meet. The setback in a particular educational structure does not condition the general school setback, but, often, the rules and rigors according to which the system is guided can lead the same person to compliance and stability or maladaptation and lack of expected results.

4. Conclusions

The interpretation of school success or failure is made by reference to the criteria of appreciation and the forms of manifestation. The school setback takes various forms, from the simplest - lagging behind in learning, an aspect that can be easily remedied, if given due attention in time, to severe forms of school dropout or repetition, which are persistent forms, with long-lasting effects and more difficult to fix. Both school success and school setback are delimited by the interpretation of the pupil's school results.

Living in a culture of graded assessments, in which the grading system does not provide the possibility of a complex assessment or an overview of the pupil's potential, certainly the schooling success or setback can often be subjective or irrelevant, assessed and easily diagnosed, but which can have serious consequences for the pupil's further development.

Even if the notions of **school success** or **school setback** can be *generalized* or *limited* (on some segments of its activity), *cognitive* (at the level of knowledge assimilation) or *non-cognitive* (marked by maladaptation to the school environment), *episodic* or *enduring*, studies in the field show that before recording

the pupil's performance as a success or being classified as a setback, it is absolutely necessary to know the pupil and his or her potential, in all forms of manifestation of his or her status as a pupil. By knowing the pupil's potential, one can draw directions in accordance with the educational ideal of his or her learning path.

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9. SUCCESSFUL MUSIC PERFORMER'S PERSONALITY TRAITS

Dorina Geta Iușcă²⁵⁷

Abstract: *Music-education practice has revealed the fact that, in order to become a successful music performer, not only certain physical and perceptive attributes (such as the amplitude of open palm, thoracic capacity, rhythmic accuracy, musical hearing), but a series of personality traits related to the complexity of social, cognitive and emotional activities associated to music performance are also needed. Scientific research focused on high quality music performers' personality traits has been generated by a series of stereotypes that had been developed across time in the musical world. For example, it has often been said (Woody, 1999) that trumpet players are proud, impetuous, detached and dominating, whereas woodwind players are more feminine, more intelligent and shy. The present study aims to review the most relevant experiments related to the personality profile of the successful music performer. A growing body of research has discovered ten important traits: androgyny, originality, independence, self-motivation, perseverance, sensibility, high capacity of interpersonal communication, extroversion, the need for attention, and trait anxiety. I discuss about a series of educational implications of this personality profile in connection to the development of a successful career in academic music. Discovering and developing these traits early on could be an essential support in creating an exceptional educational path in vocal and instrumental music performance.*

Key words: *personality traits, stereotypes, successful musical career*

1. Introduction

In order to become successful in music performance, there's more it than intensive practice. Not later than 250 years ago, Johann Joachim Quantz, a known German flute player wrote in his book *On playing the flute* some observations regarding the personality profile successful flute player: "...a lively and fiery spirit, united with a soul capable of tender feeling; a good mixture, without too much melancholy, of what scholars call the temperaments; much imagination, inventiveness, judgment and discernment; a good memory; a good and delicate ear; a sharp and quick eye; and a receptive mind that grasps everything quickly and easily" (Quantz, 1752, p. 34).

This description shows that even earlier music experts noticed the importance of personality in having a career in music performance. These personality traits may be as relevant as certain perceptive and physical attributes such finger amplitude, thoracic capacity and musical ear. Nevertheless, one's success in music performance career may be attributed not only to efficiency in performance techniques and personality factors, but also to a complex of needs, reasons and social opportunities that may or not be individually controlled.

2. Performers' personality between stereotype and reality

Investigating the relationship between personality and musical interest in

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children, Martin (1976 *apud* Woody, 1999) has noticed that the students interested in music performance showed extraversion, high adaptability, intelligence and sensitivity. Scientific research on performers personality traits has been generated by a series of stereotypes which developed across time in orchestras or vocal-instrumental ensembles. Musicians tend to judge their peers' personality profile according to the instrument they play. Therefore, the famous performer Wynton Marsalis (Woody, 1999) noticed that the trumpet players are told to be arrogant, impetuous, detached and controlling. Another stereotype is applied to woodwind players which are considered to be more feminine, more intelligent and shy (Woody, 1999). Also, percussionists consider themselves to be more sexual than all other instrumentalists due to the rhythmic nature of their activity (Builione & Lipton, 1983 *apud* Woody, 1999).

