

REVIEW OF ARTISTIC EDUCATION

No. 27 - 28

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

**ARTES PUBLISHING HOUSE
IAȘI – 2024, ROMÂNIA**

EDITORIAL BOARD

- Prof. PhD. Børge Pugholm (Via University College, Viborg, Danemarca)
Prof. PhD. Regine Himmelbauer (Joseph Haydn Konservatorium, Eisenstadt, Austria)
Prof. Alessandra Padula (Conservatorio “Giuseppe Verdi”, Milan, Italy)
Prof. PhD. Adrian Theodor Vasilache (Conservatorio “Giovanni Pierluigi da Palestrina”, Fermo, Italy)
Prof. PhD. Hab. Ion Gagim (“Alec Russo” State University, Bălți, Republic of Moldavia)
Assoc. Prof. PhD. Margarita Tetelea (“Alec Russo” State University, Bălți, Republic of Moldavia)
Prof. PhD. Hab. Maciej Kołodziejcki (Pultusk Academy of Humanities, Pultusk, Poland)
Prof. PhD. Constantin Cucuș (“Alexandru Ioan Cuza” University, Iași, România)
Prof. PhD. Teodor Cozma (“Alexandru Ioan Cuza” University, Iași, România)
Prof. PhD. Laurențiu Șoitu (“Alexandru Ioan Cuza” University, Iași, România)
Assoc. Prof. PhD. Mihaela Mitescu Manea (“George Enescu” National University of Arts, Iași, România)
Lect. PhD. Marius Eși (“Ștefan cel Mare” University, Suceava, România)
Prof. PhD. Rossella Marisi, (Conservatorio “Luisa D’Annunzio”, Pescara, Italy)
Lect. PhD. Morel Koren (Bar Ilan University, Ramat Gan, Israel)
Prof. PhD. Sarah Meltzer Golan (Academy of Music and Dance, Jerusalem, Israel)
Assistant PhD. PaedDr. Eva Králová („Alexander Dubček” University, Trenčín, Slovak Republic)
Prof. Emeritus PhD. Theodor Damian (Romanian Academy of Scientists, București, România,
Metropolitan College of New York, USA)

EDITORIAL STAFF

- Prof. PhD. Eugenia Maria Pașca (“George Enescu” National University of Arts, Iași, România)
– Founder Director / Editor in chief
Lect. PhD. Carmen Elena Antochi (“George Enescu” National University of Arts, Iași, România)
– Associate Editor in chief / Manuscript / Web Editor
Assoc. Prof. PhD. Dorina Geta Iușcă (“George Enescu” National University of Arts, Iași, România)
– Executive Editor
Lect. PhD. Ana Maria Aprotosoiaie Iftimi (“George Enescu” National University of Arts, Iași, România)
– Assistant Editor

MEMBERS

- Lect. PhD. Ionica-Ona Anghel (“George Enescu” National University of Arts, Iasi, România)
Assoc. Prof. PhD. Marina Morari (“Alec Russo” State University, Bălți, Republic of Moldavia)
Assoc. Prof. PhD. Lilia Granețkaia (“Alec Russo” State University, Bălți, Republic of Moldavia)
Assoc. Prof. PhD. Gianina Ana Masari (“Alexandru Ioan Cuza” University, Iași, România)
Prof. PhD. Hab. Nicoleta Laura Popa (“Alexandru Ioan Cuza” University, Iași, România)
Lect. PhD. Elena Seghedin (“Alexandru Ioan Cuza” University, Iași, România)
Prof. PhD. Hab. Liliana Stan (“Alexandru Ioan Cuza” University, Iași, România)
Prof. PhD. Simona Marin (“Dunărea de Jos” University, Galați, România)
Senior Researcher II PhD. Marinela Rusu (Romanian Academy, Institute “Gheorghe Zane”, Iași Branch, România)
Honorary Research Associate PhD., Tomoko Siromoto (UCL Institute of Education, London, United Kingdom)
Assoc. Prof. PhD. Loredana Viorica Iațșen (“George Enescu” National University of Arts, Iasi, România)

REVIEW OF ARTISTIC EDUCATION

Review published by

“George Enescu” National University of Arts, Iași, România

under

Center of Intercultural Studies and Researches Department for Teachers Education

Ștefania Moga Translator

Carmen Elena Antochi Desktop Publishing

General Informations Year of Release: 2024

Publishing: Artes Publishing House of the “George Enescu” National University of Arts, Iași, România

ISSN = 2501 – 238X

ISSN-L = 2069 – 7554

ISSN = 2069 – 7554

www.rae.arts.ro Format: print full text and online

Releases/year: 2

CONTENTS

ARGUMENT	VI
NUMBER 27 / PART I: MUSIC	1
1. MUSIC AND THE FLOW STATE / Dorina Geta Iușcă / Associate Professor PhD. / “George Enescu” National University of Arts, Iași, România.....	1
2. MUSIC AS AN AGENT OF SOCIAL CHANGE: AN INSPIRING WORK BY LUIGI NONO / Rossella Marisi / Professor PhD. / Conservatorio “Luisa D’Annunzio”, Pescara, Italy.....	7
3. THE VARIATIONAL PRINCIPLE, EXPRESSIVENESS, AND VIRTUOSITY IN LUIGI BASSI’S <i>CONCERT FANTASIA ON THEMES FROM RIGOLETTO</i> / Doru Albu / Professor PhD. / Zaharia Hojbotă / Assistant Candidate Doctoral / “George Enescu” National University of Arts, Iași, România.....	15
4. THE COLLECTION OF STUDIES “VIOLINSCHULWERK” IN KLAUS HERTEL PUBLISHING HOUSE - ULFERT THIEMANN - METHODOLOGICAL APPROACHES TO VIOLIN TECHNIQUE / Alina Stanciu / Associate Professor PhD. / “Gheorghe Dima” National Academy of Music, Cluj-Napoca, România.....	26
5. MODERN TECHNOLOGIES FOR REMOTE PERFORMING IN MUSICAL ENSEMBLES / Dan Spînu / Associate Professor PhD. hab. / “George Enescu” National University of Arts, Iași, România.....	34
6. THE ROMANIAN ORTHODOX CHURCH CHORAL CREATION OF CLASSICAL-ROMANTIC INFLUENCE / George Dumitriu / Associate Professor PhD. / “George Enescu” National University of Arts, Iași, România.....	43
7. THE DISCIPLINE OF HISTORY OF MUSIC: POSTMODERN CONSEQUENCES AND DEFORMATIONS / Oleg Garaz / Associate Professor PhD. hab. / “Gheorghe Dima” National Academy of Music, Cluj-Napoca, România.....	47
8. STRING QUARTET NO. 3 OP. 73 IN F MAJOR BY DMITRI SHOSTAKOVICH. MUSICAL LANGUAGE AND EXPRESSIVENESS / Sebastian Vîrtosu / Associate Professor PhD. hab. / “George Enescu” National University of Arts, Iași, România.....	61
9. STRUCTURAL AND INTERPRETIVE APPROACHES IN INTRODUCTION, THEME AND VARIATIONS FOR CLARINET AND ORCHESTRA BY GIOACHINO ROSSINI / Zaharia Hojbotă / Assistant Candidate Doctoral / Doru Albu / Professor PhD. / “George Enescu” National University of Arts, Iași, România.....	78
10. INTERDISCIPLINARY NESS AND TRAINING OF COMPETENSES IN THE DISCIPLINE OF MUSIC EDUCATION / Viorica Crisciuc / Associate Professor PhD. / “Alec Russo” State University, Bălți, Republic of Moldavia.....	88
11. L’ELISIR D’AMORE BY GAETANO DONIZETTI. MUSICAL AND DRAMATURGICAL ANALYSIS / Cosmin Grigore Marcovici / Soloist / Romanian National Opera Iași / Lecturer PhD., / Cristina Simionescu Fântână / Soloist / Romanian National Opera Iași / Professor PhD. hab. / “George Enescu” National University of Arts, Iași, România.....	93
12. INCLUMUSIC - NEW SKILLS FOR INCLUSIVE HIGHER MUSIC EDUCATION INSTITUTIONS / Maria Cinque / Professor PhD. / LUMSA University, Rome, Italy / Oana Bălan Budoiu / Associate Professor PhD. / “Gheorghe Dima” National Academy of Music, Cluj-Napoca, România / Ioana Zagrean / Assistant PhD. / LUMSA University, Rome, Italy.....	105
13. CONDUCTING PERSONALITIES OF THE ITALIAN SCHOOL. CONTRIBUTIONS TO INTERPRETATION / David Crescenzi / Conductor / Romanian National Opera, Iași / Associate Professor PhD. / “Gheorghe Dima” National Academy of Music, Cluj - Napoca, România.....	111
14. GEORG FRIEDRICH HAENDEL - <i>SONATA FOR VIOLIN AND FIGURED BASS OP. 1, NO. 13</i> / Raluca Dobre Ioniță / Associate Professor PhD. / “George Enescu” National University of Arts, Iași, România.....	122
15. THE ROLE OF FOLKLORE IN THE FORMATION OF STUDENTS’ MUSICAL FEELING IN THE MUSIC EDUCATION LESSON / Neculai Vieru / Candidate Doctoral / “Ion Creangă” State Pedagogical University, Chișinău, Republic of Moldavia.....	130

16. ADDRESSING INTERDISCIPLINARY OF MUSIC / Daniela Monica Grozavu / Candidate Doctoral / “Ion Creangă” State Pedagogical University, Chişinău, Republic of Moldavia / Primary School Teacher / ”Avram Iancu” Secondary School, Bucureşti, România.....	135
17. THE DEVELOPMENT OF MELODIC INTONATION WITHIN THE TRAINING OF PIANIST STUDENTS IN THE MUSIC SCHOOL / Nelea Matcovschi / Teacher / Music School, Făleşti, Republic of Moldova.....	143
18. COMPOSER AND PERFORMER: RATIONALE, AIM, ACHIEVEMENT OF A COLLABORATIVE PATH IN THE MUSICAL ARENA OF THE POST-WW2 AVANT-GARDE / Peter Bradley-Fulgoni / Prof. ARCM FISM, concert pianist, Principal Piano Teacher / Shrewsbury School, Shrewsbury, United Kingdom.....	149
19. A PROGRAMMATIC VISION IN THE CREATION OF VLADIMIR SCOLNIC - WAR AND NOSTALGIA FOR SOLO CONTRABASS / Săndel Smărăndescu / Interpreter instrumentalist / “George Enescu” Philharmonic / Associate Professor PhD. / National University of Music, Bucureşti, România.....	156

PART II: DRAMA / CHOREOGRAPHY.....162

1. SCENOGRAPHIC IDEA AND CONCEPT IN CONTEMPORARY THEATER OF ANIMATION, FROM TRADITION TO ARTISTIC EXPERIMENT / Mihai Cosmin Iaşeşen / Lecturer PhD. / “George Enescu” National University of Arts, Iaşi, România.....	162
2. THE IMPORTANCE OF BODY CONSTRUCTION IN SPORTS PERFORMANCE / Raluca Minea / Lecturer PhD. / Cristina Leşe / Associate Professor PhD. / “George Enescu” National University of Arts, Iaşi, România.....	176
3. THE MICHAEL CHEKHOV SYSTEM AND THE ACTOR / Antonella Cornici / Associate Professor PhD. / “George Enescu” National University of Arts, Iaşi, România.....	181
4. ZETGENERATION – SMILE, EMPATHY, THERAPY. THE OPPORTUNITIES OF ART AND EDUCATION REGARDING DEPRESSION AMONG GENERATION Z PREADOLESCENTS / Cezara Ştefana Sava Fantu / Candidate Doctoral / “George Enescu” National University of Arts / “Alexandru Ioan Cuza” University, Iaşi, România.....	188

NUMBER 28 / PART III: FINE ARTS.....195

1. RELATION BETWEEN ART, DESIGN AND CRAFT: THE IMPORTANCE OF LEARNING ARTISTIC TECHNIQUES TEXTILE IN THE FORMATION OF FUTURE FASHION DESIGNERS / Cornelia Brustureanu / Professor PhD. / “George Enescu” National University of Arts, Iaşi, România.....	195
2. THE PHILOSOPHY OF KANT AND <i>THE BOOTS OF VINCENT</i> / Geanina Havârneanu / Lecturer PhD. / “Alexandru Ioan Cuza” University, Iaşi, România.....	201
3. ALTERNATIVE FORMS OF ARTISTIC RESEARCH IN THE ACADEMIC CONTEXT / Lucian Brumă / Assistant PhD. / “George Enescu” National University of Arts, Iaşi, România.....	208
4. PARADIGMS OF RESEARCH IN HYBRID ARTISTIC PRACTICES / Sarah Muscalu / Assistant PhD. / “George Enescu” National University of Arts, Iaşi, România.....	216
5. ARTIFICIAL INTELLIGENCE IN CONTEMPORARY VISUALITY / Cătălin Soreanu / Associate Professor PhD. / “George Enescu” National University of Arts, Iaşi, România.....	222
6. THE SYMBOLIC AND PSYCHOSEMANTIC POLYVALENCE OF COLORS / Stela Cojocar / Candidate Doctoral / Free International University, Chişinău, Republic of Moldavia.....	231
7. SYNTHESIS OF YORUBA TEXTILES AND MODERN TECHNOLOGY FOR A RESILIENT ECONOMY IN THIS TURBULENT ERA / Olujoke Stella Akinrujumu / Associate Professor PhD. / ”Bamidele Olumilua” University of Education, Science and Technology, Ikere-Ekiti, Ekiti State, Nigeria.....	239
8. EVER REVOLVING MODERN NIGERIAN FASHION / Lovina Ebele Onwuakpa / Assistant / Kennette Dickens Nwabuoku / Assistant / University of Benin, Benin City, Nigeria.....	250

PART IV: EDUCATION	263
1. WOMEN AND THEIR ROLE IN HISTORY – The impact of women in the progress of society / Marinela Rusu / Senior Researcher II PhD. and Visual Artist / Romanian Academy, Institute “Gheorghe Zane” from Iași Branch, România.....	263
2. TACKLING GENDER STEREOTYPES: FANNY MENDELSSOHN’S WAY TO RECOGNITION AND SUCCESS / Rossella Marisi / Professor PhD. / Conservatorio “Luisa D’Annunzio”, Pescara, Italy.....	273
3. BRAIN AND CREATIVITY / Felicia Ceaușu / Researcher III PhD. / Romanian Academy, Institute “Gheorghe Zane” from Iași Branch, România.....	285
4. DEVELOPING KIDS’ LEARNING ABILITIES THROUGH ART TRAINING / Tatiana Bularga / Associate Professor PhD. hab. / ”Alec Russo” State University, Bălți, Republic of Moldavia / Mihaela Pînzariu / Candidate Doctoral / “Ion Creangă” State Pedagogical University, Chișinău, Republic of Moldavia / Primary School Teacher / ”Ștefan Luchian” Arts Hight School, Botoșani, România.....	298
5. MUSIC THERAPY AND BACKGROUND MUSIC IN THE PHYSIOTHERAPY OF A PATIENT WITH NORMAL PRESSURE HYDROCEPHALUS / Eva Králová / Assistant PhD., PaedDr. / Patrícia Shtin Baňárová / Assistant PhD. / Viktor Lukáč / Physiotherapist, Mgr. / “Alexander Dubček” University, Trenčín, Slovak Republic.....	305
6. CREATIVITY AND NEURAL CONNECTIONS IN THE ARTISTIC CREATION PROCESS / Aurelian Bălăiță / Professor PhD. hab. / Mirela Ștefănescu / Researcher III PhD. / Ligia Fărcășel / Researcher III PhD. / “George Enescu” National University of Arts, Iași, România.....	317
7. WHAT IS THE TEACHER'S PROFILE IN SUCCESSFULLY PREVENTING BULLYING? A PICTURE OF PROFESSIONAL COMPETENCIES / Tudorița Grădinariu / Assistant PhD. / Constantin Cuceș / Professor PhD. hab. / “Alexandru Ioan Cuza” University, Iași, România.....	326
8. CONDUCTING GESTURE. CONDUCTING TECHNIQUES / David Crescenzi / Conductor / Romanian National Opera, Iași / Associate Professor PhD. / “Gheorghe Dima” National Academy of Music, Cluj - Napoca, România.....	337
9. THE <i>ART-LANGUAGE</i> TECHNIQUE. DESCRIPTION, PARTICULARITIES, FORMATIVE VALUES, APPLICATIONS / Emanuela Ilie / Associate Professor PhD. / Adina Petronela Vechiu / Assistant Candidate Doctoral / “Alexandru Ioan Cuza” University, Iași, România.....	349
10. THE CONTRABASS. THE PROCESS OF HIS APPEARANCE AND CONSECRATION IN ROMANIAN MUSIC / Săndel Smărăndescu / Interpreter instrumentalist / “George Enescu” Philharmonic / Associate Professor PhD. / National University of Music, București, România..	361
11. INTERDISCIPLINARY-FACTOR PF PROGRESSBIN PRIMARY EDUCATION / Alina Ionela Avram / Candidate Doctoral / ”Ion Creangă” State Pedagogical University, Chișinău, Republic of Moldavia / Primary School Teacher / ”Dimitrie Leonida” Technological High School, Piatra Neamț, România.....	369
12. AESTHETIC EDUCATION AND THE FORMATION OF SELF-INSTRUCTIONAL COMPETENCE YOUNG SCHOOL AGE / Mihaela Pînzariu / Candidate Doctoral / ”Ion Creangă” State Pedagogical University, Chișinău, Republic of Moldavia / Primary School Teacher / ”Ștefan Luchian” Arts Hight School, Botoșani, România.....	373
13. RECYCLING ART AND THE NIGERIAN ECONOMY / Olujoke Stella Akinrujomu / Associate Professor PhD. / ”Bamidele Olumilua” University of Education, Science and Technology, Ikere-Ekiti, Ekiti State, Nigeria.....	380
14. THE ENGLISH ALPHABET AND ABSTRACTISM: THE METAMORPHOSIS OF TEXTS TO SYMBOLS / Kennette Dickens Nwabuoku / Assistant / Lovina Ebele Onwuakpa / Assistant / University of Benin, Benin City, Nigeria.....	394
15. AN INVESTIGATION INTO STUDENTS’ CHOICE AND PLACEMENT IN AREAS OF SPECIALIZATION IN THE DEPARTMENT OF FINE AND APPLIED ARTS, UNIVERSITY OF BENIN, BENIN CITY, NIGERIA / Felix Onaiwu Osaigbovo / Associate Professor PhD. / Assistant / Felix Efeoghene Umukoro / Assistant / University of Benin, Benin City, Nigeria..	404

ARGUMENT

The volume, which includes 27 and 28 numbers of the journal, with the theme „**Arts and Education. Interdisciplinary approaches**”, 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, România, through the Center of Intercultural Studies and Researches in the 16-18 of November 2023, 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 România, 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, Dorina Geta Iușcă, Associate Profesor PhD., “George Enescu” National University of Arts, Iași, România, say: *The flow state is the mental state in which a person performing an activity is fully immersed in a feeling of energized focus, full involvement, and enjoyment in the process of the activity. Flow is characterized by the complete absorption in what one does, and a resulting transformation in one's sense of time. Flow is the melting together of action and consciousness; the state of finding a balance between a skill and how challenging that task is. It requires a high level of concentration and a task that matches one's skill set.*

Interest shown by specialists in the country and in Europe (Republic of Moldavia, Nigeria, Ukraine, Italy, Slovak Republic, România, Republic of Kosovo, United Kingdom, Sri Lanka, Germany) which we hope will be useful to those involved in education and research work in the artistic field. In this edition are published articles by specialists from Republic of Moldavia, Nigeria, Italy, Slovak Republic, România, United Kingdom.

Review of Artistic Education is covered by the following services and has been indexed in **EBSCO** (DiscoveryService and relevant databases), **CEEOL** (Central and Eastern European Online Library), **ProQuest** (Research Library, Discovery International, Relevant database and Summon - Serials Solutions, are available within the section Education Research Complete, Semantic Scholar Summon), **Baidu Scholar**, **Celdes**, **CNKI Scholar** (China National Knowledge Infrastructure), **CEJSH** (The Central European Journal of Social Sciences and Humanities), **CNPIEC** (cnpLINKer Dimensions), **Google Scholar** (Metrics – **4-h5 index, 6-h5 median**), **J-Gate**, **Naviga** (Softweco), **KESLI-NDSL** (Korean National Discovery for Science Leaders), **Primo Central** (ExLibris), **ReadCube**, **WanFangData**, **TDOne** (TDNet), **WorldCat** (OCLC), **ERIH PLUS** (European

Reference Index for the Humanities and Social Sciences), **JournalTOCs**, **WorldCat** (OCLD), **Index Copernicus ICI Journals Master List** (ICV 2015: 90.65, ICV 2016: 93.50), **Ulrich's Periodicals Directory** / **ulrichsweb**, **Publons**, **QOAM** (Quality Open Access Market), **Microsoft Academic**, **DOAJ** (Directory of Open Access Journals), **Cabell's Directory**, **Cabell's Whitelist**, **Cabell's Journalytics**, **QOAM** (Dimensions data platform), **MyScienceWork**, **Naviga** (Softweco), **Naver Academic**, **Sherpa / RoMEO**, **CNPIEC** (cnpLINKer Dimensions), **Semantic Scholar**, **CEJSH** (The Central European Journal of Social Sciences and Humanities) **SCILIT**, **X-MOL**, **ANVUR** (Educational theories), **Dimensions**, **Bookplate**, **CEEAS** (Central & Eastern European Academic Source), **RILM** (Abstracts of Music Literature), **Scite**, **Crossref database**.

Since the year **2011** until now it is published in the **Artes Publishing House** of the “George Enescu” National University of Arts, Iași, România. Since the year **2016** it is published in the **De Gruyter Open** and since the year **2019** it is published in the **Sciendo**.

Editorial staff

NUMBER 27

PART I MUSIC

1. MUSIC AND THE FLOW STATE

Dorina Geta Iușcă¹

Abstract: *The flow state is the mental state in which a person performing an activity is fully immersed in a feeling of energized focus, full involvement, and enjoyment in the process of the activity. Flow is characterized by the complete absorption in what one does, and a resulting transformation in one's sense of time. Flow is the melting together of action and consciousness; the state of finding a balance between a skill and how challenging that task is. It requires a high level of concentration and a task that matches one's skill set. Music and flow go hand in hand, as a growing body of research demonstrate that many musical activities such as music performance, music composition and music education tend to elicit high levels of flow. The present study aims to review the latest findings associated to the link between music and flow and to show the importance of this optimal state in creating excellence in music.*

Key words: *flow state, music performance, music education, music composition*

1. Introduction

The cognitive, emotional and social features specific of academic music performance determine that, at least in certain situations, its quality is vulnerable to a series of psychological states experienced by the soloist before or at the time of performance. A growing body of literature (McPherson & Thompson, 1998; Juslin, 2003) highlights the fact that certain psychological attributes associated to the situation rather than the general features of the soloist, such as state of fatigue, focus of attention or performer's mood can speak decisively in regarding the artistic level of music performance pursued at a given moment.

Human experiences of everyday life are extremely varied, and the reasons that lead us to act in one way or another can become very complex. A separate category is defined by those situations in which people engage in activities that are sometimes difficult to achieve, where they make a sustained effort over a long period of time, apparently without being supported by a rewarding motivation. This is the case for people who invest a lot in expensive hobbies, musicians who spend thousands of hours studying their instrument or performance athletes who, after becoming champions, continue their training with the same intensity, pleasure and determination.

This is how a painter is described while carrying out his artistic activity: "As the painting took shape, the artist seemed to enter a trance-like state. The motivation to continue painting was so intense that fatigue, hunger or discomfort ceased to exist. Why is this man so caught up in what he's doing? The behaviorist explanation would suggest that the artist is motivated to paint because he was going to be financially rewarded for that painting. But I noticed that the painter, as soon as he saw his work

¹ Associate Professor PhD., "George Enescu" National University of Arts, Iași, România, email: dorinaiusca@yahoo.com

finished, almost immediately lost interest in it. As a rule, he turns it over and leans it against a wall. He didn't seem anxious to display it somewhere, nor to sell it. He just wanted to start the next one as soon as possible.” (Csikszentmihalyi, 1975 *apud* Dean, 2009, p. 4).

The image described above is strikingly similar to the following, in which a composer talks about the state he is in when he works best: “You are in such a state of ecstasy that you almost feel like you don't exist. I have experienced such moments many times. It's as if the hand is detached from my body and I have nothing to do with what is happening. I just sit and watch and wonder. Everything flows by itself.” (Goleman, 2005, p. 129).

Regarding this experience, in 1975 Mihaly Csikszentmihalyi proposed a theory that universally explains the psychological state that occurs when people are completely absorbed in activities they care about, where they compete with themselves and in which the results seem to be obtained without effort. He named the psychological state to which he refers as “flow state”, a phenomenon that contributes to experiencing “optimal experiences” that illustrates the situation of being engaged in a situation that he defines as satisfying and which he undertakes for the benefits of the activity itself and not to pursue its secondary goals.

The flow state is a trance-like state, very different from normal life experiences, but accessible to everyone under certain circumstances. It is stimulating but not uncomfortable; it requires total involvement, but it does not exceed individual's capacities, as it's not overwhelming. In principle, the flow state seems to represent the best experience that people can encounter. The study of the flow state has lasted for more than 20 years and has been associated with different activities: music education (Bakker, 2005), business (Csikszentmihalyi & Hunter, 2003), academia (Egbert, 2003), psychotherapy (Delle Fave & Massimini, 1992), drama (Martin & Cutler, 2002), occupational therapy (Emerson, 1998), sports (Jackson, 1992), web design (Johnson & Wiles, 2003), music performance (Wrigley, 2005; Pates *et al*, 2002; MacDonald *et al*, 2006; Fritz & Avsec, 2007).

The beginning of flow state research was carried out by Csikszentmihalyi by interviewing dozens of football players, hockey players, explorers, climbers, handball players, swimmers, chess players, composers and dancers. Using interview analysis, Csikszentmihalyi developed a theoretical model of the flow state to which he associated 6 characteristics (intense concentration, fusion of action and awareness, feeling of control, loss of notion of time, loss of self-awareness, autotelic experience) and 3 conditions (clear goals, balance between challenges and skills and immediate feedback (Dean, 2009).

Csikszentmihalyi has been associated with positive psychology, centered on the analysis of subjective experiences, individual traits and positive situations that lead to improving the quality of life and prevent appearance of pathologies that result from considering life experiences as trivial and meaningless (Seligman & Csikszentmihalyi, 2000). By developing the concept of flow, the researcher converges towards the idea that the state of happiness is not necessarily conditioned by external factors, but rather by our own mental attitude (Csikszentmihalyi, 1999). In the 80s, the flow state research direction was integrated into the humanistic tradition developed by Maslow and Rogers (McAdams, 1990 *apud* Nakamura &

Csikszentmihalyi, 2002) or the literature centered on motivation (Deci & Ryan, 1985 *apud* Nakamura & Csikszentmihalyi, 2002).

Noting that people differ in their ability to experience the state of flow, in 1990 Csikszentmihalyi introduced the term “autotelic personality”. This describes people who tend to enjoy life to the fullest, engaging in activities that they do for pleasure and not due to external reasons. This type of personality is distinguished by a series of “meta-habits” (Nakamura & Csikszentmihalyi, 2002) such as: curiosity about various aspects of life, perseverance, low self-centeredness and the ability to be intrinsically motivated.

2. Flow state and music

One of the oldest and probably most frequently used function of music is getting into a certain desired psychological mood. Thus, in the culture of past or contemporary societies, musical styles and genres are associated with well-defined psycho-social contexts: the repertoire of academic music contributes to the affective, but especially cognitive enrichment of people, popular music manifests a strong cathartic character and so on. Moreover, folklore music clearly illustrates the specific functionality of each genre, differentiating between the “mourning”, “wedding”, “lullaby” songs and suggesting, from the beginning, the psychological state that the performer or the listener are expected to experience. Therefore, a direct correlation between music and flow state is to be expected, and the literature demonstrates that the directions in which this link is constructed are multiple.

One direction refers to the connection between flow state and music perception. There are studies (Lowis, 2002 *apud* Fritz & Avsec, 2007) that mention that listening to music is among the activities that very quickly induce flow state. Also, the experiment of Pates and colleagues (Pates *et al.*, 2002) conducted on netball players highlighted that the flow state experienced during playing game is stimulated by listening to their favorite music in the background. This phenomenon also improved the subjects’ sports performance, by triggering some emotions and cognitions associated with flow state.

Csikszentmihalyi (1990) distinguishes between hearing music and listening to it, stating that the latter activity in particular is related to flow state, by enriching human life. In order to listen to music, we must first focus our attention on sound stimuli. The author specifies that some people even perform a series of rituals that precede musical listening, aiming to enhance the pleasure of listening: they adjust the intensity of the light, sit in their favorite armchair and so on. We can see these gestures in listening both to recorded music and to a live concert.

Moreover, in live concerts there are some clearly defined rules: an appropriate outfit, a specific attitude or a certain behavioral pattern are required. During a musical concert, due to the fact that individuals live the same experience together, process the same auditory information, think and feel relatively in the same way, what Emile Durkheim called “collective effervescence” (Csikszentmihalyi, 1990, p.110) is reached, which creates a strong sense of belonging.

This state resulting from attending a live music event is, as Csikszentmihalyi states, very close to the state of flow. In this context, it is not only the sound stimuli that produce a strong impact, but also the pauses between the sounds enliven the

specific atmosphere. Csikszentmihalyi points out that the more a person develops his analytical ability to listen to a piece of music, the more likely he is to experience the state of flow through music perception.

Another example of connection between music and flow is provided by the activity of composing music. In this sense, a series of researches (Sheridan & Byrne, 2002 *apud* Fritz & Avsec, 2007; MacDonald *et al*, 2006) found a significant direct correlation between the level of flow state and the level of creativity in music. The study by MacDonald & colleagues (2006) asked a group of 45 students to solve a musical composition task, shortly after which the subjects were also measured for the flow state they experienced during the creative act. The musical fragments composed by the students were recorded, their quality level being later determined by a group of 24 specialists. The results showed that the subjects who experienced the flow state more intensely had more valuable compositions. In the same research context, the authors of the experiment discuss the ways of using the flow concept in music education.

Music education is also susceptible to the influence of flow state, as noted by Arnold Bakker (2005) in a study carried out on a large number of subjects (178 teachers and 605 students from 16 pre-university educational institutions). Analyzing the way in which they experience the state of flow in an educational context, Bakker observed that the professional resources available to instrument music teachers contribute to the emergence and maintenance of flow state, by balancing between professional challenges and teaching skills. Moreover, the level of flow state of teachers directly correlates with the level of flow state experienced by their students, a phenomenon explained by the researcher through the theory of emotional contagion (Hatfield, 1994 *apud* Bakker, 2005). The flow state is transmitted from teacher to student and increases with the improvement of school resources.

According to a Slovenian study (Fritz & Avsec, 2007), in the case of music academy students, experiencing flow state during musical educational activities (rehearsals, solo performance, performance with orchestral accompaniment) correlates significantly with subjective well-being, especially with its emotional aspects. The result is not surprising since, as the authors predict, the flow state is an affective rather than a cognitive experience.

Empirical analysis of the link between flow state and musical performance started with Kraus's research (2003 *apud* Wrigley, 2005) which investigated the experience of flow state during woodwind ensemble rehearsals, using a qualitative design that involved interviews, recordings, observations or written notes during rehearsals. The findings of the study highlighted the fact that flow state tends to occur in rehearsals that take place over a longer period of time and in which the instrumentalists perform without interruption.

3. Conclusions

There are a number of motivational or social factors that can have their say in the emergence of the flow state in musical performance. Susan O'Neill (1999) compared the level of flow state experienced during musical performance by three groups of students between the ages of 12 and 16: a group from a primary school

studying a musical instrument in private and two groups from a music school (one with high performing students in instrumental performance and another of students with an average level of musical performance). The results showed that the highest scores of flow state associated with instrumental training were reported by high performing students in the music school and by those in the general school. The educational perspective of the study draws attention to the level of intrinsic motivation of students with average results in musical performance.

In conclusion, musical performance illustrates a complex psychological context, in which experiencing the flow state can have significant implications on the quality of music performance.

References

1. Bakker, A.B., (2005), *Flow among Music Teachers and Their Students: The Crossover of Peak Experiences*, "Vocational Behavior", 66, 26-44
2. Csikszentmihalyi, M., (1975), *Beyond Boredom and Anxiety*, San Francisco: Jossey-Bass
3. Csikszentmihalyi, M., (1990), *Flow. The Psychology of Optimal Experience*, Harper Collins e-books
4. Csikszentmihalyi, M., & Hunter, J., (2003), *Happiness in Everyday Life: The Uses of Experience Sampling*, "Journal of Happiness Studies", 4 (2), 185-199
5. Dean, B., (2009), *Optimal Experience in Relationships, Activities and Beyond: Connecting Flow and Self-Expansion*, Doctoral Dissertation, Indiana State University, USA
6. Deci, E. L., & Ryan, R. M., (1985), *Intrinsic Motivation and Self-Determination in Human Behaviour*. New York: Plenum Press
7. Delle Fave, A., & Massimini, F., (1992), *The ESM and the Measurement of Clinical Change: A Case of Anxiety Disorder*. In M. De Vries (Ed.), *The experience of psychotherapy* (p. 280-289), New York: Cambridge University Press
8. Egbert, J., (2003), *A Study of Flow Theory in the Foreign Language Classroom*, "Modern Language Journal", 87 (4), 499-518
9. Emerson, H., (1998), *Flow and Occupation: A Review of Literature*, in "Canadian Journal of Occupational Therapy", 65, 37-43
10. Fritz, B.S., Avsec, A., (2007), *The Experience of Flow and Subjective Well-Being of Music Students*, in "Horizons of Psychology", 16 (2), 5-17
11. Goleman, D., (2005), *Inteligența emoțională*, Pitești: Curtea Veche
12. Hatfield, E., Cacioppo, J. T., & Rapson, R. L., (1994), *Emotional Contagion*, New York: Cambridge University Press
13. Jackson, S. A., (1992), *Athletes in flow: A Qualitative Investigation of Flow States in Elite Figure Skaters*, in "Journal of Applied Sport Psychology", 4, 161-180
14. Johnson, D., & Wiles, J., (2003), *Effective Affective User Interface Design in Games*. In "Ergonomics", 46 (13-14), 1332-1345
15. Juslin, P. N., (2003), *Five Facets of Musical Expression: A Psychologist's Perspective on Music Performance*, in "Psychology of Music", 31(3), 273-302

16. Kraus, B. N., (2003), *Musicians in Flow: Optimal Experience in the Wind Ensemble Rehearsal*, in "Dissertation Abstracts International Section A: Humanities & Social Sciences", 64 (3-A), 839
17. Lowis, M., (2002), *Music as a Trigger for Peak Experiences among a College Staff Population*, in "Creativity Research Journal", 14 (3-4), 351-359
18. MacDonald, R., Byrne, C., Carlton, L., (2006), *Creativity and Flow in Musical Composition: An Empirical Investigation*, in "Psychology of Music", 34 (3), 292-306
19. McAdams, D.P., (1990), *The Person*, San Diego, CA: Harcourt Brace Jovanovich
20. McPherson, G. E., & Thompson, W. F., (1998), *Assessing Music Performance: Issues and Influences*, in "Research Studies in Music Education", 10, 12-24
21. Nakamura, J., Csikszentmihalyi, M., (2002), *The Concept of Flow*, in C.S. Snyder & S. J. Lopez (Eds.), *Handbook of Positive Psychology* (p.p. 89-105), Oxford: Oxford University Press
22. O'Neill, S., (1999), *Flow Theory and the Development of Musical Performance Skills*, in "Bulletin of the Council for Research in Music Education", 141, 129-134
23. Pates, J., Karageorghis, C.I., Fryer, R., Maynard, I., (2002), *Effects of Asynchronous Music on Flow States and Shooting Performance among Netball Players*, in "Psychology of Sport and Exercise", 4 (4), 415-427
24. Seligman, M.E.P., Csikszentmihalyi, M., (2000), *Positive Psychology: An Introduction*, in "American Psychologist", 55 (1), 5-14
25. Sheridan, M. & Byrne, C., (2002), *Ebb and Flow of Assessment in Music*, *British Journal of Music Education*, 19 (2) 135-143
26. Wrigley, W. J., (2005), *Improving Music Performance Assessment*, Griffith University

2. MUSIC AS AN AGENT OF SOCIAL CHANGE: AN INSPIRING WORK BY LUIGI NONO

Rossella Marisi²

Abstract: While in the 19th century conservatories were seen as ivory towers, distant from social and economic matters, today the theory termed *Socially Engaged Music (SEM)*, analogous to the already established theory of *Socially Engaged Art (SEA)*, proposes to modernize the mission of these institutions to serve the aspirations and needs of the society in which they operate. This article outlines the key aspects of SEA and SEM and identifies Luigi Nono's work *La fabbrica illuminata* as an enlightening example of music focused on social issues.

Key words: activism, art for art's sake, commitment, Nono, Socially Engaged Art

1. Introduction

In the 19th century, various musical institutions were founded in Europe or reorganized following the model of the Parisian *Conservatoire National de Musique*, whose structure and educational paths had been reformed in 1795 (Bjørnar, 2022). Aligning with the artistic theories in vogue at the time, conservatories were structured as places to study and reflect on music, separated from the society in which they were situated. Currently, this concept no longer suits new artistic and educational theories, which instead propose that conservatories establish a closer connection with society at large. In this article, Sections 2 and 3 compare the role conservatories had in the 19th century with the one they have (or could have) today; Section 4 highlights the main principles of Socially Engaged Art and Music; Section 5 presents Luigi Nono's *La fabbrica illuminata* as an example of socially engaged music; and Section 6 proposes some conclusive reflections.

2. Can conservatories be considered as ivory towers?

Bach, Mozart, and Beethoven are included in the syllabi of conservatories and universities all over the world, and are therefore still performed nowadays, although many might consider their works emblems of an elitist culture. Indeed, both music concerts and visual arts events are often addressed to economic and cultural elites: they may require a ticket and be held within specific locations, such as concert halls, galleries, and museums. Most importantly, participants in such events are aware of having an artistic experience together with others sharing their same interests, knowledge, and values. This basically one-way communication, where information is transmitted from the musical piece or visual art object to the customer without any expectation of response, entails that music and visual arts are considered as objects to be contemplated. The lack of interaction in turn contributes to retaining some fixity in the aesthetic taste of consumers, whose preferences, as explained by Bourdieu, are linked to their status (Bourdieu, 1984). Since a higher status in society allows people to attend the best schools and universities, it is very likely that the lessons taught in this kind of educational institutions contribute to upholding the socio-political status quo.

² Professor PhD., Conservatorio "Luisa D'Annunzio", Pescara, Italy, email: rossellamarisi@hotmail.it, ID ORCID <https://orcid.org/0000-0002-7641-8134>

Therefore, it is maybe no coincidence that conservatories tend to be conservative institutions (Tregear, 2014), as their very name suggests. However, the Italian term *conservatorio* (from the Latin verb *conservare*, meaning preserve) alluded to 16th century welfare institutions where orphans were housed and received musical education (Celano, 1692; Di Giacomo, 1924; Di Giacomo, 1928). Yet in the 19th century conservatories played a normative role in shaping canon formation and solidifying performance standards and aesthetic values (Goehr, 2008). Nowadays the term ‘conservatory’ could also be seen as referring to a commitment, indeed deeply felt by these institutions’ professors and students, to preserve and defend illustrious traditions (Tregear, Johansen, Jørgensen, Sloboda, Tulse, and Wistreich, 2016), keeping their core values unchanged (Campbell, Myers and Sarath, 2014).

This caused conservatories, like universities, to be considered as ivory towers, producing knowledge far from engagement with social and commercial concerns (Shapin, 2012), maintaining an elitist academic isolation (Tregear, Johansen, Jørgensen, Sloboda, Tulse, and Wistreich, 2016). This isolation can be linked to an aesthetic theory developed in the 19th century, which can be summarized in the saying *l’art pour l’art* (art for art’s sake).

The writer Benjamin Constant (1767-1830) put this motto in his diary on 11 February 1804, the philosopher Victor Cousin (1792-1865) mentioned it in his lessons held in the Paris faculty of letters in 1818, and the novelist and art critic Théophile Gautier’s (1811–1872) included it in the preface of his novel *Mademoiselle de Maupin* (Gautier, 1835-1836). *The concept of art for art’s sake* was linked with the movement of Aestheticism, a movement born in England in the late 19th century in the domain of *visual arts, and applied also to poetry, drama, and music*.

However, in today’s context, such way of thinking is no longer considered suitable (Elliott, 2012): it can therefore be argued that, if the concept of making music for music’s sake is outdated, it is time for conservatories and universities to create a more integrated approach to the communities they serve and to these groups’ aspirations and needs (Rodin, 2007). To achieve this goal, musical professional practice should bring together artistic, ethical, and socially responsible aspects (Gielen 2009), stimulating young professionals to look beyond their training (Bennett, 2008), and transcend previous professional boundaries (Westerlund and Karlsen, 2017).

3. The conservatories’ new role in broadening their students’ social awareness

Conservatories can contribute to these goals, offering their students learning experiences that guide them to become more sensitive to context (Ellsworth, 2005), perceiving the social responsibility *of their future profession* and actions (Minnameier, 2014), and sharing the notion that at the core of professionalism there is the idea of commitment to ethical values (Carr, 2014; Westerlund, 2019).

This outlines a new conservatory-community partnership framework, in which musical institutions establish relationships i) as usual, with theaters, concert halls, and concert societies, in order to propose the staging of concerts and operas performed by students and alumni; but also ii) with non-profit organizations, such

as schools, public clinics and hospitals, nursing homes, factories, labor unions, churches, museums, and research institutes, in order to offer different kinds of musical experiences, from concerts to musical activities concerning spiritual upliftment, music education, music therapy and music psychology research (Kenny, 2014).

In this way both musicians and non-musicians can grasp a deeper understanding of the potential that music can provide to societies, being a lens through which listeners can examine and interpret themselves and the world they live in: as the artist and educator Pablo Helguera (1971-) put it, reflecting on art in general: “knowledge of art does not end in knowing the artwork but is a tool for understanding the world” (Helguera, 2011: 80).

4. Socially Engaged Art and Music

It is interesting to contemplate whether this notion of art and music emerged relatively recently, between the 20th and the 21st century.

4.1 Socially Engaged Art

As early as in the 18th century some thinkers, such as Denis Diderot (1713-1784) and Johann Georg Sulzer (1720-1779), and visual artists, such as Jacques-Louis David (1748-1825), affirmed that there was a strong need for socially useful art (Egbert, 1970). In 1825 Claude-Henri Saint-Simon (1760-1825) asserted that artists, meaning with this term painters, musicians, and poets, could take a lively and decisive action in society, thanks to the immediate and rapid power of the arts. Art could therefore exercise a positive influence over society, taking a leading role in stimulating mankind to progress (Saint-Simon, 1825).

Also Pierre-Joseph Proudhon (1809-1865) ascribed special relevance to the social utility of art. His last book, which was nearly completed when he died, shows already in its title *Du principe de l'art et de sa destination sociale* (The principle of art and its *social destination*) that its content is entirely devoted to the social importance of art (Proudhon, 1865). Auguste Comte (1798-1857) as well supported the notion that the artist's work should be socially useful: provoking thought, it could play a major role in society and accelerate widespread progress (Comte, 1875).

However, the followers of Aestheticism, the art movement which flourished in the late 19th century, gained prominence: they argued that the aim of art should be only the pursuit of beauty, setting aside social and moral commitment (Matsuoka, 2003). In the early twentieth century the historical avant-garde, which included movements such as Dada and Constructivism, combated elitism, and tried to overcome the borders and constraints of traditional art practice, revolutionizing architecture, sculpture, and painting, and introducing new ways of living (Parker, 1982; Avishai, 2014).

A similar approach was taken forward in the 1960s, when countercultural movements supported cultural democracy as opposed to the ‘official culture’, which was perceived as elitist and exclusive (Jeffers, 2017). Among the basic principles of counterculture were: i) the belief in the coexistence of several cultural traditions, none of which should be considered as higher than another; and ii) the conviction

that not just talented, but also common *people can create art*, ceasing to be passive receivers of someone else's artworks (Shishkova, 2019).

Socially Engaged Art (SEA), a form of art centered around social issues, emerged in the 1960s from these premises. The term SEA is one of the terms that designate activities created by and with members of the relevant community (Cleveland, 2011): among the various expressions that indicate this art practice there are 'community art', 'collaborative art' and 'activist art' (Wilson, 2018).

The key characteristics and aspects of SEA are: community involvement, activism and advocacy, interdisciplinary approach, public engagement, long-term commitment, social commentary, collaboration and dialogue, and ethical considerations. Socially engaged artists often commit to projects over an extended period, working directly with communities or specific groups of people, and collaborating with activists and policymakers to raise awareness about pressing social problems and advocate for change. Artists committed to SEA take into consideration the ethical implications of their work, including issues related to representation, consent, and the impact of their work on the communities involved. Their projects encourage critical thinking through audience participation and engagement, and are informed by various disciplines, such as sociology, anthropology, and urban planning (Garrido Castellano, 2021).

The literature on SEA is very large: among the most relevant contributions there is that by Helguera, who pointed out that, while all kinds of art invite social interaction, in SEA the very process of creating the artwork is social (Helguera, 2011). Other thinkers further amplified this concept: Fraser observed that SEA "affects the public sphere in a deep and meaningful way" (Fraser, 2015: 7) fostering the identification of social problems, and Bishop argued that providing opportunities to boost creativity on a vast scale has the power to promote effective social change (Bishop, 2012).

4.2 Socially Engaged Music

Like SEA, Socially Engaged Music (SEM) also envisages using interdisciplinarity and collaboration, presenting *different repertoires* based on specific themes, and holding events and activities not just in theaters and concert halls, but also in a wider variety of locations, to serve large sectors of society (Berger and Luckmann, 1991). From the perspective of SEM, musicians should i) enlarge their activities beyond the strictly musical domain; ii) share their musical competences with the local community; iii) be aware of and deeply understand social issues of both, their community and the broader society (Wani and Nadeem, 2016); and iv) work in the musical field promoting social cohesion and driving social change (Grant, 2019).

These goals can be achieved taking active part in music projects resonating with the listeners and focused on specific social issues: the aim of socially engaged musicians is not only to cause aesthetic reactions within the audience, but also to elicit an emotional, mobilizing response (Qutab, 2016), in this way challenging uniformity and the standardization of culture. Luigi Nono's work *La fabbrica illuminata* (The illuminated factory) can be considered as an example of SEM. The next Section discusses this work.

5. Luigi Nono's *La fabbrica illuminata*

In May 1964, the Radiotelevisione Italiana, the *Italian state*-owned public service broadcaster, invited the avant-garde composer Luigi Nono (1924-1990) to write a piece which should be performed at the Prix Italia, the world's oldest broadcasting contest. The event would be held in Genoa in September that year.

In the same month, a big strike took place in Cornigliano, near Genoa: over 40,000 participants denounced the dangerous working conditions in the steelworks, asking for a better working environment and a higher pay. Being aware of the importance of this strike and its motivations, Nono agreed with his collaborators, the playwright and writer Giuliano Scabia and the sound engineer Marino Zuccheri, that the music piece they were to write should bear witness to the steel laborers' working conditions. With this aim they recorded different sounds of the steelwork: among them were the roar of the blast-furnace, the hellish noise of the molten iron casting, and the cries of the workers doing their job. The piece *La fabbrica illuminata* centers on the dehumanization suffered by the steelworkers while doing their dangerous and low-paid job: already in the first bars the soprano performs a high and somewhat scary motif setting to music the shivering expression "the factory of death".

This piece can be considered as an example of Nono's wish to combine musical technique and activism "to such an extent that his creative work represented both in equal measure" (Durazzi, 2009: 451). He was convinced that, for a piece to give a living testimony of a living society, its musical language should be an advanced one, and forms and traditions embedded within cultural and social institutions should be overhauled (De Benedictis, 2011).

Indeed, it can be said that in this work Nono broke new musical ground by mixing solo sections sung by a female voice with choral sections and sounds recorded on a magnetic tape: this is in fact the first of his works in which the magnetic tape has a central and innovative role (Pestalozza, 1994). At the same time, *La fabbrica illuminata* is representative of Nono's fervent commitment: as the composer argued, "a music piece, like a painting, a poem, or a book, cannot ignite a revolution. However, like paintings or books, music can reflect the bleak societal state and, if its technical quality matches its ideological depth, it can play a pivotal role in promoting social awareness" (Nono, 1969: 200).

He also recalled that, having listened to the piece after its completion, the steelworkers realized that until that moment they had been doing their job in the factory without being aware of the acoustic conditions under which they were working. The listening to *La fabbrica illuminata* improved their awareness, so they started to consider whether there might be a way to change their working conditions, and broadened their cultural horizons, developing a deep interest in art music (Nono, 1969). All these aspects make this work one of the most poignant examples of SEM.

6. Conclusive remarks

As highlighted in the previous Section, Nono included in his work real sounds recorded in the steelwork, in this way denouncing a widespread example of working conditions that exploit laborers, constituting a form of social oppression. Taking inspiration from the example of Nono's *La fabbrica illuminata*, conservatories

could express their commitment to society, rethinking the ‘social contract’ between these institutions and society at large (Tregear 2014).

Indeed, by maintaining only a traditional approach, conservatories can risk offering events perceived as no more than a pleasant distraction from everyday life, and addressed to a privileged audience of connoisseurs. Consequently, an initial step conservatories can take is educating future audiences together with future performers, encouraging good listening as an agent of social change. By organizing musical events and activities in non-traditional venues, conservatories can simultaneously achieve two positive outcomes: i) providing an effective response to pressing social concerns, and ii) creating opportunities for the professional development of students who are sensitive to social justice causes and interested in SEM.

Conservatory professors and students can therefore embrace the new approach while preserving their longstanding commitment to musical excellence. With this combination of values, both professional musicians and those in training become formidable agents against cultural consumerism and the commodification of culture. This in turn positions conservatories as ideal hubs for combating conformity and cultural homogenization.