But the most frequent stereotype refers to the comparison between brass players and string players (Kemp, 1996; Buttsworth & Smith, 1999; Cribb & Gregory, 1999). The first ones are seen as loud, uneducated, extraverted and rough, while the second ones are considered to be oversensitive and vulnerable and as people who tend to avoid physical activity "in order to not hurt their fingers" (Woody, 1999, p. 50).

3. Successful performers' personality traits

Haller & Courvoisier (2010) have explored the personality differences between a group of students among which 309 were psychology majors, 158 were visual Arts majors and 136 were music majors. They have discovered that the visual arts students are more unstable, more open to experiences and more inclined to heuristic thinking than psychology students. Musicians proved to be more extroverted and more friendly than visual arts students. Musicians were also more inclined to heuristic thinking than psychology students. The two researchers suggest that there is possible to distinguish between the three fields students just by following clues regarding their personality and thinking style.

Regarding the personality of performing art students, Marchant-Haycox & Wilson (1992) have discovered a series of interesting specific traits by applying The Eysenck Personality Profiler to a set of 162 artists. Therefore, actors have shown higher scores regarding extroversion and expressivity. Dancers proved to be more anxious, unhappy, hypochondriacs and with lower self-esteem. Musicians situated between actors and dancers regarding most personality traits. Trait anxiety has been found in one third of actors and dancers and in half of musicians. A high incidence of depression (38%) has been noticed among dancers. Researchers have explained these findings as a consequence of the unstable, risky and demanding lifestyle of those who work in the performing arts fields.

The musical field includes distinct artistic directions such as composition, musicology, conducting, music performance and music education. A comparative study led on music teachers and music performers (Wubbenhorst, 1994) discovered no differences between the two groups by applying Myers-Briggs Type Indicator (MBTI).

Research (Wubbenhorst, 1994; Kemp, 1996; Hassler et al, 1985 *apud*

Woody, 1999) on classical music performers have highlighted a series of specific personality traits that describe a coherent personality profile. A first specific trait refers to a high level of **androgyny** among classical music performers. Androgyny has been defined (Woody, 1999) as the trait where the person gains equally feminine and masculine features that allows the adaptation to the cognitive and emotional style of both genders. Androgyny has previously been associated to creativity and researchers explain the presence of this trait among musicians through the fact that music performance elicits high levels of originality. Despite the high technical precision occurred in classical music performance, exceptional soloists are extremely original in the expression dimension, especially due to the fact that, in order to stand out among their peers, have to find always a new way of performing a score played by millions of soloists before them.

Bloom (1985 *apud* Sternberg, 2005) says that the final phase of preparing music performers consists in the guidance of a maestro-teacher which, in most cases, is an international well-known performer. These maestros accept to do masterclasses only with well-gifted young music performers. Bloom noticed that, for example in the case of pianists, the masterclasses are focused not on the technical dimension but on developing a personal and unique way to communicate emotion through music. Therefore, while each young music performer finds his own way of expressing his ideas through performance, his creativity is highly requested and developed.

Kemp (1996) and Alter (1989) noticed that music performers are also very **independent**, as they have a great capacity of self-motivation proven across thousands of hours on individual instrumental study. Kemp call them “bold introvert”, as they have the capacity to feel comfortable in solitude across long periods of independent study, but also to courageously perform in front big crowds.

Ericsson and collaborators (1993 *apud* Sternberg, 2005) have studied **perseverance** in violinists of different levels of virtuosity. They have noticed that deliberate practice is one of the most important factors in gaining an international career, as the best violinists accumulated more than 10 000 hours of individual instrumental study up to the age of 20 years old. By analyzing the length of deliberate practice sessions and rest program, researchers found that the most successful violinists practiced very close to the upper limit of supportability.