References

1. Avishai Tamar, (2014), *Shock and Aura: Benjamin on Dada*, in “Benjamin-Studien”, vol. 3, 107-132
2. Bennett Dawn Elizabeth, (2008), *Understanding the Classical Music Profession: The Past, the Present and Strategies for the Future*, Ashgate, Aldershot
3. Berger Peter L. and Thomas Luckmann, (1991), *The Social Construction of Reality: A Treatise in the Sociology of Knowledge*, Penguin, London
4. Bishop Claire, (2012), *Artificial Hells: Participatory Art and the Politics of Spectatorship*, Verso, London - New York
5. Bjørnar Utne-Reitan, (2022), *Music Theory Pedagogy in the Nineteenth Century: Comparing Traditions of Three European Conservatories*, in “Journal of Music Theory”, 66 (1), 63–91
6. Bourdieu Pierre, (1984), *Distinction: A Social Critique of the Judgment of Taste*, Routledge & Kegan Paul, London
7. Campbell Patricia Shehan, Myers David, and Sarath Ed, (2014), *Transforming Music study from its foundations: A manifesto for progressive change in the undergraduate preparation of music majors*, <https://www.music.org/pdf/pubs/tfumm/TFUMM.pdf>, accessed on 29.09.2023
8. Carr David, (2014), *Professionalism, Profession and Professional Conduct: Towards a Basic Logical and Ethical Geography*. In: Stephen Billett, Christian Harteis and Hans Gruber (eds), *International Handbook of Research in Professional and Practice-based Learning*, Springer, Dordrecht, 5-27
9. Celano Carlo, (1692), *Notitie del bello dell’antico e del curioso della città di Napoli per i signori forastieri date dal canonico Carlo Celano napoletano, divise in dieci giornate, in ogn’una delle quali s’assegnano le strade per dove hassi a camminare, dedicate alla santità di nostro signor papa Innocentio Duodecimo*, Giacomo Raillard, Napoli

10. Cleveland William, (2011), *Arts-based Community Development: Mapping the Terrain*, https://www.lacountyarts.org/sites/default/files/pdfs/civic_engagement_arts_based_community_develop_bcleveland_paper1_key.pdf, accessed on 29.09.2023
11. Comte Auguste, (1875), *The Positive Philosophy of Auguste Comte*, 2 vols., Trubner & Co., London
12. De Benedictis Angela Ida, (2011), *Introduzione*. In: Angela Ida De Benedictis (ed), *Presenza storica di Luigi Nono*, Libreria Musicale Italiana, Lucca, xi-xxii
13. Di Giacomo Salvatore, (1924), *I quattro antichi Conservatorii di musica di Napoli. Il Conservatorio di Sant'Onofrio a Capuana e quello di Santa Maria della Pietà dei Turchini*, Remo Sandron, Palermo
14. Di Giacomo Salvatore, (1928), *I quattro antichi Conservatorii di musica di Napoli. Il Conservatorio dei Poveri di Gesù Cristo e quello di Santa Maria di Loreto*, Remo Sandron, Palermo
15. Durazzi Bruce, (2009), *Luigi Nono's Canti di vita e d'amore: Musical Dialectics and the Opposition of Present and Future*, in "The Journal of Musicology", 26 (4), 451-480
16. Egbert Donald D., (1970), *The idea of Avant-Garde in art and politics*, in "Leonardo", vol. 3, 75-86
17. Elliott David J., (2012), *Another perspective: Music education as/for artistic citizenship*, in "Music Educators Journal", 99(1), 21-27
18. Ellsworth Elizabeth, (2005), *Places of Learning: Media, Architecture, Pedagogy*, Routledge, New York - London
19. Fraser Giles, (2015), *The arts are much more than simply money-making 'creative industries'*, <https://www.theguardian.com/commentisfree/belief/2015/may/01/arts-are-much-more-than-simply-money-making-creative-industries>, accessed on 29.09.2023
20. Garrido Castellano Carlos, (2021), *Art activism for an anticolonial future*, State University of New York Press, Albany
21. Gautier Théophile, (1835-1836), *Mademoiselle de Maupin*, double amour. E. Renduel, Paris, 2 vols.
22. Gielen Pascal, (2009), *The Murmuring of the Artistic Multitude: Global Art, Memory and Post-Fordism*, Valiz, Amsterdam
23. Goehr Lydia, (2008), *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*, Oxford University Press, Oxford
24. Grant Catherine, (2019), *What does it mean for a musician to be socially engaged? How undergraduate music students perceive their possible social roles as musicians*, in "Music Education Research", 21(4), 387-398
25. Helguera Pablo, (2011), *Education for socially engaged art: A materials and techniques handbook*, Jorge Pinto Books, New York
26. Jeffers Alison, (2017), *Introduction*. In: Alison Jeffers and Gerri Moriarty (eds), *Culture, Democracy and the Right to Make Art*, Bloomsbury, London, 1-31
27. Kenny Ailbhe, (2014), *Practice Through Partnership: Examining the Theoretical Framework and Development of a 'Community of Musical Practice'*, in "International Journal of Music Education", 32 (4), 396-408
28. Matsuoka Mitsuharu, (2003), *Aestheticism and Social Anxiety in the Picture of Dorian Gray*, in "Journal of Aesthetic Education", 23, 77-98

29. Minnameier Gerhard, (2014). *Moral Aspects of Professions and Professional Practice*. In: Stephen Billett, Christian Harteis and Hans Gruber (eds), *International Handbook of Research in Professional and Practice-based Learning*, Springer, Dordrecht, 57–77
30. Nono Luigi, (1969), *Gespräch mit Hansjörg Pauli*. In: Jürg Stenzl (ed), (1975), *Luigi Nono: Texte - Studien zu seiner Musik*, Atlantis, Zürich, 198-209
31. Parker Carolyn, (1982), *The Russian Avant-Garde*, Vintage CRB, vol. I, No. 3
32. Pestalozza Luigi, (1994), *La musica elettronica di Luigi Nono*, <https://romaeuropa.net/archivio/festival/anno-1994/omaggio-a-nono/> accessed on 29.09.2023
33. Proudhon Pierre Joseph, (1865), *De princip de l'art et de sa destination sociale*, Garnier frères, Paris
34. Qutab Marina, (2016), *Human Creativity as a Vehicle for Societal Change: Can Social Action Through Art and Music Drive Positive Societal Change in Jordan?*, https://digitalcollections.sit.edu/isp_collection/2475, accessed on 29.09.2023
35. Rodin Judith, (2007), *The University and Urban Revival: Out of the Ivory Tower and into the Streets*, University of Pennsylvania Press, Philadelphia
36. Saint-Simon Claude-Henri de, (1825), *Opinions littéraires, philosophiques et industrielles*, Galerie de Bossange père, Paris
37. Shapin Steven, (2012), *The Ivory Tower: the history of a figure of speech and its cultural uses*, in “The British Journal for the History of Science”, 45 (1), 1-27
38. Shishkova Vassilka, (2019), *Cultural democracy in practice* https://www.ietm.org/en/system/files/publications/cultural_democracy_in_practice_0.pdf, accessed on 29.09.2023
39. Tregear Peter, (2014), *Enlightenment or Entitlement: Rethinking Tertiary Music Education*, Currency House, Sidney
40. Tregear Peter, Geir Johansen, Harald Jørgensen, John Sloboda, Helena Tulve, and Richard Wistreich, (2016), *Conservatoires in society: Institutional challenges and possibilities for change*, in “Arts and Humanities in Higher Education”, 15/3–4, 276–292
41. Westerlund Heidi and Sidsel Karlsen, (2017), *Knowledge Production Beyond Local and National Blindspots: Remediating Professional Ocularcentrism of Diversity in Music Teacher Education*, in “Action, Criticism, and Theory for Music Education”, 16 (3), 78–107
42. Westerlund Heidi, (2019), *The Return of Moral Questions: Expanding Social Epistemology in Music Education*, in “Music Education Research”, 21(5), 503–516
43. Wilson M., (2018), *Applied Experiments in Political Imagination*. In: E. Turney (ed), *Learning in Public: Trans European Collaborations in Socially Engaged Art*, Create and Live Art Development Agency, Dublin, 28-39
44. Wani Tariq Ahmad and N. A. Nadeem, (2016), *Social awareness among higher education teachers*, in “International Journal of Scientific Research and Education”, 4 (2), 4914-4919

3. THE VARIATIONAL PRINCIPLE, EXPRESSIVENESS, AND VIRTUOSITY IN LUIGI BASSI'S *CONCERT FANTASIA ON THEMES FROM RIGOLETTO*

Doru Albu,³
Zaharia Hojbota⁴

Abstract: *This scientific paper presents and highlights the musicality and virtuosity that Luigi Bassi perfected with the help of the variational principle, using themes of a unique expressiveness from the opera Rigoletto by Giuseppe Verdi. The work is addressed to clarinetists with a well-developed technique and a qualitative and homogeneous sonority throughout the clarinet's ambitus. In the present scientific and interpretive approach, we propose to decode and present elements of structure, diverse instrumental techniques, and ways of interpreting the themes and variations, that coincide with the composer's desire. We will highlight the instrumental technique problems, proposals to optimize (solve) them, and ways to highlight sound colors, depending on the message the performer conveys. We believe that this study can be of real use both to teaching staff and students in the didactic activity, but also to the valuable instrumentalists involved in the interpretative activity, bearing in mind that the work has a very high degree of difficulty.*

Key words: *Variational principle, variations, musicality, virtuosity, instrumental techniques*

1. Variations of character and variational technique in Romanticism

The most beautiful movements built on the variation pattern can be found in the creation of Franz Schubert, who composed them based on themes from his own *Lieds*. Only four such works use themes written by other composers: *d576*, *624*, *823 no. 22*, and *908*. The construction principle he will follow in these architectures is the grouping of a variation in the homonymous tonality with another in a tonality related to the basic one. The first important work on this pattern is the *Andantino* from the *Piano Quintet in A major*, on the theme of the lied *Die Forelle* (The Trout).

The variations reflect the vocal character of the melodic line in the first three variations, in which, in succession, the first violin, piano, second violin, and cello take up the thematic idea. After the homonymous variation, a variation in the key of *F major*, with forays into its own relative and related keys, achieves the fusion with the most complex rhythmic figuration of the whole part, for the finale to resort to a new element, namely the accompaniment figure from the original lied. The same idea of correlating the minor key variation with a new major key can also be found in the *Piano Quintet in A major*, *Piano Sonata in A minor d845*, *Impromptu no. 3, d935*, and *Variations in C major for piano four hands d908*.⁵

Romantic composers who frequently cultivate the variational genre are also Ludovic Spohr (for violin, clarinet, harp, and chamber music for string instruments), Johann Nepomuk Hummel, in whose work variations occupy an important place, and, above all, Carl Maria von Weber, who composes both independent works on his own themes and builds new genres, such as the two *concertinos*, for clarinet and horn, based on the architecture of the theme with variations.

³ Professor PhD., "George Enescu" National University of Arts, Iași, România, email: dorualbu@gmail.com

⁴ Assistant Candidate Doctoral, "George Enescu" National University of Arts, Iași, România, email: zahariahojbota@yahoo.com

⁵ Hindley, G., *The Larousse Encyclopedia of Music*, Hamlyn Publishing, Bidge House, England, 1986

Also from the romantic era, we can mention the *Variations for piano and orchestra* by Carl Czerny, on the theme of the Austrian National Anthem *Gott erhalte Franz der Kaiser*, op. 73, the four sets of variations for solo piano by Frédéric Chopin, together with the *Variations on the theme "La ci darem la mano"* from the opera *Don Giovanni* by Wolfgang Amadeus Mozart, op. 2, for piano and orchestra (1827), as well as *Variations sérieuses* by Felix Mendelssohn Bartholdy.

Robert Schumann was one of the composers who openly expressed his disparaging opinion about themes with variations, especially concerning the variations written by Italian composers on famous themes from operas, considering them superficial and characterized by meaningless virtuosity, appreciating, however, those of Chopin on the theme "*La ci darem la mano*". He will compose variations on themes of personal significance, starting with the "*Abegg*" *Variations op. 1*, on themes by Clara Wieck (*Impromptus op. 5*), *Carnaval* op. 9, in which the miniatures are based on a cipher represented by the letters A-S-C-H, which encodes both the harmonic chains within them, as well as various words related to carnival, or portions of the composer's name. He also includes the theme structure with variations as the architecture of parts of the *String Quartets Op. 41 no. 2* and *no. 3* and from the *Sonata for Piano and Violin Op. 121*.⁶

Johannes Brahms is the first composer since Beethoven in whose work, the variation occupies a central place, in seven independent works and nine movements within larger works. He is also the first to achieve a fusion between the theme with variations and the sonata form, in the first part of the *Piano Quartet op. 60 in C minor*, where the secondary thematic group is represented by an eight-measure melodic idea followed by three variations. In the re-exhibition, this particular structure is recapitulated with new variations, the last being a recapitulation of the first variation in the exhibition. Furthermore, the *Developments* section of the *Piano Quartet in A major op. 26* is opened by three variations of the initial theme in *B minor*.

Most of its variations retain the original formal structure, even as they transform and replace many of the theme's other constructional details. He chooses themes with personal significance, the character, and provenance of the basic melodic idea giving rise to the particularities of the variations – a theme from a lied generates variations focused on the melodic line, a Handel theme leads to a stricter conception that includes baroque elements, such as the canon, fugue, *siciliana* and *musette* dance), while a Paganini theme will generate virtuoso variations.

The stand-alone variations composed up to 1864 are characterized by a tendency to combine strict concepts with looser ones, especially in *Variations on a Theme by Schumann, op. 9*. This work is entirely an expression of a dual personality, most of the variations being labeled, in the manuscript, with either *Brahms* or *Kreisler*, the composer's alter ego, inspired by Robert Schumann, after the character in the novels of the writer E.T.A. Hoffmann.

The variations notated with *Brahms* are all in slow tempo, having a lyrical melodic line, sometimes treated polyphonically in the canon, while the others are in

⁶ Asch (germ.) – ash, referring to the fact that the celebration of Carnival takes place before Ash Wednesday, the beginning of the Easter Lent in the Roman Catholic rite / Asch – the name of the town (today in the Czech Republic) where the composer's fiancée at the time, Ernestine von Fricken, was born, Fasching (germ.) – carnival / Robert Alexander Schumann / SchumAnn.

fast tempos, with melodic fragments processed with figurations, including *codas* and move further away from the structure, harmonic organization and the character of the theme. The theme is one of the poetic miniatures from the cycle *File de album op. 124*, a melodic material on which Clara Wieck also bases her *Variations op. 20*. The following *Themes with Variations, Op. 21 no. 1* and *no. 2* are characterized by grouping the variations in minor tonality, of fast ones depending on the processed melodic material or figuration speed, and by the presence of a final variation that mostly processes elements from the first variation.

Variations on a Theme by Handel, Op. 24 are a reflection of the *strict-free* concept in the way they bear similarities and differences with *Robert Schumann's Variations on a Theme for Piano Four Hands op. 23*. Thus, the *Variations on a Theme by Handel* end with a fugue, while the *Variations on a Theme by Schumann* end with a funeral march, the character variations in the minor key are composed for two voices, in imitative style, but the sixth variation from those on a theme by Handel is entirely canonical and remains closely related to the theme, while the fourth variation from those on a theme by Schumann has a free imitation, being mysterious and evocative.⁷

Variations from the mature period are included between *Variations on a theme by Haydn op. 56*, which will give rise to the genre of variations for orchestra and the *Clarinet Sonata in E Major op. 120 no. 2*, in which the pre-classical inspiration and concern for the use of the cyclic principle is noted, when the theme with variations appears at the end of a large work, using the theme from the first part, as happens in the *String Quartet op. 67*, or in the *Quintet with Clarinet op. 115*. In the *Fourth Symphony*, the last movement draws its inspiration from the architectural structure of Johann Sebastian Bach's *Passacaglia* and the *Ciaccona of Partita II for solo violin*, while the theme generates 30 variations, the same number as in the *Goldberg Variations*, except for the final recapitulation of the theme (*aria da capo*). Here, variations no. 12 to no. 15, all in slow tempo, form a proper middle section, after which the theme is recapitulated almost in its original form, in a similar manner to the *Overture* at the beginning of the second section of the *Goldberg Variations*. Variation no. 22 has the character of a *scherzo* and is followed, in variations no. 23, 24, and 25, by a return to the melodic material of the theme and to the processing procedures of the first variations. Also, some variations deliberately recapitulate the melodic material from the main theme in the first part – variation no. 10 and the final variations, no. 28-30

The slow movements of Anton Bruckner's symphonies are built on the theme form with variations, being based on two themes that are worked alternately through orchestration and localization in different keys, introducing different countermelodies and accompanying figures.

Among Gustav Mahler's symphonies, only the slow parts of the 2nd and 4th symphonies can be considered proper themes with variations: in the *2nd Symphony*, the variations alternately work two themes in A major and G minor, with transitions extensive and transparent processing techniques. The third part of *Symphony IV, Ruhevoll. Poco adagio*, is inspired by the grouping of variations that Ludwig van Beethoven makes in the *VII Symphony*, building a strophic pattern. Thus, the series

⁷ Randel, Don Michael, *The Harvard Dictionary of Music*. Editura Harvard University Press, 2003

of variations on theme A is characterized by the expansion of registers, the densification of the orchestration, and the addition of countermelodies, with faster tempos, different metrical organizations, and a dancing character, while the variations on theme B are episodic, increasingly dissonant, and performs increasingly distant modulations.

Genres that emerged in the Romantic era, such as symphonic variations, soloist variations, and programmatic variations, are also cultivated in the work of late Romantic composers, as follows:

✓ symphonic variations: in the work of Antonin Dvorak (*Symphonic Variations*, op. 78), Hubert Parry (*Symphonic Variations*), and Max Reger (*Variations on a Theme by Hiller*, op. 100, and *Variations on a Theme by Mozart*, op. 132);

✓ variations with soloist: Piotr Ilyich Tchaikovsky (*Rococo Variations for cello and orchestra*), Cesar Franck (*Symphonic Variations with piano*);

✓ programmatic variations: Richard Strauss (*Don Quixote*), Edward Elgar (*Variations "Enigma"*), Vincent d'Indy (*Istar*).

At the beginning of the 20th century, variations appear in multiple forms:

- for solo instrument: Alexandr Glazunov (*Theme with variations op. 72 for piano*), Sergei Rachmaninoff (*Variations on a theme by Chopin op. 22, for piano*), Paul Dukas (*Variations, interlude and finale on a theme by Rameau for piano*), Karol Szymanowski (*Variations on a Polish folk theme op. 10, for piano*), etc.;

- in chamber works: Maurice Ravel (*Piano Trio, Part III, Passecaille*), Donald Francis Tovey (*Elegiac Variations op. 25, for piano and cello*), etc.

2. Luigi Bassi – Concert fantasy on themes from *Rigoletto* opera

The clarinetist and composer Luigi Bassi was born in Cremona in 1833. He studied the clarinet at the Milan Conservatory with Benedetto Carulli between 1846 and 1853. Even during his studies, he joined the orchestra of the famous La Scala in Milan, where he remained until he died in 1871. He composed 27 works for clarinet, 15 of which are fantasias on themes from works famous in his era. Among them are fantasias on themes from *Rigoletto*, *Luisa Miller*, *La forza del destino*, *The Troubadour*, *Don Carlos*, on themes from the works of Giuseppe Verdi, *I Puritani*, *La sonnambula*, on themes from the works of Vincenzo Bellini, *La favorita*, on themes from the work of Gaetano Donizetti.

The opera *Rigoletto* illustrates the characteristic features of Verdi's compositional maturity. In this work, the contouring of the psychological complexity of the characters is also achieved through the refined construction of the orchestral music, which mirrors and suggests the events and inner states of the characters, complementing and enriching the dramatic action. Luigi Bassi uses in the *Fantasia for clarinet and piano* themes from the *Prelude* of the opera, the Rigoletto-Gilda *Tutte le feste all' tempio* duet from the end of Act II, the Ducele di Mantua-Maddalena-Rigoletto-Gilda *Bella figlia dell'amore* quartet from the end of Act III, the orchestral moment from the introduction of Act I, the aria of Gilda *Caro nome* from Act I, the chorus *Scorrendo uniti remota viva* from Act II, and the Duke of Mantua's aria *Parmi veder le lagrime*, from Act II. In most of them, the arias are presented in different tonalities compared to their presentation within the opera.

In the construction of the opera, the overture, called *Preludio*, has only 35

measures and a structure based on the processing of the *curse* motif (*la maledizione*), which will be present as a *leitmotif* in several moments of the action. It is represented by an anacrusic formula, a sixteenth followed by a dotted fourth, on the sound of *C*, originally performed only by trumpets and trombones, at the octave, in *crescendo*, leading to a diminished, dissonant chord, in which join the bassoon, the horn, contrabass trombone, and timpani. Resolved on the tonic of *C minor*, the dissonant chord thus indicates from the very beginning the character of the dramatic action that will unfold, and the assignment of the entire motive, located in the low register, and the entire phrase to the brass instruments completes the tragic character, through their specific metallic timbre.

In the fantasy, it is the piano that will interpret this cell motif with a heavy rhythm, here transposed a semitone lower. The sequence of events on the harmonic plane is then similar to the overture of the opera, the diminished chords, in *tremolo* in both hands preceding the cadence on the *B flat minor* chord. This element then generates the next cell, which comprises an eighth and a sixteenth, with the character of a sigh, at the interval of a second and the downward orientation of the melodic line. The clarinet enters after a general pause of some time. His first intervention has a free improvisational character, with chordal punctuations of the piano accompaniment. The similarity with the operatic recitative is evident by the alternation between the agglomerations of rhythmic values of the thirty-sevenths and, respectively, their rarefaction, with scales of sixteenths, second, and stopped. From a harmonic point of view, the clarinet discourse is based on dominant seventh chords: Ex. 1

The image displays two systems of musical notation. The first system is for the Clarinet (CLARINETTO in B \flat) and Piano. The Clarinet part begins with a 'pizzicato' marking and features a melodic line with slurs and accents. The Piano accompaniment consists of chords and rhythmic patterns. The second system continues the Clarinet part with a melodic line that includes slurs and accents, and the Piano accompaniment with chords and rhythmic patterns. The key signature is C minor and the time signature is 4/4.

The next section (m. 17-32) elaborates the theme from the recitative that precedes the duet *Tutte le feste all'tempio*, between Gilda and Rigoletto, a culminating moment in the opera's dramaturgy. Gilda is returned to her father, who is still unable to fully understand all that has happened. In the following aria, Gilda tells him how she was seduced by the Duke of Mantua, while attending religious service at the church. From the melodic line of the recitative, however, Luigi Bassi only preserves the discourse of the orchestral accompaniment, represented by an anacrusic cell of two eighths, with a leap of an ascending third. This and its

accompanying accompaniment, represented by two chords on the second and third beats of the 6/8 measure, and the fourth and fifth, respectively, will be presented in piano and clarinet dialogue.

The next section (m. 17-32) elaborates on the theme from the recitative that precedes the duet *Tutte le feste all'tempio*, between Gilda and Rigoletto, a culminating moment in the opera's dramaturgy. Gilda is returned to her father, who is still unable to fully understand all that has happened. In the following aria, Gilda tells him how she was seduced by the Duke of Mantua, while attending religious service at the church. From the melodic line of the recitative, however, Luigi Bassi only preserves the discourse of the orchestral accompaniment, represented by an anacrusis cell of two eighths, with a leap of an ascending third. This and its accompanying accompaniment, represented by two chords on the second and third beats of the 6/8 measure, and the fourth and fifth, respectively, will be presented in piano and clarinet dialogue. Ex. 2

In measures 33-37, an original melodic element is introduced, with a chordal character, which allows the soloist to interpret a new passage of virtuosity, with ascending arpeggios on a two-octave ambitus. The next section continues the elaboration of ideas from the same moment, this time bringing to the piano the first four measures of the melodic line performed by Rigoletto in the duet *Tutte le feste*, which he will present twice. The clarinet plays arpeggio lines in thirtieths, in a *pianissimo* tone. Ex. 3

The melodic ideas presented in this duet are located in the original tonal sphere, *D flat major*. The conclusion of the section is similar to that of measures 33-37, with a strong cadential character, on piano *tremolo* and ascending clarinet arpeggios.

The third section processes in eight measures the quartet from Act III, *Bella figlia dell'amore*, performed by the Duke of Mantua, Maddalena, Gilda, and Rigoletto. In the opera this moment of great dramatic intensity is right before the tragic denouement, the melodic line of each of the characters revealing their inner state, the strong contrast between them representing the climax of the opera.

In its original version, Gilda's melodic line is accompanied and supported by the first violins, alongside the flute, the accompaniment being maintained only as a harmonic support, to highlight the complexity of the vocal lines. The storm that follows is suggested by the chromatic lines of the stringed instruments, in *tremolo*, as well as the timbral effects achieved by the introduction of the mute choir, with a chromatic speech in minims, which gives a gloomy character. The denouement and finale are accompanied by the orchestra *in tutti*, with *piccolo* flute and percussion, expressing the jester's despair and the tragedy of the dramatic events. Rigoletto's last line, *La maledizione!* it is accompanied by a *tremolo* of the violins and the intervention *in tutti* and *forte* shade on the dissonant chord.

Luigi Bassi takes only the theme of the aria, performed by the Duke of Mantua, which is played by the clarinet, with a chordal piano accompaniment. The double appoggiatura on the third beat of the measure is characteristic, with an ascending scalar sound contour. The piano accompaniment is sparse and punctuates the main metrical pillars, with a brief interjection of three octaves between repeated expositions of the motif. From a sound point of view, its organization is based on the sounds of the tonic *B flat major* chord. Ex. 4

The image displays a musical score for Example 4. It consists of three systems of staves. The top system features a vocal line in treble clef and a piano accompaniment in bass clef. The tempo is marked 'Andante' and the dynamics are 'pp'. The vocal line begins with a melodic phrase that includes a double appoggiatura on the third beat. The piano accompaniment provides a harmonic support with sparse chords. The middle system continues the vocal line and piano accompaniment, with the piano part showing a brief interjection of three octaves. The bottom system concludes the piece with a final melodic phrase in the vocal line and a corresponding piano accompaniment. The key signature is one flat (B-flat major), and the time signature is 4/4.

After its introduction, two eight-measure variations are introduced based on the main melodic line of the orchestral accompaniment in the duet *Tutte le feste*. The thematic idea is played by the piano, while the clarinet unfolds virtuosic passages in thirty-eighths, with numerous ascending leaps. An original six-measure material reinforces the tonic *B-flat Major* and introduces a virtuosic, free clarinet cadence.

The next section, *Allegro con brio*, resumes the melodic idea from the moment immediately following the opera's prelude. The first scene is the party at the duke's court, it is accompanied by frivolous, bouncy music, with accents and

appoggiatura, performed by a distinct instrumental ensemble, called in the orchestral score *Banda interna*. The sonorities are designed by the composer to represent courtly music, and the orchestral, dancing melodic line renders a cheerful overall frame, with a melodic line ornamented with appoggiatura. According to the customs of the opera genre, the *Banda interna* consists of wind instruments, predominantly brass, which may be joined by clarinets, to create a sonority with vulgar connotations.⁸ By using this ensemble, the composer thus characterizes both the atmosphere at the Duke of Mantua's court and the character itself, even before the first line of the vocal soloist. The main ideas, with numerous ascending leaps of sixths, are played by the piano.

The original key of this moment is *A flat major*, but here the composer presents it in *F major*. The clarinet entry brings an original idea, with an isorhythmic melodic line in octaves and an arpeggiated outline, followed by a short cadenza. The immediately following moment, in the *Allegro moderato*, presents the melodic idea from Gilda's aria, *Caro nome*, of particular delicacy, in the key of *F Major*, a semitone higher than its exposition within the opera. It alternates eighths separated by rests, with a descending scalar contour and dotted minims values. Ex. 5

The main motif is anacrusis, and the characteristic sound element is represented by the ascending leap located between the long sound, with a value of three beats, and the anacrusis, made up of a formula of dotted eighths followed by sixteenth. The jump is originally a sixth, and the second exposition of the motif turns it into a third jump over the octave.

The piano accompaniment follows the previous rarefied configuration, with the marking of the main metrical pillars, along with an interjection in sixteenth, with an ascending octave jump between the first two, which in the original version of the aria belongs to the flute. The structure of the moment is rigorously symmetrical, two articulations of eight measures each, with internal divisions also symmetrical, building a bipartite architecture with a small re-entry. The melodic material of the aria is then processed variably, through ornamentation, the thematic idea being the generator of an abundance of ornaments and passages in triplets in sixteenth, with very large jumps, over two octaves, and with numerous double appoggiatura and trills. The architectural structure is precisely respected.

After a break of six-tenths with a stop, the piano presents for 8 measures the main melodic idea of *Scorrendo uniti remota via*, an ensemble moment from the beginning of Act II of the opera, performed by the secondary male characters from the king's suite – Borsa, Marullo, and Ceprano, together with the chorus of courtesans. In the dramatic action, this chorus marks the moment of the plot that

⁸ [https://en.wikipedia.org/wiki/Banda_\(opera\)](https://en.wikipedia.org/wiki/Banda_(opera))

will lead to Gilda's abduction and the whole sequence of tragic events that follow. In *Allegro moderato* tempo, this segment is in *B flat major*, also a semitone higher than the original key of *A major*. Ex. 6

An improvisational recitative, with a free cadence character, makes the transition, during 7 measures, to the last processed aria and the virtuoso finale.

In *Andante* tempo and the key of *F Major*, the clarinet introduces the melodic idea from *Parmi veder le lagrime*, the Duke of Mantua's aria from Act II, in which he expresses his sincere love for Gilda, before learning that his entourage kidnapped her and brought her to the palace already. From a melodic point of view, the aria is distinguished by the thematic idea and the ternary pulsation accompaniment, which joins triolet rhythmic formulas with dotted rhythms, on a sound contour with numerous jumps. The thematic material is exposed for 12 measures and then worked through ornamentation, being interspersed with appoggiatura and arpeggio elements in sextuplets on sixteenths.

The finale, in *Allegro* tempo, is represented by 19 measures of virtuoso passages, in which the clarinet line is made up exclusively of sixteenths, on a harmonic support that reinforces the main chords in the key of *F Major*. It spans the entire scope of the instrument and builds tension steadily, with ever faster tempo and increasing dynamics until the final cadence on the tonic chord in *fortissimo*.

3. Conclusions

It is worth noting that Luigi Bassi, in a similar manner to Donato Lovreglio, does not respect the order of appearance of the thematic ideas in the opera, joining them based on a sequence that does not aim to build a dramaturgy. Rather, he pursues only the intrinsic beauty of the Verdi's melodic lines, the only motive respecting the location in the economy of the work being the original one, of the curse.

The *Rigoletto Fantasia* is one of the most well-known and performed clarinet fantasias of the Romantic virtuosity period, and it has been arranged for various accompanying ensembles. In this work, clarinetists can demonstrate both their sensitivity and their virtuoso qualities. In this sense, we recommend the study of the passages of velocity, rarely, in rhythmic formulas, so that at the end, the passages of virtuosity are interpreted with rhythmic and sonorous equality over the entire scope

of the clarinet, without avoiding the expressiveness required by the context and the subject of the work.

The playing suggestions are the result of personal study and playing choice and are only a starting point for clarinetists who feel challenged by this very challenging work (Albu, 2014). We must also emphasize that these variations are part of the most valuable work that has survived from the creation of the composer Luigi Bassi. He, being a clarinetist of great value, knew perfectly the qualities of the instrument, which he valued and perfected in terms of technical and interpretative dynamics.

References

Books and scientific papers

1. Albu D., Modern Expression Elements in Archaic Lineage Music Reflected in *Ipostaze for Clarinet and Piano* by Viorel Munteanu, Sgem Conference on Arts, Performing Arts, Architecture and Design - ISI Proceedings, ISBN 978-619-7105-30-08/ISSN 2367-5659 DOI 10.5593/sgemsocial
2. Benteiu P., (1973), *Imagine și sens*, Editura Muzicală, București
3. Berger W.G., (1981), *Estetica sonatei clasice*, Editura Muzicală, București
4. Brumaru A., (1972), *Clasicismul*, Editura Muzicală, București
5. Bughici D., Gheciu D., (1962), *Formele și genurile muzicale*, Editura Muzicală, București
6. Călinescu G., Călinescu M., Marino A., Vianu T., (1971), *Clasicism, Baroc, Romantism*, Editura Dacia, Cluj
7. Chelaru C., (2008), *Cui i-e frică de istoria muzicii?*, Iași, Editura Artes
8. Constantinescu G., Boga I., (2008), *O călătorie prin istoria muzicii*, Editura Didactică și Pedagogică, București
9. Copland A., (2009), *What to Listen for in Music*, Ed. New American Library
10. Duțică G., Duțică L., (2004), *Conceptul ritmic și tehnica variațională. O viziune asupra Barocului și Clasicismului muzical*, Editura Artes, Iași
11. Gâscă, N., (1998), *Tratat de teoria instrumentelor*, Editura Muzicală, București
12. Giuleanu V., (1986), *Tratat de teoria muzicii*, Editura Muzicală, București
13. Harnoncourt N., (1985), *Der Musikalische Dialog*, Salzburg-Wien, Residenz Verlag
14. Iliuț V., (2006), *O carte a stilurilor muzicale*, Editura Academiei de Muzică București, București
15. Ocneanu G., (1993), *Istoria muzicii universale*, vol. I, Tipografia TIMS, București
16. Papu E., (1986), *Despre stiluri*, Editura Eminescu, București
17. Pascu G., Boțocan M., (2003), *Carte de istoria muzicii*, Editura Vasiliana '98, Iași
18. Pascu G., Boțocan M., (1995), *Popasuri în istoria muzicii*, Editura Spiru Haret, Iași
19. Rau U., (1976), *Von Wagner, von Weber? Zwei Kammermusikwerke für Klarinette und Streichinstrumente unter falscher Autorschaft*, Die Musikforschung, vol. 29, no. 2

20. Sandu-Dediu, V., (2010), *Alegeri, atitudini, afecte, despre stil și retorică în muzică*, Editura Didactică și Pedagogică, București
21. Ștefănescu I., (1995), *O istorie a muzicii universale*, vol. I și II, Fundația Culturală Română
22. Toduță S., (1969), *Formele muzicale ale Barocului*, Editura Muzicală, București

Encyclopedias

23. *** (2010), *Enciclopedia Universală Britanică*, Editura Litera, București
24. *** Larousse, (2006), *Istoria artei*, Editura Univers Enciclopedic, București
25. Vancea Z., (1995), *Enciclopedie muzicală*, Editura Prietenii cărții, București
26. Hindley G., (1986), *The Larousse Encyclopedia of Music*, Hamlyn Publishing, Bidge House, England

Dictionaries and lexicons

27. *** Larousse, (2000), *Dicționar de mari muzicieni*, Editura Univers Enciclopedic, București
28. *** *The New Grove Dictionary of Music and Musicians*. Stanley Sadie (ed.), (1981, 1994, 2002), London: Macmillan Publ.Limited
29. Bughici D., (1978), *Dicționar de forme și genuri muzicale*, Editura Muzicală, București
30. Firca G. (coord.), (2010), *Dicționarul de termeni muzicali*, Editura Enciclopedică, ediția a III-a revizuită și adăugită, București
31. Kennedy M., (1986), *The Oxford Dictionary of Music*, Oxford University Press, Oxford
32. Lupu J (coord.), (2008), *Dicționarul universal de muzică*, Editura Litera Internațional
33. Randel, D. M., (2003), *The Harvard Dictionary of Music*, Harvard University Press

Web resources

34. <http://imslp.org>
35. <http://www.pianosociety.com>
36. <http://youtube.com>
37. <https://www.oxfordmusiconline.com/>
38. <https://clarinetquintet.web.unc.edu/composition/kuffner-theme-and-variations-op-32/>

4. THE COLLECTION OF STUDIES “VIOLINSCHULWERK” IN KLAUS HERTEL PUBLISHING HOUSE - ULFERT THIEMANN - METHODOLOGICAL APPROACHES TO VIOLIN TECHNIQUE

Alina Stanciu⁹

Abstract: *The education of technical-interpretive skills from various methodical perspectives, with disciplinary tangents, represents a topic of great importance and topicality of instrumental pedagogy. The collection of studies “Violinschulwerk” edited by the renowned pedagogues and performers Klaus Hertel and Ulfert Thiemann welcomes violin students, future teachers, with a selection of studies and caprices of great variety and technical complexity, belonging to prominent representatives of the main violin schools. The included contents guide the instrumentalist towards a complete approach in interpretation, with the inherent realization of the correlation between technique - musical theory - style.*

Key words: *Education, Skills, Disciplinary tangents, Methodical analysis, Work techniques*

1. Introduction

The education of technical-interpretive skills from various methodical perspectives, with disciplinary tangents, represents a topic of great importance and topicality of instrumental pedagogy. The collection of studies “Violinschulwerk” edited by the renowned pedagogues and performers Klaus Hertel and Ulfert Thiemann welcomes violin students, future teachers, with a didactic repertoire of great diversity, concentrating the elements of violin technique in a selection of 64 studies and caprices.

It should be noted that the editors of the collection belong to the violinist school of the first half of the 20th century, but the concept of the multidisciplinary approach with disciplinary tangents to the repertoire contents places them in the context of the current instrumental pedagogy. The advantages that the Hertel – Thiemann method brings are in the interdisciplinary correlations, indispensable for the training of the violinist:

- the accumulation of technical elements and theoretical notions that will be used in the following years of instrumental study;
- thorough clarification of some musical theory issues necessary for instrumental performance;
- application of violin technique knowledge in different contexts;
- approaching the elements of violin technique from various methodical angles¹⁰.

Working together in the quartet “Thiemann Quartet - Rostock” for ten years, they collaborated on the editing of the three volumes of “Violinschulwerk” studies. The selected repertoire belongs to established violinists and pedagogues, founders or representatives of the main violin schools, “whose methodical contributions cannot be ignored”¹¹ by no violinist. Structured on lesson complexes (in the current pedagogy - learning units), studies for “legato”, “arpeggios”, “intonational studies”, for the technique of doubles, chords, bow modes, polyphonic studies are addressed.

⁹ Associate Professor PhD., “Gheorghe Dima” National Academy of Music, Cluj - Napoca, România, email: daniel_stanciu_email@yahoo.com

¹⁰ Filimon, Letiția, (2003), *Predarea în “Psihopedagogia pentru formarea profesorilor”*, Volum I, p. 140, Oradea

¹¹ Hertel, Klaus, Thiemann, Ulfert, *Violinschulwerk Etüden III*, Editura Peters, Leipzig

The “Violinschulwerk” collection, a synthesis of the main violinist schools, through its extremely varied contents, represents a real methodical acquisition.

2. Methodology

In the course of my research, using didactic materials, works in the field of violin pedagogy available, I started from:

- studying the specialized bibliography in order to document the problems of violin technique;
- observing some ways of approaching the technical elements within the researched didactic material;
- the collection of biographical data, the acquisition of useful information for my research, regarding the authors of the studies and whimsies included in the “Violinschulwerk” collection: violin schools, representative works, disciples, methodical contributions to the development of violin technique;
- the analysis from a methodical perspective of some whims: the problem addressed, methodical angles of approach, applied work techniques;
- comparing and interpreting some technical situations;
- conclusions.

3. History

Klaus Hertel was born on January 14, 1936 in Leipzig. Representative of the German violin school, performer, composer and methodologist, he is one of the complex personalities of the beginning of the 20th century. Between 1953 and 1958 he studied violin with Ruth Kester - Boche and composition with Paul Schenk at the “Felix Mendelssohn - Bartoldy Academy of Music” in Leipzig. He worked as a violin and method teacher in Leipzig. As a performer he played in the “Gewendhaus Orchestra”. As a performer, he enjoyed the collaboration with the famous publishing houses “Peters” and “Friedrich Hoffmeister Musikverlag”. He was also invited as a member of the jury of the “Henri Marteau International Violin Competition”.

Ulfert Thiemann was born in 1931 in Leipzig. Renowned violinist and pedagogue, he studied between 1943 - 1947 at the “Felix Mendelssohn - Bartoldy Academy of Music” in Leipzig. At the age of twenty, he was employed at the “Quedinburg Theater”, being the youngest concertmaster. Between 1961 - 1993 he worked as a teacher at the “Rostock Conservatory” and the “Hochschule fur Music” Berlin, in 1990 being appointed head of the violin department. He retired from teaching in 1992, becoming a freelancer. He worked in the quartet “Thiemann Quartet Rostock” for ten years with Klaus Hertel, collaborating together on the editing of the three volumes “Violinschulwerk”.

4. The authors of the studies and caprices included in the collection “Violinschulwerk”

Alard Delphin (1815 – 1888), was a representative of the French violin school, performer and pedagogue. His most famous disciple was Pablo de Sarasate. He wrote a method for the violin¹².

¹² Barbu, Casiu (1987), *Metodica predării și a studiului instrumentelor cu coarde (cu arcuș)*, ed. II-a, Conservatorul de Muzică „Gh. Dima”, Cluj Napoca, p. 56

Blumenthal Jacob (1829 – 1908), German pianist and composer. Born in Hamburg, he studied piano with Friedrich Wilhelm Grund, Carl Maria von Bocklet and Simon Secher. He continued his studies at the “Paris Conservatory”, perfecting his technique under the tutelage of Professor Henri Herz. He is known especially for his short pieces and miniatures for the piano.

Bériot Charles (1802 – 1871), founder of the young Belgian violin school, performer, composer and pedagogue, had Henri Vieuxtemps as his disciple. Author of nine concertos for the violin, he also wrote the methodical work entitled “The Transcendent School of the Violin”¹³.

Dancla Charles (1818 – 1907), representative of the French school, disciple of Hector Baillot, founder of the school. He is known for his violin method, the methodical work “Mechanism School” and the volume “48 studies for the violin” which deals with all the elements of violin technique¹⁴.

Dont Jacob (1815 – 1888), representative of the Austrian violin school, disciple of Professor Georg Hellmesberger (founder of the Austrian school) and Joseph Boehm. He had the famous pedagogue and violinist Leopold Auer as his disciple. He is especially known for the “24 caprices for violin opus 35” in which he deals with violinist issues prefacing Paganini's “24 caprices for solo violin”¹⁵.

Hubay Jenő (1856 – 1937), representative of the Hungarian school, professor at the “Franz Liszt” Academy in Budapest, known especially for the volume entitled “Violin Teaching Methodology”¹⁶.

Ondricek Franz (1859 - 1922), violinist, composer, pedagogue, representative of the Czech school. He is the author of a work on the physiology of violin technique¹⁷.

Rode Pierre (1774 – 1850), representative of the French school, student of Viotti, renowned violinist and composer. He bequeathed a series of violin concertos, used in the training of high school violinists. He is also known for the “24 caprices for the violin” which preface the caprices of Jacob Dont¹⁸.

Ludovic Spohr (1784 – 1859), conductor, composer, pedagogue, representative of the Mannheim school. He wrote the “Violin Method” published in 1832, which has survived to this day¹⁹.

Tartini Giuseppe (1692 - 1770), is the founder of the Padua school, violinist, composer and pedagogue. Along with his famous violin sonatas, he is known for his didactic works: “L'Arte del arco” and “Trattato di musica”²⁰.

In the present paper, I have analyzed from a methodical point of view two different ways of approaching the “legato” issue captured in the studies of Charles Dancla and Jacob Blumenthal (adaptation made by Hertel - Thiemann) from volume III of the “Violinschulwerk” collection.

¹³ Barbu, Casiu (1987), *op. cit.*, p. 46

¹⁴ *Ibidem*

¹⁵ *Idem*, p. 49

¹⁶ *Idem*, p. 47

¹⁷ *Idem*, p. 53

¹⁸ Beaujon, M. E., *Histoire du Violon et des grands Violonistes (Traité de Violon)*, Elite Edition nr 548, Leipzig Musikverlag, Leipzig, p. 204

¹⁹ *Idem*, p. 152

²⁰ *Idem*, p.106

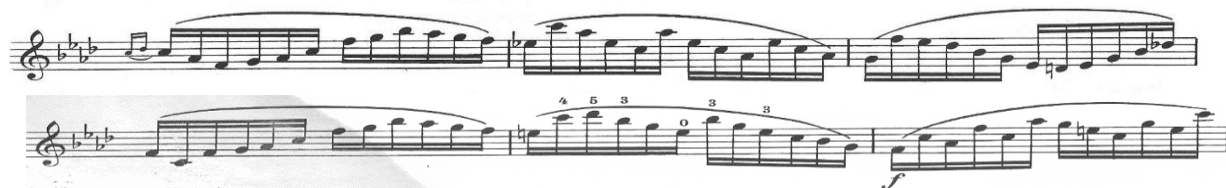
5. Charles Dancla: Study number one, in F minor.

The author deals with the “legato” technique in a derivative of it “legato” with passing over the strings. Integrated in an alert tempo, the “piano” nuance with the indications “agitato, appassionato” present in the beginning of the musical text, the study is to be approached in a virtuoso, light manner (for example measures number one - two). Ex. 1



From a technical point of view, the optimal execution of the legato with passing over the strings requires a cursive feature of the bow, aiming for the transition from one string to another to be achieved gradually through a slight anticipatory movement of the arm. The articulation of the fingers of the left hand must be prompt, the lifting and falling of the fingers on the string must be done quickly, precisely, without disturbing the flow of the stroke.

In Dancla's study, the “legato” is placed in a simple, stereotypical rhythmic context of sixteenth notes in sextlets. Maintaining the tempo and rhythmic equality will be the priority in the optimal execution of the study. Associated with singing in a fixed position (indicated by the editors Hertel and Thiemann) the “legato” becomes a technical problem due to the frequency of the undulating movements necessary to pass over the strings. From the point of view of the right hand, the handling of the bow must be supple, the forearm being located in an intermediate position so as to easily catch the two strings involved. The activity of the wrist at the heel is decisive²¹. At the same time, the fingers of the left hand will be placed simultaneously on the strings during the intervals, so as not to disturb the “legato”. We find eloquent examples of this technical situation in measures number 7 and 44. Ex. 2



For a correct arrangement of the fingers of the left hand in the fixed position and an optimal intonation, the harmonic execution of the intervals is necessary. A solution to the success of the “legato” over the strings is to study it with a slight anticipatory movement of the right arm towards the adjacent string.

The “legato” is also associated with ornamental elements (mordent and trill), in this case a fast and flexible articulation of the fingers of the left hand is required. The execution of the ornaments is required related to the alert tempo of the musical text, so the falling and raising of the fingers must take place as close as possible to the string to avoid both the rhythmic deformation of the sextlets and the interruption of the “legato”. Ex. 3

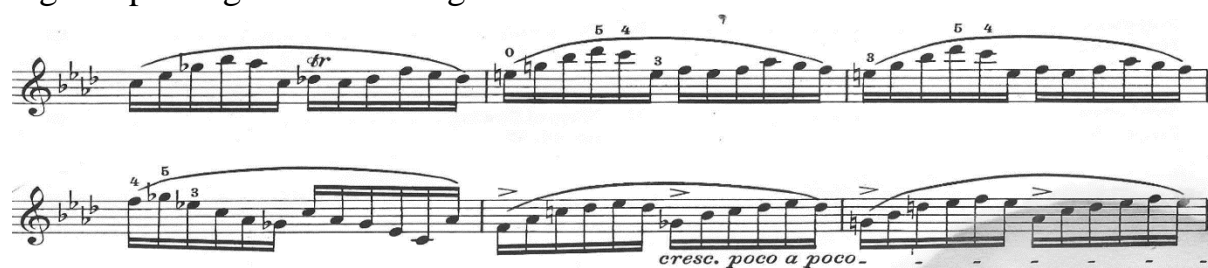


²¹ Barbu, Casiu (1987), *op. cit.*, p. 139

In the case of the mordant, an effective method of technical solution is to study with accents and pauses between the two directions of the bow for the promptness of the articulation movement of the fingers of the left hand. In the case of the trill, studying with dotted rhythms is effective in exercising the adductor and abductor muscles. The speed of articulation of the fingers on the string will be followed. The execution of the mordant and trill under the “legato” requires a slight impulse of the index finger on the bow stick for the clear rendering of these ornamental elements.

A new context in which the “legato” is placed is the association with *appliqués* (fingering) that involve the use of the extension movement of the fingers of the left hand, in this case requiring a slight modification of the basic position of the arm and its palm. For the extension to be successful, the back of the hand must remain relaxed in the same position, while the fingers, moving only from the wrist, act by stretching²². From the fingering point of view, Dancla uses the wide application and the narrow application²³, situation that involves a correct pose of the left hand avoiding any twitching of the palm muscles. Also, the frame of the hand represented by the pair of fingers 1 – 4 must remain relaxed. In this context, the intonation of increased and decreased intervals add more difficulty to the musical performance.

A difficult technical situation is the combination of the upper extension with the narrow fingering and the lower extension. The left hand must react promptly and the fingers must act quickly on the strings, without disturbing the flow of the “legato” passing over the strings. Ex. 4



In the example above, the success of the extension depends on an appropriate position of the left hand, adapted to the technical situation created. Decisive are: turning the bridge of the palm outwards and bringing the thumb slightly forward, so that the hand moves a little away from the neck of the instrument. The freedom of movement of the fingers will be much greater, both outwardly and inwardly.

From an interpretative perspective, the study should be approached in a virtuoso, passionate manner. The text is devoid of dynamic variety, the musical discourse taking place predominantly in the “piano” tone. The use of a restricted dynamic brings to the fore Dancla's intention to obtain through his study a relaxed technical execution based on an efficient control of the movements of the two hands. The indication “forte” is present only in measures 20, 31 and 41. From a dynamic point of view, it marks the culmination of a melodic outline. At the same time, it is integrated in a context subject to technical imperatives, namely the mordant

²² Barbu, Casiu (1973), *Contribuții la metodică studiului și predării instrumentelor cu coarde*, Conservatorul de Muzică „Gh. Dima”, Cluj Napoca, p.168

²³ Cumpătă, Dan (2005), *Elemente de metodică a studiului și predării instrumentelor cu coarde*, Editura Universității Naționale de Muzică, București, p. 51

approach under “legato”. The execution of the sequence in a large tone is beneficial in mobilizing the movements of the fingers rising and falling on the string. Ex. 5



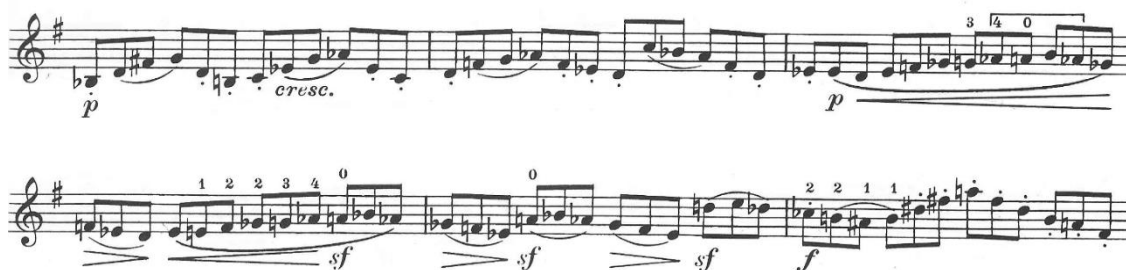
From a rhythmic point of view, the study is stereotyped, the only formula used being the sextet of sixteenthths. The association with the dynamics without variety draws attention to the purpose of this study: the cursive feature of the bow under “legato”.

6. Jacob Blumenthal – Study number 3 in E minor (transcription by Hertel – Thiemann)

From another angle, the problem of “legato” is treated in the transcription according to Blumenthal. By combining types of “legato” with other bowing modes superimposed with technical elements of the left hand in a varied dynamic framework, the musical text becomes a real violinistic challenge. The “allegro vivace” tempo is approached in the “piano” tone. The fluctuating dynamics present from the very beginning of the study give it a malleable character. Ex. 6



A difficult technical execution situation. resulting from the combination of the asymmetric “legato” on a short portion, with the bow modes “spiccato” and “legato” we find it in meas 26 – 29. Ex. 7



For an adequate technical success, the precise delimitation of the execution area and the optimal use of the portions of the right arm that act are necessary. The issue of “legato” is also addressed in the context of the alternation of two bow modes: “spiccato” and its derivative “spiccato volant”. The technical situation calls for the suppleness and agility of the movements of the wrist and phalanges. For an optimal technical execution, it is essential to keep the bow close to the string, in its lower half. The alert tempo in which the sequence unfolds requires the use of a small amount of bow. Emphasis will be placed more on the horizontal component of the movement of the right hand within the “spiccato”, than on the vertical one, of falling of the bow on the string, constantly following the clarity of the sound emission.²⁴

From the point of view of the left hand, the articulation of the fingers as close

²⁴ Barbu, Casiu (1987), *op. cit.*, p. 150

to the string as possible is decisive in the synchronization of the two hands. Associating the types of “legato” with types of applications increases the degree of difficulty of the study. The approach to fingering in the chromatic passages involves the use of the narrow position of the fingers. The present study frequently addresses this type of apicature in the semi-position.

In measures 32 and 33, a difficult technical situation is created due to the awkward arrangement of the fingers on the string. For an optimal solution, it is necessary to arrange the fingers on the tips in such a way as to ensure the placement of the fourth finger, without touching the free string. “Legato” is also associated with sequential changes of position, semi-position, substitution and asymmetric changes of bow direction.

The difficulty of the execution resides in the fact that the speed of movement of the left hand is subordinated to the alert tempo of the musical text. In the context of combining the types of fingers, the created situation requires an optimal synchronization of the fingers of the left hand. An effective technical solution is the execution of the sequence with dotted rhythms, to stimulate the movement of the fingers of the left hand and their articulation on the string. Awareness of the distances to be covered along the keyboard is a priority in the context of exchanges at close positions.

An effective working technique in obtaining fluency and agility of the movements of the left hand is the practice of the sequence under “legato”. From an interpretive point of view, the approach of bowed modes in association with “legato” gives the study a light character, the musical discourse taking place in an alert tempo. The dynamic range is varied, from low intensity to “fortissimo”. Predominant are the dynamic fluctuations “crescendo - diminuendo” present from the beginning to the end. The frequent approach to phrasing indications attributes to the study the role of a “dynamics exercise”.

7. Conclusions

Analyzing from a methodical perspective the studies of the authors Charles Dancla and Jacob Blumenthal, we found the following:

- Charles Dancla treats the problem of “legato” in a technical context of medium difficulty by:
- the approach of a single version of “legato”;
- placing the “legato” in a stereotypical rhythmic context;
- its association with the execution in a fixed position;
- association with a single type of fingering;
- placing the “legato” in a dynamic lacking variety, the emphasis being on the cursive execution of the “legato” with passing over the strings.

In the adaptation after Jacob Blumenthal made by Klaus Hertel – Ulfert Thiemann the problem of “legato” is treated at a higher level of technical difficulty by:

- the approach of several variants of the “legato”;
- their association with jumping bow modes;
- the association of “legato” with types of position exchanges;
- association with application types;

- the location of the “legato” in a musical discourse varied from a dynamic point of view, but rhythmically stereotyped;
- the emphasis is on combining the technical aspects with the interpretive ones.

References

1. Barbu, Casiu (1987), *Metodica predării și a studiului instrumentelor cu coarde (cu arcuș) (Methodology of teaching and studying stringed instruments (bowed))*, ed. II-a, Conservatorul de Muzică „Gh. Dima”, Cluj Napoca
2. Barbu, Casiu (1973), *Contribuții la metodica studiului și predării instrumentelor cu coarde (Contributions to the methodology of the study and teaching of stringed instruments)*, Conservatorul de Muzică „Gh. Dima”, Cluj Napoca
3. Beaujon, M. E., *Histoire du Violon et des grands Violonistes (Traité de Violon)(History of violin and great violonists)*, Elite Edition nr. 548, Leipzig Musikverlag, Leipzig
4. Cumpătă, Dan (2005), *Elemente de metodică a studiului și predării instrumentelor cu coarde (Methodological elements of the study and teaching of stringed instruments)*, Editura Universității Naționale de Muzică, București
5. Filimon, Letiția, (2003), *Predarea în „Psihopedagogia pentru formarea profesorilor”(Teaching in “Psychopedagogy for teacher training”)*, Volum I, pagina 140, Oradea
6. Hertel, Klaus, Thiemann, Ulfert, *Violinschulwerk Etüden III*, Editura Peters, Leipzig

5. MODERN TECHNOLOGIES FOR REMOTE PERFORMING IN MUSICAL ENSEMBLES

Dan Spînu²⁵

Abstract: *During the pandemic, the issue of remote education was seriously raised for the first time, through the use of Internet. Music education has specific activities, such as performing in ensembles, where the usual internet solutions have proven inadequate, especially due to the very high latency. The article presents the results of the research project entitled “Development of solutions for remote musical education”, carried out in the “George Enescu” National University of Arts in Iași, whose first objective was to find technical solutions suitable for remote performing in ensembles, solutions which also offers new opportunities for collaboration between institutions located at a great distance, ensuring access to music education for those with disabilities, for those located at a great distance from university centers, as well as streamlining musical productions involving artists located at a distance.*

Key words: *remote music education, performing in ensembles, modern technologies*

1. Introduction

With the spread of Internet communications, their first applications in education and even music education also appeared. However, only the period of the corona-virus pandemic forced, through the isolation imposed on the entire population during 2020-2021, to resort exclusively to remote education. Everything seemed perfectly possible, with immediately available solutions for two-way audio/video communication (Messenger, Skype, etc.), and various software for conferences for participants located in different places. Moreover, the majority of the population had tablets and smart phones that offered the ability to capture sound/images in real time and transmit them over the Internet. However, while these solutions worked more than reasonably in the previous period, once they were used en masse, annoying problems began to appear: poor audio/video quality, frequent, annoying interruptions, lags, etc., all showing that the communications through internet were not as good as it seemed.