Due to the fact music performers are always in the eyes of the public and find themselves often being evaluated, they tend to develop a certain level of **sensibility** that may lead to intolerance towards themselves, lack of emotional balance, low self-esteem or depression (Kemp, 1996; Woody, 1999). The term sensibility has been used in relation to music performers as having multiple meanings. First of all, it indicates high level of perceptive auditory skills such as the capacity to hear soft auditory stimuli. Secondly, Carl Seashore (1937) talked about “musicians’ sensory capacities” (p. 2) related to the ability to distinguish sounds’ pitch, timbre, harmony and duration in complex musical conglomerates. Thirdly, music performers’ sensibility may also represent their high level of empathy and emotional subtlety expressed in the music they play. Lastly,

performers' sensibility is their tendency to be vulnerable and easily hurt or offended. This complex definition of sensibility shows the diversity of social and emotional activities of music performers.

Music is communication between performers and the public therefore musicians develop high **communicative skills** which imply mutual understanding based on empathy and respect towards people. Referring to the maestros that conduct masterclasses for young performers, Lawrence (1977 *apud* Woody, 1999, p. 245) noticed that: "great teachers demonstrate great personality qualities that represent more than the sum of their performance talent and didactic abilities". Their attitudes always showed warmth, careful listening, patience, generosity, perseverance in research, logical assessment and reflection.

One personality trait that hasn't yet been unanimously accepted is related to introversion-extraversion. Some studies (Kemp, 1996; Haller & Courvoisier, 2010; Cribb & Gregory, 1999) found musicians to be more **extraverted** than non-musicians, others (Marchant-Haycox & Wilson, 1992) didn't agree with that. This contradiction may be due to the diversity of genres music performers approach and of the cultural contexts they have to perform.

Alter (1989 *apud* Woody, 1999) compared a group of musicians to a control group of non-musicians and discovered a higher **need for attention** in the first one. The author explains this finding through the frequency musicians are in the center of others' attention as they are often on stage and in evaluative situations.

Trait anxiety is another personality that had been attributed to musicians. Trait and state anxiety is a common problem among music performers due to the frequent assessment they go through their entire career, and since an early age.

4. Differences in personality related to musical instrument

Kemp (1996 *apud* Parncutt & McPherson, 2002, p.11) noticed certain correlations between performers' personality profile and the choice of musical instrument: "string playing may frequently attract the quieter, more introverted and studious child, whereas brass playing may appeal to the more socially outgoing and extroverted. Singers also tend to be more extroverted, sensitive and imaginative types. Keyboard players tend to be more extroverted but not as extroverted as the brass players and singers. Clearly, the kinds of demands that instruments make on the learner, particularly in terms of the relative ease with which reasonably pleasing sounds can be produced in the early stages, will help determine whether the beginner will persevere or, in time, discontinue instruction."

In order to investigate the stereotypes related to the specificity of music performers' personality profile according to the instruments they play, two studies (Buttsworth & Smith, 1999; Cribb & Gregory, 1999) used 16PF and EPI on different instrumentalists. They discovered that brass players are more suspicious, more imaginative and more creative than vocalists, and more extraverted and more creative than string players. Moreover, pianists proved to be more emotionally stable, warmer and smarter than all other four categories (strings, woodwind, brass and vocalists). Also, string players recorded higher levels of neuroticism.

Woody (1999) made the observation that most researchers focused on classical music performers and that jazz, folk, country, pop and rock performers are often neglected. These categories are also the object of stereotyping, and on frequent stereotype relates rock music performers with pathological personality traits. Gillespie (2000) applied NEO-PI-R to 100 rock music performers and found high levels of neuroticism, openness to experience and extraversion. He also discovered that rock musicians are less agreeable and with lower level of conscientiousness.

Rankin (2005) empirically confirmed that rock performers are unfairly labeled as pathological, as he found normal traits among this category. Nevertheless, Vuust *et al* (2010) discovered a higher need for strong sensation seeking in music performers from “rhythmic” genres in comparison to classical music performers.

5. Conclusions

In conclusion, we have to take into account that there is a specific personality profile of music performers, in comparison to other professional categories. Moreover, this profile is also directed by the choice of musical instrument, as different instrumental categories may lead to the development of certain personality traits.

Therefore, we can say with certainty that the old stereotypes that have traveled among musicians across time have finally been demonstrated. There are educational implications to these findings, as a proper career orientation towards certain musical instruments should take into account the specific personality traits that have been associated to specific instrumental categories.

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