Digital communications allow a virtually unlimited number of users, but at some cost, namely a corresponding reduction in the data stream available to each user, which is done by lowering the quality of the image/audio transmission. A lesser-known feature of digital communications is the delay in information delivery. More specifically, after the communication quality has dropped to an acceptable level of intelligibility, the only way to occasionally allow new users to connect is that their information “packets” to wait for a while other people's “packets” are delivered. This delay leads to latency, which is most often imperceptible in ordinary verbal communication. But very quickly the music community found the bitter truth, they could not use Internet communications to play together remotely. It was one of the main reasons why concert activities were stopped during the pandemic, with all the disastrous consequences for musical life and musical education.

²⁵ Associate Professor PhD. hab., “George Enescu” National University of Arts, Iași, România, email: danspinu@yahoo.com

2. The first edition of the research project entitled “Developing of appropriate solutions for remote music education”

The period of the pandemic has passed, fortunately, and the activities of the musical ensembles have restarted. Technical solutions to play remotely in ensembles seem to be no longer necessary, however they can be particularly useful, having the following applications:

- remote music education
- ensuring access to music education for those in isolated areas, far from music education institutions
- ensuring access to music education for people with mobility or other difficulties, such as those with disabilities
- facilitating remote collaboration between musicians/institutions, by drastically reducing the time and costs caused by transport/accommodation, necessary for the preparatory stages.

The idea of finding solutions for these applications, and for remote music collaborations in general, is not new, with several approaches existing over time. Probably the one that has known the widest spread is the “LoLa” project, the name is an acronym derived from “low latency” - developed in Italy by the Conservatorio di Musica “Giuseppe Tartini” from Trieste in collaboration with GARR, the Italian Research and Academic Network, which aims to find low-latency communication solutions that enable playing remotely in ensembles, with members located at a long distance. The first public demonstration took place in 2010, later the system was implemented in many music education institutions in Europe and beyond. The problem of this system is the very high cost of the equipment per user²⁶, acceptable for a university, but not and for a high school, the latency achieved is still relatively high for high-tempo tracks (more on this to come).

Another way to collaborate remotely has been widely practiced in the pandemic, by making video-clips. More specifically, each “member” of the ensemble recorded himself, audio and video, playing his part, then someone collected all the recordings (transferred via the Internet), did the audio mixing and the video editing. Although it has been a beneficial way for ensemble members to somehow continue the activity in isolation, this approach is not a genuine ensemble performance activity, lacking the most important feature of ensemble performance - interactivity. Also, it is only possible to approach the pieces with a constant tempo, without variations and fermatas, because each performer must record himself singing/playing very rigorously rhythmically, with a metronome, based on which all the recordings are subsequently synchronized.

The project described in this article started in 2022, being carried out within the Multidisciplinary Research Institute in the Arts (hereinafter referred to as ICMA) of the “George Enescu” National University of Arts in Iași (hereinafter referred to as UNAGE), with the main objective of finding solutions with the lowest possible costs that allow authentic ensemble activity, with members located at long distances, through low-latency audio communications over the Internet.

As reference values for latency, the project used the experience of MIDI

²⁶ 12,550 Euro-the total cost of the components recommended on the project site https://lola.conts.it/downloads/LOLA_HARDWARE_LIST.pdf (2023)

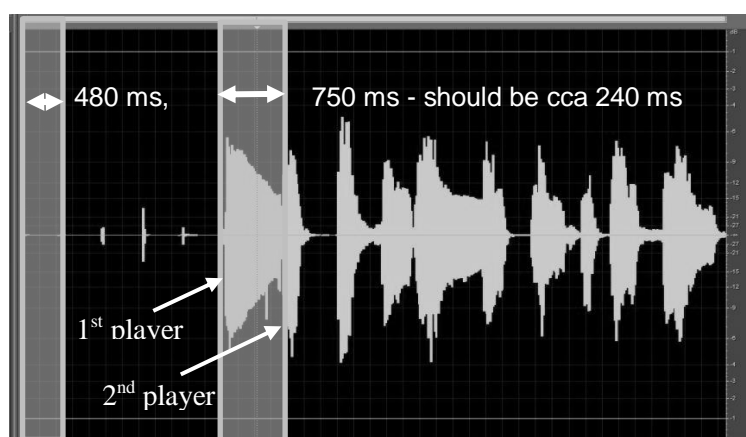
production, where it was found that when using virtual instruments (VSTi) and a professional audio interface, the value of 12 ms is an acceptable maximum in order not to be able to play those instruments, and also the latency achieved by the LoLa project, with values varying between 40ms - 90ms (depending on the distance between users). To reduce costs, the following strategy was approached:

- using of computers already existing in partner institutions
- the audio connection was prioritized over video, to ensure low latency
- acceptance of high latency for the video connection, visual contact being considered of secondary importance because the synchronization of the performers is mostly done by listening each other.
- using cheap video cameras, of the web-cam type
- using low-cost audio equipment
- using the sound systems already existing in the partner institutions.

The first edition of the project took place between June and October 2022, the activities that were carried out are presented chronologically below.

3. Evaluation of widespread Internet communication solutions

Although it was already obvious that the existing widespread Internet communication solutions (Messenger, Skype, etc.), including those for conferences (Zoom, Microsoft Teams, etc.) are not suitable for remote performing in ensembles, still the latency had to be accurately measured in these cases, this value was to be a reference for the following researches. For this purpose, it was taken into consideration remotely performing in a duet formed by two guitarists, using the Zoom software, with a metronome as a time reference. In the figure below, the metronome clicks can be seen on the left, with a time interval of 480 ms between them, corresponding to a quarter note. Between the attack of the first performer and the second, in the score there is a distance of an eighth note, however the time gap is of 750 ms and not 240 ms, which it should be. It turns out that the latency is about 510 ms. The value is very high, greater than the duration of a quarter note, which makes duet performance impossible. Fig.1



In this case, the very high latency is not only caused by the Internet connection, but also by the fact that the Zoom software, like all Windows operating system applications that use sound, use the operating system's generic audio drivers, which do not take advantage of the capabilities of professional sound interfaces, these generic drivers having a very high latency, of the order of hundreds of

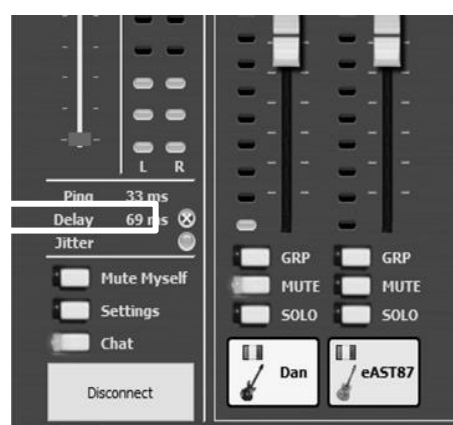
milliseconds. Professional applications avoid this problem by using other types of drivers, provided by manufacturers of professional audio interfaces, such as ASIO²⁷ drivers, which can provide extremely low latency, as low as 2 ms. The next steps in the research involved investigating specialized software that also used low-latency audio drivers.

4. Evaluation of specialized Internet communication solutions

Toward the end of the pandemic, software specialized in low latency began audio communication over the Internet began to appear, with the aim of facilitating performing remotely. These software reduce latency in two ways. The first is by using a communication protocol that favors the speed of data transmission at the expense of the size of the data flow and, at the same time, search for the shortest access paths through the network to the destination. Of course, they resort to lossy data compression algorithms for the audio information, but these have become very efficient over time, the audio quality should not be noticeably affected. The second way to reduce latency is by using ASIO drivers, though it is necessary to use an external professional audio interface, and not the one integrated in laptops/desktops. Automatically tablets, and even more, smart phones, cannot be used, manufacturers of professional audio interfaces do not produce drivers for their operating systems. One of the software specialized in low-latency audio communication, made precisely for the purpose of being able to play with other musicians remotely, is Jamulus. This program was preferred because it is free and has extended performance optimization possibilities, while constantly displaying the achieved latency.

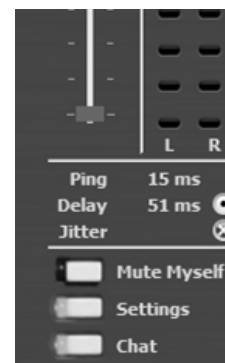
Jamulus provides two ways to connect with another musician, the easiest is by using the server that the other musician creates for this purpose, on his own computer, which is considered a public server. When connecting, the program displays a list of such servers, including the country of origin. The latency obtained by connecting two musicians, members of the research team, through an existing public server from a country as close as possible to Romania was first investigated, at the time of the test a server from the Czech Republic was available.

With this approach a latency of 69 ms was achieved, indicated by the program on the left side with the mention “Delay”. This latency is comparable to the performance achieved by the LoLa project, but it is still a high value, which makes synchronization of performers difficult. In addition, the use of an already existing public server means that the performance can be interrupted at any time by other musicians that may want to join the session. Fig. 2



²⁷ Audio Streaming Input/Output

The next step consisted in creating a private server on a UNAGE computer, connected directly to the institutional Internet network, via optical fiber. With this approach it was possible to achieve a slightly lower latency of 51 ms, as can be seen in the adjacent figure, the only significant advantage being the possibility of playing uninterrupted by the possible occurrence of unexpected users. Fig. 3



For both this stages of the research, the minimum latency provided by the audio interface drivers was used, in order to find out how well the Jamulus software behaves with these values, so that it can ensure a connection without interruptions or other noises specific to driver overload. Both a high-performance audio interface, the RME Fireface 800 (a brand recommended in the LoLa project), and a simple, low-cost audio interface, the M-Audio Fast Track Pro, moreover, an discontinued model, were used. In both cases the interfaces ensured a stable connection, without any noise. This created the opportunity for reducing equipment costs by using a very cheap audio interface. The advantage of a high-quality AD-DA converters is marginal in this approach, given the audio quality is affected anyway by lossy data compression algorithms. Also the multi-channel functionality is not useful, the Jamulus software, and others like it, providing only a two-way stereophonic transmission.

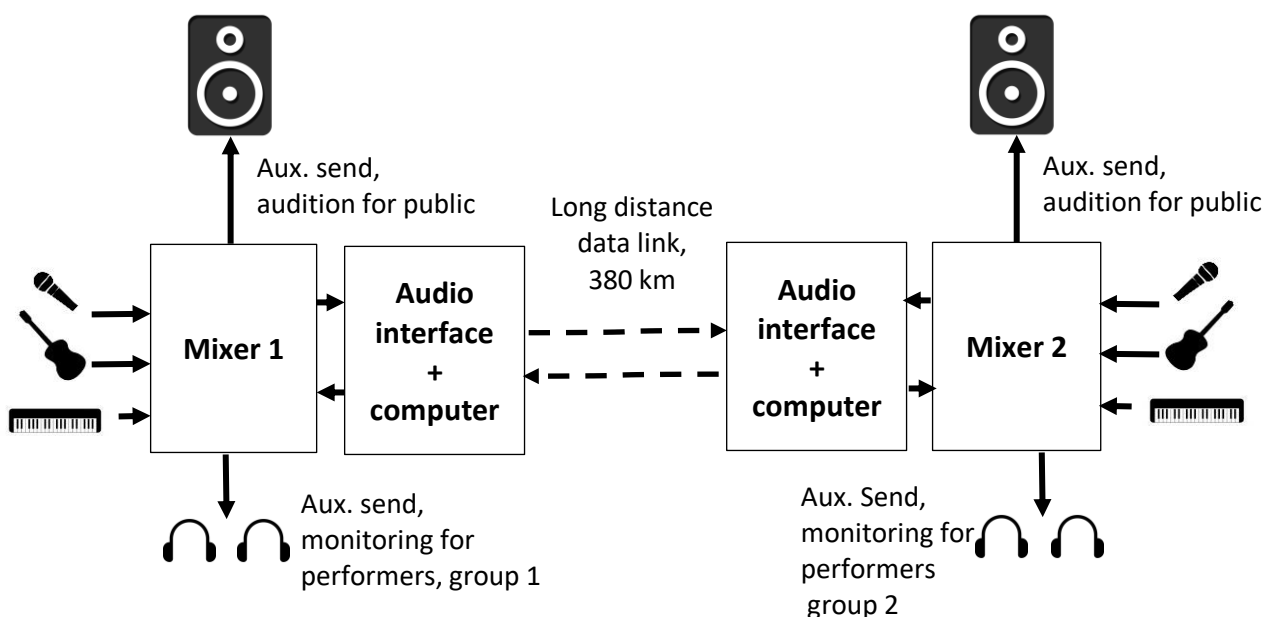
These two tests showed that the latency was drastically reduced, about 10 times, by using the professional drivers, the remaining latency being caused by the Internet connection itself, taking into account the optimization made by the Jamulus program, which prioritizes the transmission speed in relation to the size data flow.

In the first edition of the project, the possibility of reducing the latency even more by using another type of data connection, by resorting to a dedicated data connection, was tested. In order to test all the technical solutions on a real scale, it was decided to collaborate with an institution located at a great distance, over 300 km, the “Tudor Jarda” High School of Music from Bistrița, with the objective of performing a synchronous concert, with two groups of musicians playing together remotely in real time. Also the collaboration was ensuring all the necessary rehearsals prior the concert. For this purpose, a dedicated data line was contracted and installed between the two institutions, provided by the National Society of Radio Communications - RADIOCOM. The connection is similar to one on the Internet, but it is made through a national relay network, being one intended only for the use of two institutions, it does not involve branching or sharing the data flow with other users, so potentially even lower latency could be achieved. The first tests showed a latency of 18 ms, one way, so 36 ms for a two-way connection, which meant almost halving the value obtained with a high-performance Internet connection.

To allow the two groups of musicians to play together using only a two-way stereophonic connection, two audio mixers were used in the two institutions, to which the musicians of each group connected respectively. A challenge was to ensure mutual monitoring, with the possibility of setting the level of each musician and at the same time the possibility for the audience in the halls of the two

institutions to hear what the musicians of the other institution play, without creating audio loops through microphone spill. The solution was to use 3 separate mixes for each institution, one for the monitoring, provided to the performers in the respective hall, one for the audience and one for the monitoring provided to the performers from the other institution. To avoid loops caused by microphone spill, headphones were used by all performers, and the speakers for the audience were placed in front of the performers microphones.

In this configuration, bilateral rehearsals were held with the 2 groups of performers from the two institutions, undergraduates and teachers from UNAGE Iași and students from the Music High School in Bistrița, between September and October 2022. The final activity was a synchronous concert held on October 14 in both places simultaneously, which was a first in Romania at that time. The figure below shows the configuration of the system used. Fig. 4



The photos below show the two halls where the concert took place, the hall in Iași (left) and the one in Bistrița. Fig. 5, 6



The repertoire for the concert included two large families of musical genres, miniature classical works for various solo instruments (performers from Bistrița) comped by piano or guitar (the pianist and guitarist located in Iași) and jazz/pop pieces, to which the soloist and the pianist was located in Bistrița, while the trombone, drums and bass guitar, in Iași. To ensure eye contact for both the performers and the audience, the Zoom conference software was used, accepting that the image was delayed relative to the sound.

The two types of repertoires posed different synchronization problems. The classical one was difficult due to very frequent tempo variations and the existence of many fermata, the jazz/pop one due to the need for very rigorous synchronization at a sustained tempo. During the concert, which actually lasted over an hour, the connection showed slight signs of instability, manifested by slight distortions and very few small interruptions (max 1-2 sec). The interruptions did not caused any delays, with the connection resuming from what was playing at the time.

5. The second edition of the research project “Developing of appropriate solutions for remote music education”

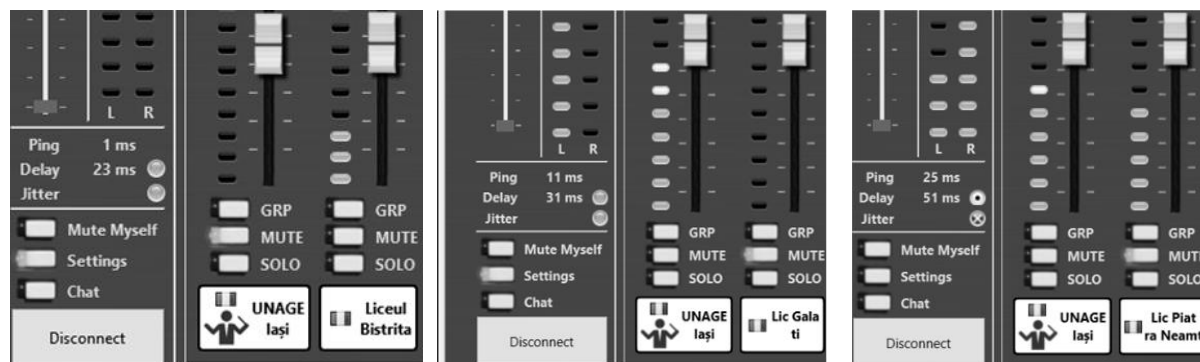
Although the first edition was a success, the configuration and the equipment used raised a series of problems that didn't allow the continuation of the collaboration between the two partner institutions:

- The dedicated data connection was very expensive, involving a very high initial cost for installation, and then a monthly fee. Because of this, the connection was only available for one month, limiting the project's activities. Also an important part of the available budget was used to contract this service, leading to the need to purchase audio equipment as cheap as possible.
- The combination of the dedicated data connection and the Jamulus software resulted in very low latency, but proved to be unstable in operation.
- The high cost of the dedicated data connection limited the project to only two partner institutions.
- The absence of a sound engineer in the partner high school, to operate the audio mixer during the rehearsals and especially in the concert, raised quite big problems. Although an initial mixer setup was made, it proved insufficient, requiring multiple adjustments at each rehearsal and in the concert. The mixer of choice was an analogic one, for easier operation in case of need. Particularly this easy access to the settings led to its accidental disturbing the initial settings, restoring the mix parameters proved very difficult through telephone communication.

The second edition of the project also took place within ICMA-UNAGE, during the periods of June-November 2023, and aimed at solving the problems mentioned above. The new approaches were as follows:

- Using an Internet connection instead of a dedicated data connection, to drastically reduce costs and ensure the connection for an extended period of time. Institutional fiber optic connections were used and terminal computers connected to the network via cable.
- Optimizing Jamulus for minimal latency with stable operation, aiming for a trade-off between latency and audio quality.
- In order to counteract the impossibility of providing sound engineers in the partner institutions, the project resorted to the use of digital mixers that were remote-controlled from Iași (most likely a first in itself)
- Eliminating the cost of the dedicated connection led to the possibility of extending the project to three partner institutions: “Tudor Jarda” Music High School in Bistrița, “Dimitrie Cuclin” Arts High School in Galați and “Victor Brauner” Arts High School in Piatra Neamț, the distances between UNAGE Iași and the respective institutions were between 130-310 km.

The latencies obtained were in general slightly higher comparable to the ones of first edition, still quite low, varying between 23 and 51 ms, which allowed the necessary rehearsals with the partner institutions and performing remotely in 3 concerts synchronously, on the dates of November 22nd (Iași-Bistrița), November 24th (Iași-Galați) and November 27th (Iași-Piatra Neamț). In the photos below the latencies obtained in the case of each institution are shown: Fig. 7, 8, 9



The Internet connection, even broadband, proved as expected, a fluctuating resource, depending on what hour the connection was made, providing a performance varying from excellent to only reasonable. During the rehearsals there were situations when it was possible to resort to the maximum audio quality offered by the program, namely that provided by a data flow of 365 kb/sec in one direction, which is the equivalent of the maximum quality offered by the MPEG-1 Audio Layer format III (popularly known as mp3), at the lowest compression, respectively at a data stream of 320 kb/sec, offering excellent audio quality and low latency. However, during the concerts, it proved necessary to decrease the data flow to 130 kb/sec in one direction, in order to ensure stability and the absence of distortions caused by data fragmentation, which proved still adequate, 128 kb/sec being a minimum for lossy audio compression to ensure reasonable audio quality in stereo.

6. Conclusions

The synchronous concerts took place without the audio interruptions encountered in the first edition, with less distortion and reasonable audio quality. The use of remote controlled digital mixers was a huge plus compared to the previous edition, being more convenient to adjust the monitoring for all participants as well as the mixing for the audience.

Costs have been drastically reduced compared to the previous edition, and involving more institutions in the project could be done. Although this edition has ended, the equipment remains available in the partner institutions, which makes future collaboration possible, such as the producing concerts in partnership, in which the rehearsals take place remotely. Also, future editions can bring new partners in the project, and thus form a network of music institutions that collaborate much more easily using remote performing in ensembles. In the adjacent figure the sound engineer from Iași is operating the local digital mixer with the help of a tablet, in front of him the screen for remote operation of the digital mixer from the partner high school. In the bottom image one of the concerts of the second edition of the project, view from the concert hall of UNAGE Iași. Fig. 10, 11.



References

1. Eileen Farrell și Brian Kellow, (1999), *Can't Help Singing: The Life of Eileen Farrell*, Northeastern University Press, Boston
2. Hugh A. Mulligan, (1960), *Wife, Mother, Singer, Woman at the Met*, Daytona Beach Morning Journal, Daytona Beach
3. Sorin Eugen Zaharia și Laura Elena Marinas, (2005), *Parteneri pentru excelență în Europa cunoașterii. Universitatea românească în contextul „Bologna” și „Lisabona”*, vol.1, Agenția Națională pentru Parteneriatul Universităților cu Mediul Economico - Social, București
4. Liliana-Luminița Todorescu, (2009), *Învățământul centrat pe student – reper principal al procesului Bologna*, Universitatea „Politehnica” din Timișoara, Buletinul AGIR nr. 1-2/2009, aprilie-septembrie, Timișoara

Web resources

1. <https://www.wqxr.org/story/singing-opera-and-all-jazz/>
2. <https://www.agir.ro/buletine/489.pdf>
3. <https://www.telegraph.co.uk/news/obituaries/1388741/Eileen-Farrell.html>
4. <https://bel-esprit.ro/beethoven/>

6. THE ROMANIAN ORTHODOX CHURCH CHORAL CREATION OF CLASSICAL-ROMANTIC INFLUENCE

George Dumitriu²⁸

Abstract: *The liturgical singing of the Romanian Orthodox Church is monodic, of the Byzantine tradition. From the 19th century, under the influence of the Russian Orthodox Church, multiple voices choral singing penetrates the Romanian worship establishments. The beginnings were timid, isolated, from private initiatives and sometimes encountering the hostility of conservative ecclesiastical traditionalism. After 1959, the introduction of choral singing in the United Romanian Principalities was to be facilitated by state legislation. Choral singing would be used predominantly for the office of the Holy Liturgy. In finding a choral style suitable for the orthodox liturgical ceremonial, three main stylistic directions were outlined, among which the classical-romantic influence created a generous and varied repertoire.*

Key words: *monody, polyphony, harmony, choral music, Byzantine, repertoire, style*

1. Introduction

The liturgical singing of the Christian Church is traditionally monodic. In the Latin Church, diatonism, the heptachordic modal system and the evolution of musical notation, facilitated - starting from the 9th century - the emergence of polyphonic singing, the basis for the subsequent development of all European music. In the Orthodox Churches (Greek, Romanian, Bulgarian, Serbian and Russian) - registered in the sphere of the Byzantine musical-liturgical tradition - monodic singing was maintained for another thousand years.

2. Discussions

The reforms started by Tsar Peter the Great (1682-1725) included liturgical worship, a fact that facilitated the adoption of choral singing in the Russian Orthodox Church, from where it radiated to the neighboring Orthodox Christian countries. Around 1782, at the Neamț Monastery, in Moldova, the traditional monodic chants, sung by Moldovan monks, alternated with the harmonic chants of the group of Russian monks, performed “in the Slavonic language on books and notes, mostly printed in Kiev, in Russia”²⁹. The presence in 1810 of Anton Pann - as a child, in the choir of the cathedral in Chisinau - attests to the practice of choral singing, according to the Russian model, in the churches on the right side of the Prut river, even before the incorporation of Bessarabia into tsarist Russia (1812).

A first initiative to lay the foundations of a church choir on the left of the Prut dates back to March 1808, when - during the Russian occupation - the provisional governor of Moldavia, Major General Kușnicov, asked Metropolitan Serapion of Kiev to send “the official of the dicastery, Ghetonopov, connoisseur of harmonic music, to establish a choir in Iasi”³⁰.

In the Romanian Provinces, it seems that the first Romanian choir was

²⁸ Associate Professor PhD., “George Enescu” National University of Arts, Iași, România, email: georgedumitriu@yahoo.com

²⁹ Teodor T. Burada, (1914), *Corurile bisericești de muzică vocală armonică în Moldova, în Opere*, vol I, (1974), , Editura Muzicală a Uniunii Compozitorilor, București, p. 276

³⁰ Mihail Gr. Poslușnicu, *Istoria muzicii la români, de la Renaștere până'n epoca de consolidare a culturii artistice*, București, Editura Cartea Românească, [s.a.] – p. 208

founded in Banat, in 1840, in Lugoj³¹. In Transylvania - according to the testimony of Zeno Vancea - the first choir was founded in Cluj, in 1850³², while in Sibiu, the metropolitan choir was established around 1854 under the care of the hierarch Andrei Șaguna. Around the same year, choral music entered the Orthodox Church in Bukovina, at the initiative of Bishop Eugenie Hakmann (1834-1873), a philo-German and great lover of classical music³³. And in Wallachia, the act of birth of the first choir is the establishment of the “Choir of the vocal troupe” in 1836 (named – from 1840 – “Choir of the army staff singers”), on the initiative of the Filorus ruler Alexandru Dimitrie Ghica (1834-1842). In Iasi, the first choir was established in 1844, from the seminarians from Socola, by Alexandru Petrino, later abolished by the order of Metropolitan Meletie Brandaburul (1844-1848).

In the Romanian Orthodox Church, choral singing was officially introduced after the Union of the Principalities (January 24, 1859), through the express involvement of ruler Alexandru Ioan Cuza. Considering the Church among the most important institutions of society, he campaigned for its emancipation from the tutelage and Tsarigrad mentality that had enslaved it for centuries. Two laws played a fundamental role in the modernization of the national Church: “The law by which it is stopped to sing in any other language, in the Romanian church, than only in the national language”³⁴, from February 15, 1863, and Decree No. 101 from January 18, 1865, which “ordered the replacement of the psaltic art with Western-type, harmonic music”³⁵.

In finding a choral style suitable for the Orthodox liturgical ceremonial, three main stylistic trends were outlined: the church choral works of Russian influence, the choral-liturgical works of classical-romantic influence and the choral works that capitalizes on traditional psaltic melodies.

3. Results

The classical-romantic trend, of western influence, was manifested both in the Romanian provinces within the borders of the Habsburg Empire (Transylvania, Banat and Northern Bukovina) and in the United Principalities. The classical-romantic influence, in the Romanian liturgical choral music, penetrated the German channel, outlining two schools, which evolved independently, depending on the territorial-administrative space in which they manifested: one in the Romanian territories integrated into the Habsburg Empire (Transylvania, Banat, Bukovina), with Romanian representatives, who studied in Vienna, and another, in the Romanian Principalities, whose representatives were of German origin. In the first case, Bukovina composers grouped in around the church music department of the Faculty of Orthodox Theology in Chernivtsi. They studied at the Konservatorium für Musik und Darstellende Kunst, Vienna. The first Orthodox choral liturgy written by a Romanian is considered to be the “Missa Romena”, for choir and organ, by the composer Carol Miculli, composed in 1864.

³¹ Zeno Vancea, *Cântarea corală bisericească la români. Studiu critic*, Timișoara, Editura Mentor, 1938, p. 15

³² Idem, p.16

³³ Liviu Rusu, *Muzica în Bucovina*, în Petre Nițulescu, *Muzica românească de azi*, București, 1939, p. 809

³⁴ Mihail. Gr. Poslușnicu, (1928), *Istoria Musicei la români*, Editura Cartea Românească, p.16, București

³⁵ Nicu Moldoveanu, *Afirmarea muzicii românești în vremea domniei lui Alexandru Ioan Cuza (1859–1866)*, în *Biserica Ortodoxă Română*, nr. 4-6, București, 1991 (CIX), p. 124

In 1869, the priest Isidor Vorobchievici (1836-1903) published in Vienna “Hymns of the Holy Liturgy” for male choir for 4 voices, in the Cyrillic alphabet, followed by a vast choral-liturgical creation. The Viennese filiation of his church music is due to his studies at the Academy of Music in Vienna (1868–1869), where he studied Greco-Oriental music and choral conducting with Benedikt Randhartinger, a former disciple of Salieri and friend of Franz Schubert. Appointed professor of the church choral music department in the Orthodox Theological Institute in Chernivtsi, founded the Romanian school of choral composition in Bukovina. Among his disciples, the following stood out: Ciprian Porumbescu (1853-1883) – four liturgies and various liturgical and canonical songs, mostly for male choir; Eusebie Mandicevschi (1857-1929), who composed 12 liturgies; Gheorghe Mandicevschi (1870-1907) and other composers from Bukovina. In Transylvania and Banat, the works of Gheorghe Dima (1847-1925), Augustin Bena (1880-1962), Francisc Hubic (1883-1947) and Sabin Drăgoi (1894-1968) remained representative.

Beyond the Carpathians, the classical-romantic style, in the liturgical repertoire, was initiated by Ioan Andrei Wachmann (1807-1863) and Eduard Wachmann (1836-1908), Alexandru Flechtenmacher (1823-1898) and continued by George Ștephănescu (1843-1925), Ioan Bunescu (1852–1928), Ioan G. Mugar (1853-1889), George Brătianu (1847-1905), Ioan Costescu (1860-1935), Ioan Runcu-Popescu (1901-1975) and others.

Regarding the means of treatment used (less or more intensely chromatic harmony, the appeal to imitative polyphonic writing and even fugato, or choral-type homophonic), the liturgical chants belonging to the above composers belong to the sphere of the German neo-romantic school of composition, while that the cantability and lyricism of the songs refer rather to the Italian opera, from where the strong influence of the stage music on the melodicity of the Western choral-liturgical creation emerges. This is due to the fact that most of the authors of this type of choral repertoire were active in opera houses and even composed stage music. This is the case of Ioan Andrei and Eduard Wachmann, Alexandru Flechtenmacher, George Ștephănescu, Ciprian Porumbescu and Gheorghe Dima.

The tempo indications, the terms of expression used, the specification of the mode of attack of the sounds, the progressive dynamics of long and short duration, the appeal to agogic terms, the use of closed and open crowns, the passing modulations and the approach of sudden modulations in order to obtain stirring sound effects justify the statement above. Eusebiu Mandicevschi and Gheorghe Dima approach intensely chromatic harmony, which is natural if we take into account the fact that the former was a disciple of Johann Brahms.

The classical-romantic current, and in particular the composers from the Romanian provinces incorporated in the former Austro-Hungarian Empire, trained at the German school, owe the approach to the choral fugue in the treatment of some chants from the Byzantine liturgy. For example, the song Let our mouths be filled, from the Solemn Liturgy by the composer Sabin Drăgoi, is structured tristrophically (ABA), with a broad choral fugue as its central section. The motet form is often found in the ecclesiastical choral works of the mentioned composers, especially Eusebiu Mandicevschi, Gheorghe Dima, Augustin Bena.

4. Conclusions

Although this compositional trend generated a generous, rich, diverse choral-liturgical repertoire, the Romanian Orthodox Church neglected it, because it proved to be alien to its spiritual feeling and ethos. However, it is a shame that such a varied and extensive Romanian liturgical choral repertoire, inspired by the Western musical language, is forgotten! Of course, it is not necessary to be sung during liturgical services, but it can be used in sacred music concerts, so as not to be lost. Our Orthodox choral repertoire with Western-style musical discourse is part of the history of Romanian choral-liturgical singing.

References

1. Burada, Teodor T., (1914), *Corurile bisericești de muzică vocală armonică în Moldova*, în *Opere*, vol I, (1974), Editura Muzicală a Uniunii Compozitorilor, București
2. Moldoveanu, Nicu, (1991, CIX), *Afirmarea muzicii românești în vremea domniei lui Alexandru Ioan Cuza (1859–1866)*, în *Biserica Ortodoxă Română*, nr. 4-6, București
3. Poslușnicu, Mihail. Gr., *Istoria muzicii la români, de la Renaștere până'n epoca de consolidare a culturii artistice*, București, Ed. Cartea Românească, [s.a.]
4. Poslușnicu, Mihail. Gr., (1928), *Istoria Muzicii la români*, Editura Cartea Românească, București
5. Rusu, Liviu, (1939), *Muzica în Bucovina*, în Petre Nițulescu, *Muzica românească de azi*, București
6. Vancea, Zeno, (1938), *Cântarea corală bisericească la români. Studiu critic*, Editura Mentor, Timișoara

7. THE DISCIPLINE OF HISTORY OF MUSIC: POSTMODERN CONSEQUENCES AND DEFORMATIONS

Oleg Garaz³⁶

Abstract: *Today, the discipline of music history does not seem to be, and indeed is no longer, what Guido Adler and Hugo Riemann formulated in their writings. The difference lies both in the structure and in the understanding of what is, in fact, and history, and music, then and now. If the intention of both inventors of modern musicology was a founding-recuperative one, then both the structure and the postmodern understanding rely exclusively on the recycling procedure with the meaning of rewriting. Hence the set of conflicts between, on the one hand, the new understandings and contents of more and more histories, and, on the other hand, the resistance to preserve the scholastic methodology, which generally refuses to evolve, forming new generations of students in terms of already anachronistic didactic contents.*

Key words: *deconstruction, deformation, metanarrative, reformulation, fragment, recycling*

1. Introduction. What it is?

Seen from the postmodern actuality, the historical past shows to be one distorted by multiple metanarratives "focuses"³⁷. The latter acted as true differential installations, dividing images and identities into multiple antithetical structures: the dominance of men (the patriarchal-misogynist narrative), as well as androcentric religions (Christ, Abraham, Mohammed and Buddha), but also the superiority of the monotheistic cult (Christianity) on polytheistic "paganism" (Scandinavian, Celtic, Greek or Roman), the superiority of the white race (the colonialist and implicitly racist narrative), i.e. the superiority of the frozen North (the European "Hyperborean" race) over the tropical-equatorial South (the Negroid race), or of the "Aryan race" (the Nazi narrative) over any other (including within the Europeanoid racial group), the primacy of European culture (Kipling's *The White Man's Burden*)

³⁶ Associate Professor PhD. hab, "Gheorghe Dima" National Academy of Music, Cluj-Napoca, România, email: oleg.garaz@gmail.com, ID ORCID <https://orcid.org/0000-0002-3285-3396>

³⁷ What is a metanarrative? The term is introduced by the French philosopher Jean-François Lyotard in his famous writing *La condition postmoderne: rapport sur le savoir* (Paris: Minuit, 1979). Thus, the appearance of the term metanarrative is born with a triple meaning. The first, the proper sense, is about a totalizing narrative scheme – the grand narrative/grand narrative or, more precisely, the master narrative/dominant narrative – with a legitimizing function both for the idea of authority and for a set of beliefs and habits induced and deep embedded in the collective consciousness. In other words, it is about "stories" or "stories" that serve as a foundation for understanding existence and for understanding (explaining) the surrounding world. The most important metanarrative typology is the religious one, defining the depth picture of reality, one shared, without exception, by all members of several social groups. A second typology is the Enlightenment one, narrating the idea of progress (especially technological-scientific), the only way that would guarantee emancipation from the specter of inanity, illiteracy, and poverty. A further metanarrative, the third, is the Marxist idea of social emancipation through class struggle, and in opposition to this, another refers to the idea of militant patriotism, with metanarrative (mobilizing) consequences in the idea of supremacy – gender, ethnicity, nation, race and religion. The second meaning consists in the exclusionary function that any type of metanarrative exercises as a tool of control, manipulation and, importantly, domination. In all types of meta-narratives – religious or progressive or Marxist emancipation – the idea of supremacy is present and, therefore, of the exclusion of all those who do not enter as characters in the dominant narrative for various reasons: female sex, black race, non-Christian religion, belonging to social classes other than the proletariat, the Jewish community, sexual minorities, etc. And the third meaning consists in the confirmation of the establishment of the postmodern type of mentality, whose fundamental characteristic is characterized by Lyotard as a distrust of metanarratives ("the scarecrow") with the meaning of suppressing any presence and metanarrative functions. In contrast to modernist metanarratives in their capacity as grand dominant narratives, in postmodernity emerges a strong interest in small narratives (daily life, particular habits, habits, subjectivity and many other particular details of human existence) with the censored dominant function.

and, implicitly, the superiority of scriptural culture (of the Book) over anonymous and oral cultures, the superiority of the urban industrialized society over artisanal societies (rural, nomadic or peoples of nature), master and slave (Hegel) and capitalist and proletarian (Marx, Engels, Lenin, Stalin), and finally the legitimacy of the class struggle to establish the socialist Utopia (in reality, a war between Kolima and Auschwitz, between the GULAG and the Third Reich), the superiority of the democratic and developed West over the totalitarian East (Soviet, Islamic, Maoist, etc.), so that everything is exponentially surpassing both the fantasy of Jonathan Swift and that of Zamiatin and Orwell combined.

Or, if the action of any culture can be formulated as a faithful emulation (symbolically mediated through the replication procedure in the plane of the artistic imaginary) of the totality of evolutions in the plane of social existence, then it can also be postulated that musical thought and practice as structure and substance will contain the totality of metanarrative distortions listed above. The evidence of this syllogism is implacable, all the more so because the science and discipline called music history presents itself as a demonstration.

It is understandable that after two world conflagrations accompanied by several local and regional military conflicts, the totalizing energy of the mentality and ideology of modernist substance showed its exhaustion and thus its definitive failure. Culturally, Theodor Adorno's questioning whether there is still art after Auschwitz is relevant. Hence the emergence of Postmodernity as a historical stage and Postmodernism as an ideology and practice in the cultural plane: no trust in any ideologue with metanarrative value, no credibility in mobilizing and integralist conceptions, only fragmentism and, in the end, only the recovery of all "victims", of all those wronged and excluded by the coercion and totalitarianism of the modernist period. Maybe even more. Namely, in postmodernity, as a technical form of recovery, the recycling procedure is initiated, which consists of the redesign of all "corrections" over the past so unfair and so lopsided. In other words, towards the postmodern actuality, no other past could lead than one that already contained its conceptual shipwreck and thus proclaiming the coming of the future era of generalized cultural common sense, and as a historical period of an identity egalitarianism on the horizontal of the present, but also on the historical vertical.

Deformations can be considered to be new and new diseases of childhood or diseases of maturation in terms of social existence, but only by overcoming them (a painful and equally bloody one) can the evolution towards more and more advanced states of identity and social balances occur, towards an increasingly dynamic interaction on a global level, and towards an egalitarianism of the erasure of differences, whatever and whatever the negative effects of such ideology and politics, respectively. In conclusion, the vector of evolution is oriented towards a progressive and increasingly intense denial and erasure of any intention and metanarrative structure.

There remain, however, two problems that continue to work unabated. Two types of distortions currently exist as constants in the plane of historical representation (historiography) and equally in the plane of the formation of these representations (pedagogy). The first refers to the impossibility of representing the historical past rather than as one distorted by its metanarrative substance as it was.

Recovery by recycling only causes the production of forms emptied of content and thus with the causal links suspended, obturated, or even destroyed. The second problem consists in the fact that the educational field preserves all these deformations, inheriting them from the pool of historiography and, implicitly, through the collective memory, but already in its own, particular and specific form. Thus, it is, on the one hand, about extrinsic deformations, that is, belonging to the objective process of social evolution, and, on the other hand, about intrinsic deformations, practiced in the didactic plan by its particular educational method.

2. The first antinomy, methodological: about the conflict between history and pedagogy

The desynchronization is obvious – a fragmented documentary – historiography, the only one that takes the place of factual and eventful history, and the science of the formation of the human individual, as conceived by the Jesuits, the authors of the modern conception of pedagogy as a science of education. Even with an additional specification – the etymology of the word *historia* (old Greek) – research or knowledge acquired through research in opposition to the method of education oriented towards the social incorporation of the human individual. The fault lies between the phenomenon of progressive transformation (evolutionary, Enlightenment idea, but also with Darwinist-Marxist, utopian effects) and the method of formation, a gradual one conceived as a movement from simple to complex and, simultaneously, from concrete to abstract. Two methods of representation are not even contiguous and without intersecting points: a. a type of knowledge vitiated by an intrinsic fragmentation and another, however, desynchronized, by a graded accumulation.

The major problem of learning consists in the intrinsic quality of a deformation proper to the process of assimilation and formation of representations and skills, which positions the substance of knowledge of a phenomenon or object in a strict dependence on the specifics of the method used rather than on the substance and structure of the objective phenomenon (in the given historical case) studied by learning. The material to be assimilated is portioned and served for assimilation under controlled conditions and in progressively larger doses. There will always be a deformation due to the specificity of the understandings (the content of the definitions). This distortion is characteristic of the entire field of knowledge – especially in humanistic fields such as philosophy, historiography, literature, poetry, painting, etc. – by a necessary mediation, given the obligation to report to a reference.

However this desynchronization manifests itself with a particular power in the field of musical formation, and this is primarily because music does not have strictly musical references in objective reality. It is about a method of thinking and representing reality (psychic or natural) that is non-notional (non-language), non-objective (invisible), and non-referential (as opposed to notional or visual-iconic language). And then, in the case of music, a whole set of deformations is articulated, (a) either by the ontological status of a sound phenomenon, (b) or by the "delay" (methodological a) of music compared to other fields of art and knowledge, (c) either by "obedience" towards the other fields of science (multiple borrowings –

history, psychology, sociology, acoustics, philosophy, aesthetics, etc.), (d) or by an advanced abstraction of the musical "language", for example, against the arts of the word – literature, poetry, dramaturgy, or of the image – painting, sculpture, architecture, and (e) either by the specific method – sound-acoustic – of mediation between the reference and the receiving consciousness. In visible opposition to photography and cinematography, two arts born from technology and still evolving, through scientific-technological progress.

Given this desynchronization, it is assumed that the process of forming the human individual consists of a gradual approach, with the role of accommodation, to the real state of things: learning a certain cognitive behavior, acceptances, conventions, procedures, definitions, and rules. But a legitimate doubt remains: what is learned in this way and what assimilation is involved? Is the objective reality or rather the group consensus of conduct, understandings, conventions, and procedures appropriate? The very method of teaching and appropriation imposes itself as an obvious metanarrative filter in itself, which just as exerts its coercion in terms of the contents with which it operates to form.

At the same time, both – both history and pedagogy – work with the exclusive focus on the mediation procedure and the modeling technique. And thus, both – both history and pedagogy – risk being left out. And if in the case of social, military, or political developments, as facts of group existence, history (as a scientific description, i.e. critically documented and with legitimized references) can be understood as a concatenation of events organized as an evolutionary string, then how to be understandable this history of art in general, but especially of music in particular? What kind of progression (especially an evolutionary one) can we talk about if we could add a mass by Machaut, Josquin, Palestrina, Bach and Beethoven, a symphony by Haydn, Mahler and Shostakovich, a sonata by Domenico Scarlatti, Beethoven, Brahms, Scriabin and Prokofiev, or the works of Porpora, Mozart, Meyerbeer, Richard Strauss and John Adams?

In the end, there are also two common criteria of these two disciplines divergent in orientation: training and actuality. If the history of music is a technique and science that deals with the editing (and re-editing) of the past as a function of current cognitive and axiological problems, then pedagogy deals with the editing (and re-editing) of the human individual himself as a function of the problems of social assimilation into the mentality, ideology, and the imaginary of the present. Actuality represents the absolute referential "anchor" – the signifier, while the editing process is articulated in its (equally absolute) signified quality.

3. The second antinomy, systematic: two antipoles – historiography and musical forms

Among all the subjects of the music curriculum, only one stands out as an obvious alterity concerning the history of music – musical forms. As an object of study, these two disciplines are located on both sides of a dividing "border". On the one hand, historiography with its main reference – the document and the objective information. On the other side are musical forms, with their only reference – musical composition. On the one hand, is the descriptive and interpretable concreteness of

the real fact, on the other – the epistemological "ghost"³⁸ of reference to an equally logical and structural invariant³⁹.

The understanding of this antinomy is reinforced by several antinomic relations that define the structure of the conceptual field of musical thought. This polarization becomes all the more obvious as, except the Interpretation and (Psycho)-Pedagogy⁴⁰ specializations, the composition and musicology specializations operate (1) only with notation – musical in the first case and notional in the second – and (2) through connotative (composers) and denotative (musicologists) procedures. In other words, composers write down and thus structurally and procedurally organize their sonic intuitions (rarely leaving instructions regarding the compositional process and the "content" of the works), while musicologists are responsible for assimilation (as complete as possible – diversified, essentialized and deep) of musical works in the multitude of aspects they involve – structural, aesthetic, psychological, sociological, philosophical, etc.

From the entire set of so-called musical disciplines, which in reality are part of the curriculum of the composition discipline – the history of music (rather, the systematics of stylistic typologies), harmony, counterpoint, forms, and orchestration⁴¹ – these two disciplines – the history of music and forms – are subject to the most strong didactic distortions, unlike the practically applied character of the other three (harmony, counterpoint, and orchestration). The history of music presents itself as an endless succession of historical periods, while the forms hover in the suspension of definitions that are as diverse as they are confusing.

In the first case, the meaning of the phrase history of music is a double one, because for future composers this discipline presents itself as a series of models intended for emulation, while for musicologists the meaning of the discipline could be summed up in the development of the skill of value assessment, relying on

³⁸ An appropriate example of a fantasmatic formulation is the following (chained) definition of musical form: "Musical form is an abstract notion that reflects, in a broad sense, a finite entity realized on the impulse of artistic creation; the realization of the creative process is the musical score, and the sonic realization of the score is its interpretation on stage. In continuation of this statement, form represents the way of ordering sound events in time, based on some patterns. From the paradigm of musical form, the notions of form-pattern and form-realization are not missing.", after which follows, in the same explanatory style: "Under the aspect of artistic creation, musical form is the structure of a composition in terms of a single unit of movement, as a result of the association of musical ideas into a whole, in which the ideas acquire specific functions in relation to the own principle of composition of the form"; in: Adrian Borza, *Musical forms and analyzes* (Multimedia course), Chapter II, 2011. The definitions can be found on the Internet at: <http://www.formesianalyze.com/genforma/gen-forma.html?i=1>

³⁹ Here a distinction is needed in two senses between structure as form and structure as sound organization. In the first case, it is about the organization of a framework for the articulation of large functional segments, and in the second, the morphological structuring of the sound material itself. Also, in terms of morphological structuring, the difference must be made between the type of sound organization (subformal) and the morphological elements structuring the sound process (cell-figure, motif, phrase, with the specification of subperiodic level) These understandings really work in the form of the form-content relationship, as a clarification of Hanslick's statement that "the content of music is the sounds". The binomial, however, should be reformulated as form-material, since the systems of sound organization – the level of sub-formal organization – serve as material for typologies of logical organization in various forms of consequence. "

⁴⁰ In opposition to the majors of composition and musicology, both in their hermeneutic essence - scripturally mediated, interpretation and music pedagogy can be considered as two practical ("artisanal") disciplines and closely causally linked - pedagogy as a science of learning, a stage universally valid for all majors, and the interpretation as a practical realization – sound-acoustic and equally conceptual-expressive – of a musical work.

⁴¹ The string of these titles obviously refers to disciplines oriented towards the training of composers. And it is equally obvious that the disciplines, in their quality of courses formulated in an articulated way, intended for the training of musicologists – acoustics (musical sound), systems of sound organization (syntactic and tonal), genres, styles, as well as the canons of European music.

systematic criteria (the scheme of the historical trajectory of European music) and comparative (hierarchization of musical works in several levels of value relevance)⁴².

In the case of musical forms, things are no different. The generative approach (composers) is based on the principle of stylistic modeling (emulation), while the hermeneutic approach (musicology) has as its reference both a systematic criterion (assimilation of the hierarchical-typological conceptual ensemble) and the procedure called a scenario of conceptual modeling of the musical works subject to the procedure analytical. In addition to the structure-oriented evaluative procedure, musicology also has a second strand – of critical evaluation in terms of value. By the documentary content of its object (but also of the method of critical approach to the sources), the discipline of music history presents its didactic distortions in a much more visible and thus easier to conceptualize way.

4. The history of music between affirmed "paternity" and excluded "maternity"

A first and thus fundamental deformation of historical-social substance arises from the dual physiological and hence mental-imaginary constitution of the human being. And it is not only about the possession or absence of the human reproductive system, but about psycho-somatics and, in general, about the male and female imaginary. They are two deep structures of human nature with archetypal value, as demonstrated by Gilbert Durand in his famous writing *The Anthropological Structures of the Imaginary*⁴³. But both music, through its reference to masterpieces, and the history of music were written by men. And the music, and the history. The phrase music history refers to a male history of music. Moreover, in certain aspects not necessarily visible at first glance, it is about a patriarchal history of music. In this case, both the authorial aspect and the selection, organization, and presentation of the content belonged to the paternal component. This model imposed itself as a referential one with absolute value: in terms of cultural history, music composition was the field (almost) exclusively defined and dominated by men⁴⁴.

It was only in the last century, and especially in the postmodernity of the last three decades, that the differentiation was formulated based on the two types of imaginary and, simultaneously, based on the physiological differentiation, which was slowed down by the English term gender⁴⁵. Applied to the history of European music, this term revealed the (almost clandestine) existence of a parallel and in a certain sense alternative musical culture: musical compositions made in terms of the

⁴² The musicological approach is all the more exciting, since the musical works of the compositional tradition, without any exception, are faithful emulations of that past – the specific background of representing sensitivity and imagination, the inclusion in the structuring of the musical material of the very order and social hierarchy or of gender relations, the orientation and focus of musical compositions on a certain social segment of the receiving public, etc.

⁴³ Gilbert Durand, *Structurile antropologice ale imaginarului* [Anthropological structures of the imaginary], București: Univers enciclopedic, 1998

⁴⁴ With particular power of relevance, this situation presented itself in the case of the African-American jazz performer Bessie Smith, as presented by the American musicologist Susan McClary in her monograph entitled *Conventional wisdom: The Content of Musical Form*, University of California Press, 2001, chapter entitled *Thinking Blue*. The fate of the famous singer is defined by a double stigmatization: a. the field of jazz musical practice was dominated by men (discrimination against women) and b. racial minorities (especially the African-American) were also subject to segregation.

⁴⁵ In this sense, the monograph of the American musicologist Marcia J. Citron entitled *Gender and the Musical Canon*, Urbana and Chicago: University of Illinois Press, 1993, is referential.

feminine imaginary. The historical genealogy suddenly turned out to be no less consistent, even if to assert themselves in a consensual male field, the female composers had to assume a male posture, that is, social, and financial independence, above all, independence of thought regarding one's creative conception, one elevated to the power of creative will: Abbess von Bingen, Clara Schumann Wieck (wife of Robert Schumann), Lili Boulanger, Nadejda Rimaskaia-Korsakova (wife of Nikolai A. Rimski-Korsakov), Louise Farrenc, Ethel Smyth, Alma Mahler (wife of Gustav Mahler), Francesca Caccini (daughter of Giulio Caccini), Fanny Mendelssohn (sister of Felix Mendelssohn-Bartholdy), Cécile Chaminade, Germaine Tailleferre, Imogen Holst (daughter of Gustav Holst) etc..

In such a situation, however, the logic of substitution worked, because any artistic activity – the production of spiritual goods – assumed the bet on intuition as the source of creation, which in turn is a generative process. So that both – the irrationality of intuition and creative generativity – presented themselves as properties of the feminine imaginary, and not masculine. This substitution worked in both directions: a. men assumed the attributes of the feminine imaginary, while to assert themselves in the male-dominated space, women had to assume the attributes of the male imaginary.

However, as a source of inspiration for male composers, the images of femininity, as men represented them, served, not least. And just as the word genius does not have a feminine form, neither does the word muse have a masculine form. The image of the woman and the entire affective imagination linked to the face of the beloved served as an extremely fertile source of inspiration: the vocal cycle *Wesendonck Lieder* and the musical drama *Tristan und Isolde* (Mathilde Wesendonck) by Wagner, the vocal cycle *Frauenliebe und Leben*, the variations *A.B.E.G.G.* (dedicated to Pauline von Abegg), and the piece *Chiarina* (the musical face of Clara Schumann, from the piano cycle *Carnival*, op. 9) by Schumann, also Piano Sonata No. 2 by Brahms (dedicated to Clara Schumann), the vocal cycle *Die Schöne Müllerin* by Schubert, Piano Sonata op. 27, no. 2 (*Mondlicht*, dedicated to Julie “Giulietta” Guicciardi) and the vocal cycle *An die Ferne Geliebte* (To the distant lover), op. 98, Berlioz's Symphony *Fantastic* (the face of the beloved – British actress Harriet Smithson), as were Rebecca Schroetter for Haydn (three trios No. 38, 39, and 40), Baroness von Mekk for Tchaikovsky, Cosima Liszt (his daughter Franz Liszt, with the first husband, the conductor Hans von Bülow, and with the second – Richard Wagner), violinist Stefy Geyer (Violin Concerto No. 1 and Two Portraits, op. 5), Márta Ziegler, first wife (No. 1, Quarrel, from the cycle *Három burleszk*) or Edith (Ditta) Pásztory, second wife (interpretation of Sonata for two pianos and percussion), for Bartók, singer and composer Elsa Respighi, wife of Ottorino Respighi, violinist and composer Claire Delbos, first wife, and pianist and composer Yvonne Loriod-Messiaen, Olivier Messiaen's second wife.

Sisters, daughters, wives, lovers, muses, and pupils of male musicians, women, and, in general, the female imaginary, could only position itself as a niche, a cultural space complementary to the main one occupied by brothers, husbands, fathers, and their male lovers. In terms of identity, this deformation determined multiple processes of interference of the two structures of the imaginary – feminine and masculine, none of them being realized in its complete form and thus its own.

The choice of subjects, the compositional decisions of logical, narrative, and, in general, discursive substance, the organization of the musical material and the loading in an expressive sense, and the strategies for differentiating the psycho-affective typologies achieved through sonority, were representative of the male mentality, but of whose logic and will were heavily infused by the imperative of expressivism and thus by specifically feminine sensibility and irrationality. Imagining two musical cultures, or one, but this time integrated and balanced, represents a fatally utopian project. The postmodern recovery of the female figure and the female imaginary as an artistic imaginary can in no way serve to "correct" this deformation that has been active for centuries.

5. History of music: one or more? Confusions with didactic deformations

Through an equally scientific and didactic consensus (both institutional), the history of the music discipline has as its object of study the art⁴⁶ of the European compositional tradition. That is, it is about a series of musical works of absolute value exemplary (canonical for European culture), whose authors are people who, by their vocational endowment, end up mastering the composition technique at a higher level of performance, to formulate a string of current contents for the collective consciousness whose representatives turn out to be⁴⁷. At the same time, the phrase history of music also has the form of musical literature, an oxymoron, where the word literature could only be used applied to the book form of a score since in no other sense applied to the art of music does literature find logical legitimacy, but rather it confuses: are we talking about memoirs, letters, treatises, biographies romanticized or actually novels, short stories or plays? What could and, at the same time, what should the discipline of music history mean? The scholastic form boils down to at most three constituents:

a. Description of a chain of historical periods (from Antiquity to the third modernism of the 20th century⁴⁸), with a possible internal phasing of each temporal segment according to either the significant political-military events (the Hundred Years War), an invention technological (Guttenberg's type, 1448), or a simple succession of generations of artist-musicians (three+1 generations of romantic composers, three generations of Viennese classicists, at least four generations of modernist composers): For example, the Musical Renaissance (1420-1600) is staged in at least three "steps" and, consists of a gradual geographical displacement from the territory of the duchy of Burgundy (Franco-Flemish area, Burgundian School – Dufay and Binshois), a second stage, Josquin des Prez and Ockeghem (thus succeeding five generations of Franco-Flemish composers, ending with Orlando di Lasso), all culminating in a third – a firm anchor in papal Italy – the stage of the

⁴⁶ The Latin term *ars*, however, has the connotation of skill. In exactly the same sense as the Greek term *technē*, and without any reference to any aesthetic constituent. *Mousikē technē* meant nothing more than the skill of producing articulate sonority. It is well known that among the ancient Greeks art was sub-positioned to craft on the grounds that it is a copy of a copy.

⁴⁷ Despite the ambiguity that this wording displays, the clarification is a simple one if the case of Händel is approached – unlike Bach, a cosmopolitan composer with allegiances distributed between the country of origin (Germany) and the country of destination (Great Britain). In both cases, both in Hamburg and in London, the composer acted on the own terms of the community of residence.

⁴⁸ This historical "macrostructure" also includes non-compositional periods such as Antiquity (Greece, China, India), but also approximately the first five centuries of the Middle Ages (up to the 10th century).

Counter-Reformation (starting in 1517 – Luther's Reformation) and the creation of Palestrina. Monteverdi's creation has a transitional function between Renaissance and Baroque, although, by the title of his famous book, Manfred Bukofzer is of a different opinion – *Music in the Baroque Era: from Monteverdi to Bach* (1947).

The problem of the inner phasing of a historical period is accompanied by the problem of differentiation between the actual historical stages. For example, the Renaissance has at least five beginnings: 1420 – the insertion of the third and sixth intervals into contrapuntal writing, 1840 – the invention of the printing press by Johannes Guttenberg, 1853 – the fall of Constantinople and the end of the Hundred Years War, as well as 1492 – the discovery of the World We by Columbus – a fan-like beginning of a long century – the 16th –, which absorbs the second half of the 15th century, but also the first half of the 17th century⁴⁹.

b. The biographical study of a small group of representative composers for each historical period (usually in a more or less summary form): In turn, the biographies are also staged following various criteria: geographically, of travels and works written in various urban locations – Bach and Händel, Liszt and Wagner, or that of creation, as conceived by Wilhelm von Lenz in the volume entitled *Beethoven et ses trois styles* (1855), in a biological (the three ages)-stylistic key. Likewise, it could be about Schönberg's five styles and Stravinsky's three styles⁵⁰. In opposition to both, whose conception can be called a continuous and tireless work in progress, comes Wagner's creation, which in terms of the Bayreuth canon, begins with Feuerbach's pantheism (*The Flying Dutchman*), continues with Schopenhauer's irrationalism (*Tristan and Isolde*) and concludes (or closes) his creation with the same Feuerbach, but strongly seasoned with Christian ideology (*Parsifal*).

c. And consequently, the nomenclature of the genres specific to the studied period is presented in an essentialized form: organum, hoquet or hochetus (technique and not genre), but also the mass and motet for the Middle Ages, the same masses and motets plus madrigal for the Renaissance, the suite instrumental, fugue, and sonata, cantata, concerto grosso, and opera-seria for Baroque, sonata, quartet, instrumental concerto, and symphony for Viennese Classicism, or symphonic poem, paraphrase, and character variations, along with the lied cycle and musical drama for Romanticism.

But what about the totality of the historical repertoires, which given this hyper-selectivity and consequently an absurd superficiality, remain completely unexplored? In didactic terms, the battle of formative-informative opposites is resolved in favor of non-assuming and non-engagement of informative substance. But already here another question arises related to the degrees of focus on a certain subject, the detailed study of which could provide much more in terms of training than simple and fleeting information about everything and everything. At least, at all three levels of higher education – undergraduate, master's, and doctoral. In this context, two cycles of lectures by the Russian musicologist Roman Nasonov (b. 1971, lecturer at the History of Music Department of the Moscow State

⁴⁹ In opposition, we can talk about the short century – about seven decades –, which is the 20th, because already towards the end of the 1970s, something completely different from what it had been before - postmodernity - begins.

⁵⁰ Both composers are the „characters” of a famous writing by Theodor Adorno entitled *Philosophie der Neuen Musik* (1949), where the first part is dedicated to Schönberg – *Schönberg und der Fortschritt*, and to Stravinsky the second part – *Stravinsky und die Restauration*.

Conservatory) are quite revealing (and equally exemplary and representative): 27 conferences entitled *The liturgical year together with Bach* and *15 lectures Mozart's works*⁵¹.

However, apart from the irrelevance of the phrase musical literature (?), the other – the history of music – can be deciphered in a different way than just as the concatenation of (a) historical stages, (b) staged biographies of representative musicians, and (c) nomenclatures of genres. A third meaning (after musical literature and music history) could be the evolution of musical thought because, in reality, it is specifically about historical models of thought through organized sound matter. Only represented in this way, musical compositions as aesthetic objects reveal three additional, but fundamental, meanings of greater depth and relevance in equal measure:

1. the existential meaning on an individual level, because music is composed by an individual, and the psychological component is a determining one regarding mutations in the plane of musical thought (contents and expression),
2. the existential meaning in the social plane, because the music that the individual composes responds to a social command and represents an (artistic) replica of the group consciousness, and
3. the phenomenological meaning in both its meanings – both in the plane of the collective imaginary (faithful replica of the imaginary contents – the archetypes), and in the actual phenomenological plane as acoustic-discursive and, finally, "aesthetic"- "artistic" phenomena.

Studied as the history of musical thought, the history of music ends up being reformulated taking as references the deep structures that are the systems of sound organization⁵². This causes the understanding of evolution as a quotient of mutations in the plan of collective existence to provide a sum of answers, unlike the informative method regarding only historical stages, biographies, and masterpieces (as standardized typologies of genres).

Thus, for example, the Christian theocratic social organization – monotheistic – suits the monodic sound organization (Gregorian tradition), and with the institutional affirmation and the achievement of a higher level in the hierarchy, the mutation towards multiple monodies takes place – contrapuntal polyphony. Likewise, the homophonic and, implicitly, tonal-functional sound organization is formulated within the aristocratic social organization – the absolutist monarchy (Louis XIV period, the dancer-king and the Sun-king) –, the function of the Tonic

⁵¹ Among this conferencies about the cantatas of the Bachian cycle, we can mention titles such as *Early Cantatas and the Traditions of German Spiritual Music of the 17th Century* (Cantata BWV No. 4, Christ lag in Todes Banden, lecture No. 2), *Cantatas on the poems of Salomon Franck* (cantatas 12 and 21, lecture No. 4), *The unusual cantatas BWV 174 and 51*, or the turning point in Bach's work (the change of librettists – Birckmann is replaced by Picander, lecture No. 10), *At the end of the church years: Wachet auf, ruft uns die Stimme* (lecture No. 11), or two lectures entitled *Enigmas of Bach's magnificats* (BWV 243, Bach's Latin magnificat, lectures Nos. 16 and 17). The Mozartian lecture series excels with titles such as "The Marriage of Figaro". *Carnival Without Masks: Demons of Jealousy* and "The Marriage of Figaro". *Carnival Without Masks: Angels of Love* (Lectures No. 4 and 5), *The Harlot Punished, or "Don Giovanni."* *The Moral Police and the Punished Harlot or "Don Giovanni."* *Court of the Superior Court* (Lectures No. 6 and 7), "Clemenza di Tito". *Monarchic-monastic* and "Clemenza di Tito". *Treason* (lectures No. 10 and 11). Both cycles are posted on the Internet and can be viewed at: <https://magisteria.ru/autor/roman-nasonov> (but only in Russian).

⁵² Useful in an informative sense are the writings of Ștefan Niculescu: *Phenomenological analysis of the fundamental types of sound phenomena and their relationships with heterophony*, in: *Studies of musicology*, Bucharest: Musical Publishing House of the Composers Union, 1972, vol. VIII; *Eterofonia*, and *A theory of musical syntax*, both in: *Reflections on music*, Bucharest, Musical Publishing House, 1980

as the absolute hegemon in the tonal hierarchy representing a faithful replica of the social hierarchy. For its part, atonalism is the technical-artistic replica of the processes of progressive social atomization, increasingly pronounced, and which in the end, as a defense reaction (or consolidation of social cohesion), causes the emergence of totalitarian regimes.

This being the case with the group of syntactic organization systems, their evolution is consubstantial with the evolution of the group of tonal organization systems. Thus, syntactic monodic and polyphonic (severe, from Machaut to Palestrina) organizations are "backed" by the modal tonal organization (Middle Ages and Renaissance), while the tonal-functional organization corroborates the free polyphonic (Bach) and homophonic (by Domenico Scarlatti and Bach to Haydn, Mozart, Beethoven). The atonal tonal organization (Schönberg, the atonal, dodecaphonic, and serial subdivisions) brings back the counterpoint technique so that later, under the same atonal auspices, ultraserial, stochastic, aleatoric, micropolyphonic or sonoristic conceptions are formulated (the avant-gardes of the 1950s). Finished musical compositions are only late and punctual formalizations of deep processes at the level of conceptions of the organization of sound matter.

In this framework – the evolution of sound organization systems – complementary conceptualizations can also be admitted, such as, for example, the historical process of the invention of musical sound: pitch (Guido Aretino), duration (medieval mensural theory), intensity (from antiphony church music at the Mannheim School) and timbre (post-romantic, symbolist-impressionist music, and up to the establishment of timbre and writing as determining factors in the articulation of form and sound process – from klangfarben to Polish sonorystyka).

A completely different problem, one of connection to actuality, is raised by a title such as *The End of the Composers' Age*, belonging to the Russian composer Vladimir Martînov⁵³. because at first it seems to be a reply to ideas such as the *death of God* (Friedrich Nietzsche), *the death of the author* (Roland Barthes, essay *The Death of the Author*, 1967), *the end or death of art*⁵⁴ (Martin Heidegger, *The Origin of the Work of Art*, 1950, and Arthur Danto, *After the End of Art*, 1997), the death of manual writing and the disappearance of book reading (Nicholas Negroponte), the end of history (Francis Fukuyama), the end of modernity (Gianni Vattimo, *The End of Modernity: Nihilism and Hermeneutics in Postmodern Culture*, 1992) and here is the death of the composer (Vladimir Martînov), to which Leonard B. Meyer's idea of leaving stylistic thinking and abandoning gender criteria could be attached, but also in general, leaving humanism - posthumanism as an escape or even as an exit from the idea of anthropocentrism (Nietzsche, Foucault, Sloterdijk, or Katherine Hayles) as a privileged and thus metanarrative concept.

Now, current culture is a synthetic sum of all these endings, deaths, and

⁵³ Vladimir Martînov, *Конец времени композиторов* [The end of the composers' age], Moskva: Классика XXI, 2019

⁵⁴ Susan Sontag's observation is important: "What we have before us is not the death of art, but a transformation of the function of art. Art, which was born in human society as a magical-religious act and evolved into a technique of painting and commenting on secular reality, has in our time assumed a new function - neither religious, nor serving a secularized religious function, nor simply secular and profane (a notion that disappears with its opposite, the "religious" or "sacred"). Art today is a new kind of tool, a tool for altering consciousness and organizing new modes of sensibility. And the means to practice art have expanded radically", in: Susan Sontag, *Against interpretation*, Bucharest: Vellant, 2016, p. 341.

abandonments, all contained in a single periodizing concept which is postmodernity⁵⁵, and to which is added, finally, the recovery and positioning in synchrony of all era's previous histories (the case of sacred minimalism in the creation of Arvo Pärt and Sofia Gubaidullina, or equally the case of Schnittke's polystylism). This is the culture in which both the professors who teach music history and the students who take the course exist in equal measure. Thus, the paradox (if not the grotesque) of absolute desynchronization with actuality is not only detectable as one of the characteristics of contemporaneity but dominates as an absolute determinant of both the cultural context and especially the curricular situation. Postmodernity thus marks both the end of a cultural cycle and the definitive exit from the (almost idiosyncratic) replication of periods called, both erroneously and abusively, stylistic⁵⁶.

And then, the scholastic desynchronization between the curricular contents and the topical contents could also be explained by the option for the simplest way, equally doctrinal-academic and anachronistic-traditionalist, but one in both cases dogmatic, of superficial information, which pushes this state of affairs towards amateurism through the skillful refusal itself camouflaged for administrative reasons or, even more simply, motivating an increasingly obvious deprofessionalization through the dramatic decrease in the level of pre-university training of students. In such a case, courses focused on a single genre (for example, the evolution of the motet and, implicitly, of motet-type writing), on a single technique (the evolution of counterpoint), or even on a single work as an expression of a whole become impossible historical-stylistic pool (the opera *Indies galante* by Rameau, the musical drama *Tristan and Isolde* by Wagner, the two operatic trilogies by Verdi, or the importance of Meyerbeer's creation in French operatic culture), with very strictly oriented thematizations such as the Specificity of piano writing in his creation Chopin, Schumann, Liszt and Brahms, Particular realizations of the concept of "orchestral polyphony" in symphonic works (from Beethoven to Bruckner, from Schönberg to Shostakovich, Prokofiev, Stravinsky and Britten, from Ligeti to Rihm), The role of the vocal constituent in the conceptions of orchestral substance (Schubert-Mahler genealogy), The "floating" role of contrapuntal technique in post-

⁵⁵ In the study of postmodernity as a social-historical phenomenon, Jean-François Lyotard's volume – *The postmodern condition* (Cluj-Napoca: Idea, 2003) is useful, although the original title is somewhat longer – *La condition postmoderne: rapport sur le savoir* (1979). As a cultural phenomenon, postmodernity is analyzed in detail by the philosopher Fredric Jameson in his no less famous writing *Postmodernism, or, the Cultural Logic of Late Capitalism* (1991). Regarding music in postmodernity, without daring to call it postmodern music, two sources are relevant: 1. Jean-François Lyotard, *Musique et postmodernité*, in: *Surfaces* magazine, Vol. VI. 203 (v.1.OF – 27/11/1996) and 2. Béatrice Ramaut-Chevassus, *Musique et postmodernité*, Paris, PUF, 1998.

⁵⁶ As a cultural phenomenon, postmodernity rather adopts the identity of a symptom, without claiming an equally precise and firm syntagmatic status, similar to that of modernism, which it rejects as a metanarrative entity. This symptomatology fully justifies its label – postmodernity –, by virtue of the coexistence of several tendencies that apparently exclude each other, but without the slightest intention of adopting the position of hegemon. Thus, "In the 2022 book *Status and Culture*, writer W. David Marx posits that contemporary culture is defined by 'Neomania', or our obsession with the new, which has led to what could be described as a 'weightless' age, largely devoid of historical connotation, fixated only on recent culture. [...] The late English writer and cultural/political theorist Mark Fisher signaled a «slow cancellation of the future» which predicted this malaise, as an inevitable horizon line for the imagination, which we see in constant remakes and IP-rehashing. This finds us stuck between Fisher's pal, the writer Simon Reynolds, and his concept of 'Retromania', or being beholden to the values and aesthetics of the rose-tinted glory days, and Neomania's own morbidity, which carries a whiff of corporate nihilism and a sense that we may not have much time left.", the quote is taken from the Internet at: <https://herbsundays.substack.com/p/the-death-of-canon-and-the-remaking>.

baroque music (Classicism, Romanticism, Modernism) and equally Recycling of contrapuntal technique in the dodecaphonic and serial conception, Italian opera genealogy during the 19th century Romantic century: conceptual transformations and evolutions (Bellini-Donizetti-Rossini + Verdi + Mascagni-Leoncavallo-Puccini) or, in the case of the creation of some universalist composers (in terms of the genres addressed) such as Bach (From Luther to Spitta), Handel (From Hamburg to London: The Equation of Cosmopolitan Genius), Haydn (The Problem of Late Style: From Vienna to London), Mozart (The Four “Critics” of Musical Judgment), Tchaikovsky (From Shakespeare to Pushkin and Beyond), Brahms (From Hamburg to Vienna: on the virtues of neoclassical Lutheranism in a Catholic country), – lectures focused on instrumental and vocal chamber, concert, and symphonic creation.

Moreover, the totality of the conceptual constituents of the science of the history of music is built up in as many research directions, starting from the most general problematizations regarding a single historical period, national school, group or artistic personality, and going in the direction of differentiation following concepts such as style, genre, forms, systems of sound organization, notation, orchestration, harmony, counterpoint, etc.

As an example here, already known texts with an obvious formative orientation can serve as *A History of Western Music* by Peter Burkholder and Donald Grout and *A Concise History of Western Music* by Paul Griffiths, *The Oxford History of Western Music* by Richard Taruskin and the monumental series *The Cambridge History of Music* (joined by *The Cambridge History of Western Music Theory + Music Criticism + Cambridge History of Music* in two volumes), *Music in Western Civilization* by Craig Wright and Bryan R. Simms, *A History of Musical Style* by Richard L Crocker, *Romantic Music: A History of Musical Style in Nineteenth-Century Europe* (Norton Introduction to Music History) by Leon Plantinga, *Music in the Baroque Era: from Monteverdi to Bach* by Manfred Bukofzer (who even today has not lost his from current affairs), following volumes with a focus on a specific issue – *Medieval Music and the Art of Memory* by Anna Maria Busse Berger, *Greek Reflections on the Nature of Music* by Flora Levin, *Music and Musicians in Ancient Greece* by Warren D. Anderson, *Musical Genius – Evolution and Origins of a Concept and a detailed critique of this text entitled The Apotheosis of Josquin des Prez and Other Mythologies of Musical Genius* by Paula Higgins or *Beethoven and the Construction of genius: Musical Politics in Vienna, 1792 -1803* by Tia DeNora, *Musical Style and Genre: History and Modernity and György Ligeti: Style, Ideas, Poetics* by Marina Lobanova, *Demystifying Scriabin* by Kenneth Smith and *Neo-Mythologism in Music: From Scriabin and Schoenberg to Schnittke and Crumb* by Victoria Adamenko, *Developing variations: Style and Ideology in Western Music* and *Deconstructive Variations: Music and Reason in Western Society* by Rose Rosengard Subotnik, *The End of Composers' Time* by Vladimir Martînov.

6. Conclusions

However, it is obvious that the university infrastructure continues to train in a false “universalism”, generality, and thus redundancy, and will neither be able to

form nor financially support specialists (even invited ones) capable of supporting (at least every semester) such courses. Thus, higher musical education gradually descends more and more towards the high school level of superficial information, just as gradually losing the ability to train specialists in the proper sense of the word⁵⁷.

References

1. Bentoiu, Pascal, (1973), *Deschideri spre lumea muzicii* [Openings to the world of music], București: Editura Muzicală
2. Boulez, Pierre, Cage, John, (1990), *Correspondance et documents*, îngrijit de Jean-Jacques Nattiez, Winterthur/Schweiz: Amadeus Verlag
3. Citron, Marcia J., (1993), *Gender and the Musical Canon*, Urbana and Chicago: University of Illinois Press
4. Durand, Gilbert, (1998), *Structurile antropologice ale imaginarului* [Anthropological structures of the imaginary], București: Univers Enciclopedic
5. Jameson, Fredric, (1991), *Postmodernism, or, the Cultural Logic of Late Capitalism*
6. Lyotard, Jean-François, (2003), *Condiția postmodernă* [Postmodern condition], Cluj-Napoca: Idea
7. Konen, Valentina J., (1975), *Этюды о зарубежной музыке* [Etudes about foreign music], Moskva: Muzîka
8. Kuşnariov, H., (1971), *О полифонии* [About polyphony], Moskva: Muzîka
9. Martînov, Vladimir, (2019) *Конец времени композиторов* [The end of the composers' age], Moskva: Классика XXI
10. McClary, Susan, (2001), *Conventional wisdom: The Content of Musical Form*, University of California Press
11. Meyer, Leonard B., (1967), *Music, the Arts, and Ideas: Patterns and Predictions in Twentieth-century Culture*, Chicago and London: Chicago University Press
12. Nettl, Bruno, (2010), *Nettl's Elephant: On the History of Ethnomusicology*. Urbana, Springfield and Chicago: University of Illinois Press
13. Niculescu, Ștefan, (1980), *Reflecții despre muzică* [Reflections on music], București, Editura Muzicală, 1980
14. Ramaut – Chevassus, Béatrice, (1998), *Musique et postmodernité*, Paris, PUF
15. Sollertinski, Ivan I., (1963), *Исторические этюды* [Historical Sketches], Leningrad: Editura Muzicală de Stat
16. Sontag, Susan, *Împotriva interpretării* [Against Interpretation], București: Vellant, 2016, pag. 341
17. Weberm, Anton, (1988), *Calea spre muzica nouă* [The way to new music], București: Editura Muzicală

⁵⁷ "Contemporary man tends towards flatness, towards remaining in the flattened existence of everyday life. We exist in the age of tired civilization. Yet our civilization keeps accelerating – and natural, natural processes simply cannot keep up. To appear in the world, a child needs nine months - and that's it! It is not possible faster. And a flower can't grow faster. In other words, anything is possible now, but it will never be the same flower. The acceleration trend contradicts the culture. We can say it more bluntly: civilization is hostile to culture, which is now all the more visible. It does not work in favor of man, but against him. And our problem is to oppose ourselves.", Sofia Gubaidullina – *On the causes of the decline in serious music* (interview); the text is posted on the Internet and can be viewed at: <https://aldanov.livejournal.com/665037.html>

8. STRING QUARTET NO. 3 OP. 73 IN F MAJOR BY DMITRI SHOSTAKOVICH. MUSICAL LANGUAGE AND EXPRESSIVENESS

Sebastian Vîrtosu⁵⁸

Abstract: *This quartet was composed in 1946 and followed a Symphony censored by the Soviet authorities, Symphony no. 9. The first audition took place on December 16, 1946, in the Small Hall of the Moscow Conservatory, by the Beethoven Quartet, to whom the work was dedicated. The composition has been brutally denounced as a result of the horrors it portrays and also for the fact that it ends in an unclear, unusual way.*

Key words: *Dmitri Shostakovich's creation, 20th century, chamber music*

1. Introduction

Dmitri Shostakovich was one of the most prolific composers of his generation. In terms of musical forms, Shostakovich innovates little, wishing to maintain a stronger connection with Tradition. In fact, his innovations are improper, because like Handel, Shostakovich is not a trailblazer or innovator, but he does use modernist elements discovered by other composers to perfection, clearly draped in his distinctive personality. The same does not happen with his musical language, which starts from Tradition, but then enriches it, transfigures it, renews it.

2. Part I

The first part of the quartet is in Allegretto, in the key of F major, with a 2/4 measure and a sonata form in which the development is a fugue, while the exposition and the recapitulation have three different themes.

Exposition

It begins with the first theme in the first violin, the tonal center being F major; the theme has eight measures, starts with an anacrusis, and has a lively, cheerful, optimistic, and delicate character (Ex. no. 69). Measures 2-4 can be considered belonging to the key of F major, but the 5th measure, through E flat, A flat, and D flat, belongs to the tonal center B flat. However, the accompaniment of the other three instruments (Second Violin, Viola, Cello) is in the basic key of the part, F major. Therefore, in the 5th measure there is an example of polytonalism. The natural B from the Second Violin in the 5th measure is just an inferior embroidery (C - B natural - C), but with a harmonic role, the modified fourth step.

Another thematic motive begins in the 6th measure, with the sixteenth-note triplet, and ends in the 7th measure, on the eighth note in the second beat. This new motive is reproduced, in a non-modulating progression, in the 7th measure, starting with the sixteenth-note triplet and the two eighth notes in the first beat of the 8th measure. The E flat and D flat in the 8th measure do not show a specific tonality, but have a melodic, chromatic, and ornamental role. The same can be said for A flat in the 9th measure, and G flat in the 10th measure at the First Violin, which only have a chromatic, melodic role. Similar to what was said earlier, the A flat in the

⁵⁸ Associate Professor PhD. hab., "George Enescu" National University of Arts, Iași, România, e-mail: sebastian.virtosu@yahoo.com

10th measure of the Cello. The conclusion of this first theme is found in measures 8-10 (reference 1-2). Being sixteenth notes with dots above, they will be performed with the help of a bowing feature, called in musical practice, above the string, meaning a feature in which the bow touches the string at a point, otherwise, the bow is in the air, above the string. In other words, before touching the string, the bow is in the air, above the string, then, after touching the string, the bow is in the air, above the string again. Therefore, this bowing feature requires two beats in the air, and one beat on the string, which is why it is called above the string. This theme is preceded by two introductory measures in the Cello, Viola, and Second Violin. These introductory measures become the accompaniment of the first theme: Ex. no. 1 - *Quartet no. 3 op. 73* by Dmitri Shostakovich, Part I.



The introduction, as well as the accompaniment, have a musical character similar to the first theme. The eighth notes have dots above them for both Violin I and Violin II, Viola and Cello, which means they must be performed with staccato bowing, above the string, at half-height, in a semi-staccato manner. In measure number nine, the Cello imitates the conclusion of the first theme in Violin I, so the sixteenth notes, also with dots above them, must be extremely agile, light, airy, and precisely executed with the right hand, just like in Violin I (example number 1): Ex. no. 2 - *String Quartet No. 3 op. 73* by Dmitri Shostakovich, part I.



After several varied appearances of the first theme, followed by a conclusion (measures 44-45, reference 5-2), a bridge follows (measures 46-53, reference 5), a distant mixture of two octaves between Violin I and Cello. This bridge serves to somewhat change the scene from the somewhat cheerful and carefree mood that accompanied the first theme and to link to the second theme, which begins at measure 54 (reference 6) in Violin I. This second theme has a sad, dark character. An exception to this character is made by the measures that conclude the four-measure phrases; these are composed of only two dotted eighth notes, and their role is to suggest a only partially successful attempt to bring back the optimism and cheerfulness of the first theme. This second theme begins with an anacrusis of two sixteenth notes in Cello and Bassoon and is also structured in eight measures. Note the octave mixtures between Violin I-Cello and Violin II-Bassoon. After several variations of the second theme, and a short bridge of three measures, the third theme follows, in Violin I. A theme with a determined character, the dynamics being forte (measure 81, reference 8).

The third theme is modal in Violin I, specifically in the Aeolian mode on A. However, the accompaniment from Violin II and Bassoon suggest the basic key of F major. The note G in Cello, instead of F or C as would be normal for F major, brings a dissonance in this tonal harmonic context from Violin II and Bassoon, altering the common, easy, tonal character. Through that G in Cello, Dmitri Shostakovich discreetly avoids conventional tonality and moves towards the dissolution of tonality. It follows with a passage in canon between Violin I and Cello, after which the second theme is brought back in two varied ways. A short bridge of three measures, in Violin I, leads to the Development.

Development

This Development, beginning at measure 103 (reference 11), is structured in the form of a Fugue with three obligatory countersubjects, in which the first theme becomes the Subject of the Fugue: Ex. no. 3 - *Quartet no. 3 op. 73* by Dmitri Shostakovich, part I.

This first Subject is stated by V.I on F natural, in the basic tonality of the part, F major. The first Countersubject appears on F natural, at V.II (measure 111, reference 12+1) and is derived from the 3rd theme of the Exposition. This Countersubject is preceded by the imitation of the conclusion of the first violin, at V.II (measures 109-110, reference 12-2), and is built on two structures comprising of a diminished fifth. The first structure, gradually descending, is fa-mi-re-do sharp-si flat - diminished pentachord (measure 111), and the second descending structure is fa-mi-re-do sharp-sol sharp - pentatonic, in measure 112. Measures 112-118 (reference 12+2) and 118-120 (reference 13-2) show abrupt modulations prefiguring discreet atonalism.

The Subject reappears at Vlc. (measure 110, with anacrusis, reference 12-1), on B flat, in the key of B minor, while V.II has the first Countersubject. The second Countersubject is stated also at V.II, in measure 120 (reference 13), in the time of two, on F natural, in the key of B minor (measures 120-126, reference 13) and F sharp minor (measures 127-132, reference 14-1). Vlc. has the first Countersubject on B flat (measure 121), preceded by the imitation of the second violin (measures 119-120). Br. states the Subject, on E in the key of E major (measure 120 with anacrusis, reference 13-1). V.I has the Subject (measures 126-132, reference 14-1) in the key of B major, as with Vlc (measure 109, reference 12-1).

We have, thus, in these passages, simultaneously, pentatonics and pentachords (measures 111-112, reference 12+1) and politonalism (measures 119-131, reference 13-1). It is a fragment that contains many modern techniques in a space of only 23 measures. The stretto of the fugue appears at measure 159 (reference 18), in the key of B flat major (the subdominant of the basic tonality of the part, F major), followed by a conclusion (measure 165, reference 19+1), a codetta (measure 167, reference 20-3), then the double augmented Subject at V.I and imitated at V.II (measure 170,

reference 20), in the key of F major (the basic tonality of the part). Vlc. has a thematic ending in the key of A flat major (measures 170-175, reference 20). The Subject appears augmented and imitated in canon by V.II, then the Recapitulation from measure 177 (reference 21).

Recapitulation

It starts at measure 177 (reference 21), at Vlc., with the first theme. This theme is double augmented, with the tonal center being F major. V.I reprises the first theme from the Exposition, with the same playful and optimistic character, in contrast to the troubled and tense Fugue from the Development, a fugue that requires both physical and mental effort from the performers. At measure 199 (reference 23), the second theme reappears at V.I, with the same somber character, modulating to phrygian on B (in the Exposition it was authentic phrygian on E); then, at measure 226 (reference 25), the third theme arrives at V.I in a new, much faster and cheerful tempo. The tonal center of measures 226-231 suggests, at V.I, the key of E minor, with a cadence on the half-phrase (the dominant B major) in measures 228 and 231 (reference 25+2).

The accompaniment tells a different story; V.II, Br., and Vlc., seem to be in the tonal center of D major, with the mention that the third of this D major chord is absent, being replaced by the note G, in Br., evoking a delayed third through a long *appoggiatura*, according to the canons of classical harmony. The key of the subdominant, G major, at the halfway point of measure 228 is preceded and followed by A major, the dominant key; the note B from V.II and the note D from Vlc. (measure 228) are passing notes. Therefore, in measures 226-231, we have an overlay of a modal passage at V.I, over a tonal passage of the other three instruments.

At measure 232 (reference 25+6), the third theme, which is also exposed by V.I, undergoes some melodic and harmonic variations. Although not atonal, the tonality is greatly diluted, making it difficult to identify a precise tonal center or an unequivocal tonality (we believe this was the composer's intention, namely, to avoid clear tonalities that would place him in a common area of music, in the midst of the 20th century modernist era). The third theme is repeated at Vlc., in measures 238-243 (reference 26), with the tonal center being D minor. V.I, V.II, and Br. belong to the basic tonal center of F major. Measures 244-247 (reference 26+5) bring back the third theme at Vlc. through a progression, in the tonal center of E minor. V.I, V.II, and Br. have passages in sixteenth notes preparing for the appearance of the Coda.

The Coda of the part appears at measure 251 (reference 27), at Vlc., having a thematic head of the first theme (only measures 2-4 are taken), with the tonal center being F major. Part I ends in a brilliant *accelerando*, optimistic, with a *fortissimo* dynamic.

3. Part II

This second part of the quartet is in *Moderato con moto*, in the key of E minor, 3/4 time signature, with a form of a pentastatic lied + coda.

Section A

It starts with two introductory measures at Br., in fourths forming a “broken” (melodic) E minor chord. The dynamic is *forte*, but it would be a mistake for the

performer or listener to think of this as a belligerent passage. Instead, we should feel determination and weight, in contrast to Theme A, which will begin in the third measure at V.I and will only bring a grotesque reminiscence; a reminiscence of a joyfulness that, now, no longer smiles. Therefore, it is important to differentiate well the smooth legato features, from the ones above the string, in semi-spiccato, of the separate eighths notes with dots. This theme perfectly illustrates the composer's desire to constantly avoid the principle of a clear, safe, and stable tonal center, using different tonal aggregates that succeed abruptly, creating a state of tonal instability close to atonality.

It is not pure atonality, Dmitri Shostakovich constantly avoids this compositional technique as much as tonalism. These tonal aggregates are brought to distant and unrelated tonalities. For example: in the third measure, it can be considered an aggregate with the tonal center in F sharp major, C flat having the role of chromaticism and, enharmonically, can be assimilated to D sharp with the function of the leading tone, B sharp, the eighth note in the second half of measure II. We can also analyze this passage from a different perspective, in a different level of perception, as follows: on an ostinato of E minor (arpeggio), and before a cadence to D minor, a melodic line with multiple tonal-modal centers is superimposed; the ambiguity of the writing in two voices sustains the grotesque character of the melody.

The charm lies in the lack of concern for harmonic superimpositions (for now), but for the melodic state. In fact, there is a play between the upper and lower leading tones for E (D, E flat = D sharp; F flat – lowered second step) and modified tonal-leading steps. We can observe a strong contrast, typical of Dmitri Shostakovich, between static and dynamic, that is, between ostinato and melody. The surprise comes at measures 13 and 14 (reference 30-2) when, abruptly, the main tonality of the part, which Br. has echoed relentlessly all this time and that is, the tonal center E minor, is conclusively reinstated: Ex. no. 4 - *Quartet no. 3 op. 73* by Dmitri Shostakovich, part II.



After several varied appearances of theme A, theme B appears at bar 32, preceded by an introduction of the other three instruments as follows: Violin I and Violin II accompany in parallel perfect fourths, suggesting two bi-chords, F sharp B and B, A sharp D, respectively. The appearance of the note C sharp on beat 1 in bar 32 by the cello serves the purpose of canceling, according to the laws of atonality, the B at Violin II, inducing the necessary dissonance (the law of atonality prohibits the appearance of two identical notes at different octaves or in succession, as it would lead to consonance and tonality). The movement in parallel fourths between Violin I and Violin II does not alter the tonality too clearly. The cello, through C sharp, brings atonality more safely.

The cellist's care in accompanying the dotted quarter note followed by three

eighths, apart from not being too loud compared to the main theme at bar 32, is also that of not mixing different bowing techniques; thus the dotted quarter note must be played with the bow “on the string,” meaning the right arm is relaxed, un-tense, and unsuspended, whereas the eighths with dots above must be played with the right arm tense, suspended at a semi-height and executed with a spiccato bowing stroke in the “C2” area of the bow (immediately below the middle of the bow, towards the frog).

These sudden and natural changes between the two types of bowing strokes require a lot of practice and attention in their execution, as the change is quick, the relaxation and tension of the arm and forearm being cursory. Reversing the techniques leads to the technical-interpretative failure of the passage in question, indicating a weak knowledge of the basic hand technique on the part of the respective cellist: Ex. no. 5 - *Quartet no. 3 op. 73* by Dmitri Shostakovich, part II.



Section B

Appears at measure 70 (landmark 36), at V.I, in the key of F sharp major, quietly entering into the pianissimo nuance, with dotted eighth notes on each beat (Ex. no. 74). The accompaniment in V.II, Br. and Vlc. will shift, in measures 74-82 (landmark 37-2), to the tonal center of D major, the inversion I. Exactly in the same measures, V.I is in a completely different tonal center, namely, in C sharp major melodic (through the note B natural). Without wanting to repeat ourselves, we can affirm that even in this passage, from measures 70-82, the polytonalism is used predominantly.

The bowing technique in this spot is at the tip, or at least in the “C3” area of the bow (that is, above the middle of the bow) and executed in the style of *getatto*. Therefore, section B begins at measure 70 with theme C in V.I and V.II. After a few variations, theme D follows in Br. (measure 101, landmark 40), with a thematic leitmotif suggesting, in measures 101-102, a tonal center on A flat. Measures 103-104 (landmark 40+2) have the tonal center of E minor (the notes G-E). Vlc. and V.II have a tonal aggregate on G minor (measures 99-101, landmark 40-2), which slowly leads to a dissolution of tonality. Then follow several more variations of theme C: Ex. no. 6 - *Quartet no. 3 op. 73* by Dmitri Shostakovich, part II.



Section A1

Here, theme A appears slightly modified at Vlc. (measure 126, reference 43), preceded by two introductory measures in the basic tonality, E minor, of the other instruments, then theme B at V.I, measures 135-140 (reference 44), a theme with a pronounced atonal character. The same thing does not happen with the other instruments, where each quarter note from the previously mentioned measures has a different tonal center. For example, in measure 134, beat I is in D minor, beat II in C sharp minor, beat III in D minor. Measure 135, beat I in C minor, beat II in D minor and beat III in C sharp minor etc. However, if we look at them not vertically, but horizontally, we see chromatic progressions, at V.II, G sharp-G natural-G flat, at Br., F natural-E flat-E double flat and at Vlc., D-C sharp-C double flat. Therefore, we can conclude, for this passage (measures 135-140), a modal simultaneity with an atonal segment. After a short cadential bridge at V.I (measure 152, reference 46+5), which starts in B flat minor (measures 152-153) and in A minor (measures 155-156, reference 47-5), follows,

Section B1

It debuts at measure 158 (reference 47-2), with theme C5 at V.I and V.II, muted, the tonal center being E major.

Section A2

It debuts at measure 174 (reference 49) in a slower tempo, at Vlc., with theme A, varied and muted, the other instruments being stabilized in the tonal center of E minor, the musical character being different from the theme at the beginning. After 4 measures appears the Coda, Piu mosso, at Br. (measure 187, reference 50), formed by thematic motives from theme A. Apart from Vlc., which is in the basic tonality of E minor, V.I has E flat as the tonal center, V.II the tonal center on C, and Br., through the descending chromatic heptachord B flat-A flat-G-G flat-F-F flat-E suggests the harmonic major tonal center of E flat (due to the B flat note). Gradually everything calms down in a morbid, asthenic sigh of the heart, at Vlc., in the tonal center of E minor, and the other voices on the tonal center of C minor. Interestingly, and notable, is still the superposition of the major-minor chord on the tonal center of C (C major and C minor) with E minor on Vlc. and elliptically by fifth for all four instruments.

4. Part III

This third part of the quartet is Allegro non troppo, in the tonality of G sharp minor, measures 2/4 and 3/4, with a strophic form + coda.

Section A

It debuts warrior-like, brutal, with chords in G sharp minor, dry, placated, in fortissimo, at V.II, Br. and Vlc.. Theme A, played by V.I, is a theme with a heroic, strong character, with even aggressive accents in places. This theme follows a sinuous tonal path, different from the accompaniment of V.II, Br. and Vlc.. If in measures 4-8 at V.I we can see a tonal center on E major (with the exception of the 5th measure where the tonality is G sharp minor, as in the accompaniment), in measures 9-12 the tonal center of V.I changes to B major. In this place, related tonalities overlap, B major with G sharp minor.

Theme B, appears at V.I (measure 17, reference 52), and brings a new thematic motif, in the tonal center of G, with an accompaniment in E flat major, elliptical by a third. The tonal center of E flat major becomes clear in measures 21-24 (reference 52+5), at V.I, which brings the mysterious major third. Starting from the 25th measure, the tonal center of E flat major is transformed, enharmonically, into D sharp major, much more graphically related to the basic tonality of G sharp minor. The heroic character becomes more daring, more aggressive and courageously aggressive. The first bursts of machine gun fire are heard in measure 23 (reference 53-6), followed by others in measures 25, 26, 28.

Theme C (measure 55, reference 55), begins with two introductory measures with F minor chords, in all instruments, quasi arpeggiato, suggesting some desperate cries (death mows without mercy from both sides). The harsh, warrior-like, heroic-aggressive character has not disappeared. Measures 57-58 (reference 55+2), at V.I, show us a melodic minor F bachian (a variant of melodic minor that is sung the same way both ascending and descending). In measures 57-59, V.I makes room for a diminished fifth descending F-E-D-C-B flat. Starting from measures 61-64 (reference 56-4) an authentic mixolydian modal structure on G is discovered.

Theme D (measure 64 with anacrusis, reference 56-1), at V.I and then at V.II, begins with anacrusis and has a dark, frowning character, not warrior-like, obtained by bringing the tonal center back to F minor at V.I, with the accompaniment of Br. and Vlc. extracting from the pentachord at measures 59-60 (reference 55+4) the middle notes, leaving only the B flat and B natural with a dramatic role and generator of instability (Ex. no. 75). Let's also note the hexachord from measures 68-77 (reference 56+3), at V.II, which in turn overlaps the previously mentioned bitonality, and the F minor tonality from V.I. An interesting, and peculiar at the same time, example of the overlap of polytonalism and polymodalism. Starting from measures 76-81 (reference 57) the tonal and modal overlays have the following unfolding: at V.I we observe a triad B flat-C-B double flat, which could be part of an authentic Aeolian mode on A (measures 77-80, reference 57+1); at V.II we have a triad C-B-A, which could also be part of an authentic mode on C (measures 77-78, reference 57+1); at Br. and Vlc. we have a tonal center on E minor (measures 77-78, reference 57+1), and an authentic Ionian mode on C (measures 79-81, reference 57+3): Ex. no. 7 - *Quartet no. 3 op. 73* by Dmitri Shostakovich, part III.



Theme B varied (measure 82) with the canon between V.I and V.II leads to Section B.

Section B

Which begins with theme F at Br., measure 96 (reference 59), through victorious, quasi-arpeggiated chords, like salvos of cannon fire, with the tonal center being E flat Major. This theme has a victorious, grotesque, mocking character (Ex. no. 76). In this theme F at Br., we observe that in measures 97-101 (reference 59+1)

the tonal center is E flat major, in measures 102-103 (reference 60-3) it is in A minor, in measure 104 (reference 60-2) it is in G minor, then, in measures 105-107 (reference 60) it is in B flat minor, in measures 108-109 (reference 60+3) it is in B flat major, in measure 110 (reference 61-4) it is in E flat minor and in measure 111 (reference 61-3) it is in G minor. Under these sudden, distant and predominantly minor modulations, the accompaniment is structured on the diminished fifth Cb - Gb, with the center on E flat (measures 98-101, reference 59+2), and in measures 106-109 (reference 60+1) on the diminished fifth G - Db, with the center on B flat:

Ex. no. 8 - *Quartet no. 3 op. 73* by Dmitri Shostakovich, part III.

A specific characteristic of Dmitri Shostakovich's compositional style is the use of certain techniques with a strong role in creating ambiguous or unstable states. Among these, we can mention the intensive use of harmonic sequences, and harmonic and melodic transpositions at different intervals, usually minor or major thirds, as well as the use of enharmonic scales. Typically, these compositional techniques are not limited to a single instrument, but the sonic material constantly circulates, with modifications and transpositions appearing in the most unexpected registers of the instruments or in passages in octaves. The composer's explicit intention when using these techniques is very clear: to suggest labile, unstable states that induce uncertainty in the listener, who strongly feels the power of Shostakovich's music.

Theme G (measure 126, mark 63) appears on the cello, bringing back the worry that disappears at measure 136 (mark 64-1) when Theme F returns in a varied form on the Violin I and in canon with Violin II, with the support of the viola and cello. This theme G also has a complex modulatory structure, thus: G major, as the dominant, in measures 126-127 (mark 63) on beat I, D minor in measure 127 on beat II, F minor in measure 130, G minor in measures 131-132, G major in measures 132-134, and B flat major in measures 134-136. Note that these tonalities are generally related to each other, in relationships of Dominant, Subdominant (such as G major and F minor for D minor), in relationships of Relativity (such as B flat major with G minor), or in relationships of homonymy (such as G major with G minor). All these relationships truly belong to classical theory and harmony, the novelty lies in the combinations between them that no longer follow the order and rules of classical harmony. The bridge (measure 145, mark 65) links to Section A1.

Section A1

Begins on Violin I with theme A (measure 154, mark 66-1), which appears varied, with the tonal center being E flat major (with a minor second lower than at the beginning of the section), with the exceptions of measures 155 and 163, which belong to the tonal center of G minor.

Coda

Appears in measure 219 (mark 72) with three quasi arpeggiated chords in C major, the triumphant character now transforms into an unstoppable cavalcade of madness, ending abruptly in fortissimo. The theme is in canon with Violin I and the cello, and is a varied processing of Theme F from the Bridge (measure 97, mark 59+1). The variation is evident in tonality, C major instead of E flat major as in the theme from the Bridge, and in rhythm, the two repeated sixteenth notes on the note C in the Coda, compared to the simple quarter note in the viola's theme. Therefore, the Coda begins in C major (measures 219-222, mark 72), then A minor (measure 222, mark 72+3 on Violin I and 223, mark 72+4 on cello), G major (measure 223 on Violin I and 224, mark 72+5 on cello), E flat major with minor seventh (measures 224-225, mark 72+5 on Violin I and 225-226, mark 73-4 on cello). The abrupt return to the base tonality, G sharp minor, happens in measure 229 (mark 73).

On the tonal marks on Violin I and cello, in canon from measures 220-226, we have the following tonal placements on Violin II and Bridge: Violin II, C major (measures 219-221, mark 72), F major (measure 222, mark 72+3), C major (measure 223, mark 72+4), E flat major (measures 224-225, mark 72+5), Bridge, C major (measures 219-221, mark 72), D minor (measure 222, mark 72+3), C major (measure 223, mark 72+4), E flat major (measures 224-226, mark 72+5). Vertically, we have the unfolding of the following tonal aggregates: C major (measures 219-221, mark 72), D minor with minor seventh and A minor on the last eighth note of the measure (measure 222, mark 72+3), C major with minor seventh (measure 223, mark 72+4), E flat major (measures 224-225, mark 72+5).

5. Part IV

This fourth part of the quartet is in Adagio, the tonality is C sharp minor, in 4/4 time, with a rondo form. Theme A-Chorus begins forcefully, doubled in three octaves on Violin II, Bridge and cello, and has a tragic character, in which the pain leads to a paroxysmal cry. The tonality of this theme (measures 1-5, mark 74) is in C sharp minor, however, it cadences on the Dominant (G sharp major), allowing the first violins to enter the second phrase (phrase B) starting at measure 6 (mark 75). The cadence of this second phrase is also open on the Dominant G sharp major. After two open cadences, the resolution is made by bringing the Chorus back to the tonality of this part, C sharp minor. In the structure of this Chorus, we can observe in-depth the following thematic cells and motives: dotted half note + dotted eighth note and sixteenth note from measures 1-2, quarter notes from measures 3-4, quintuplet as a grace note.

The interpretation should not lead to despair, but to intense pain, doubled by dignity. To achieve this, the performers must support, with the right hand, the sound from frog to tip, without decreasing the intensity of the sound, i.e. without reducing the pressure of the bow on the string and keeping the right arm heavy and relaxed

while the left hand is in full force. Additionally, there should be no feeling of bow changes from frog to tip. The left hand has a constant, wide amplitude vibrato, identical for every finger and regardless of position or change of position. Care must also be taken for intonation and balancing voices in octaves (the lower voices should have a slightly greater intensity than the higher voices).

Theme B - Couplet B (measure 6, mark 76) has a different character, a different image, a different scene and completely different condition from the Chorus. The coupler transfers the tonal center of the Dominant (G sharp major) from the open cadence of the Chorus, resolving to the Tonic (C sharp minor) in the 8th measure. The rhythm is different from the Chorus, there are no dotted rhythms and quintuplets. It can be observed at measure 11 that the B minor chord with minor seventh appears in full, unlike the Chorus where we implied it, missing some tones.

To perform this Chorus, the first violinist must have a clean, pure, warm and imploring sound by semi-suspending the right arm, pulling the bow with slow and steady speed, being attentive not to change the intensity of the sound. The left hand should vibrate very little and uninterrupted even if the fingers and positions change. High positions of the left hand are preferable because warm sonorities are obtained even with little vibrato. Normally, high positions do not favor the pure, crystalline character of passages that are intended this way, but this is an exception (it's the 20th century), the pure, clean, warm character is achieved in this manner. Experience and research of over twenty-five years in chamber music and string quartet has led us to these conclusions. Here, the beginning of the part, the Chorus in octaves, and the Couplet on Violin I: Ex. no. 9 - *Quartet no. 3 op. 73* by Dmitri Shostakovich, part IV.

The daydream was abruptly interrupted by the return to reality, through the varied **Refrain** (theme A) at measure 14, reference point 76. The **varied Couplet B** (measure 19, reference point 77) has the same musical character as Couplet B (theme B) at measure 6. The **varied Refrain A** (measure 29, reference point 78) now only returns to Vlc. and no longer has the force from the beginning, but only sketches a prolonged sigh. The transitional role of **Couplet C** (measure 34, reference point 79-6) is already sad, tired, conclusive: Ex. no. 10 - *Quartet no. 3 op. 73* by Dmitri Shostakovich, part IV.



The **varied A-refrain** (measure 40, reference point 79) in the V.I, has a somewhat similar character to the theme at measure 29 (reference point 78) in the Vlc. The accompaniment of the Vlc., Br., and V.II creates a sinister image of a funeral procession, implacably moving like Destiny: Ex. no. 11 - *Quartet no. 3 op. 73* by Dmitri Shostakovich, part IV.



The **D Couplet** (measure 45, with anacrusis, reference 80-4) appears at the V.I. It is a rhythmic diminution of phrase B (Couplet B) from measures 7-10. The anacrusis gives the character of imploring the character, together with the resignation that appears through the descending succession of notes. Although the dynamics are forte, it is neither tragic nor desperate, but rather suggests a helplessness in controlling the unfolding of events and their finality. Therefore, this passage suggests imploring and resignation. The accompaniment is rhythmically identical to measure 40. Towards the end of the D Couplet, the tension increases, exploding paroxysmally, desperate, at Refrain A.

Refrain A (measure 48, reference 80) at V.I, then accelerando towards **varied D Couplet** (measure 53, with anacrusis, reference 80+4), still at V.I. **Refrain A** (measure 57, reference 81) at Vlc.. For the first time in this part, polytonalism appears, D# minor in Vlc. (measures 58 time IV-61, re), E minor in V.I (measures 57-61), B major in V.II, Br. and Vlc. (measure 57), C minor in Vlc. (measure 57 time IV and measure 58 first three beats): Ex.no.12 – *String Quartet no. 3 op. 73* by Dmitri Shostakovich, part IV.



And then, the **varied D section** (measure 62 with anacrusis, reference 82-2) at V.I, the **Cadence** at Vlc., (measure 65 with anacrusis, reference 83-3) transitions to Chorus A. **Chorus A**, at Br. (measure 68, reference 83), with a morbid musical character, without vigor. Vlc. accompanies dry, relentless, representing Fate that cannot be swayed. The final pizzicato notes of the cello suggest the sound of clods

of earth falling on the lid of the coffin about to be buried.

6. Part V

The end begins immediately after the end of Part IV. This fourth part of the quartet is in Moderato, the key of F major, measures 6/8, 2/4, 9/8 with a rondo form, bistrophic form (stanza I - section A, section B, section Av + theme G and H, cadence section Bv and coda).

Section A

Theme A - begins at Vlc., with anacrusis (reference 85), the nuance being pianissimo (Ex. no. 82). The character of the theme is mysterious, dark, even threatening. Br. accompanies in pizzicato. Undoubtedly, this theme A is in the key of F major, but the long appoggiaturas of G flat and B flat in measure 1, and B natural, as a retardation of the fifth C, make this tonal center of F major occulted, bypassed (in the style already mentioned several times so far, that is, always bypassing the tonal system, without completely annulling it, as the expressionists did). C major, the Dominant, appears in measures 3-4 followed by the Dominant of the Dominant, G major (m. 5-6). Measures 8-9 bring F minor, the relative minor, then C major (measure 10), E flat minor (measure 11). We see that these sudden modulations reinforce the above statement regarding the occultation of the F major tonality. The impression left by this passage is of slipping and impossibility of grabbing or holding onto something solid: Ex. no. 13 - *Quartet no. 3 op. 73* by Dmitri Shostakovich, part V.



Theme B (m. 21, reper 86+6) throughout the piece, the best legato possible, pianissimo, taking care not to increase or decrease the nuance unjustifiably due to the numerous position changes or string crossings (bariolages). This theme requires a lot of attention from the cellist, especially as the technical difficulty should not be visible in the mimics, gestures or in the two hands (such as their tightening): Ex. no. 14 - *Quartet no. 3 op. 73* by Dmitri Shostakovich, part V.



Theme A-varied measure 33 (bar 87) with an anacrusis to V.I. Theme C (m. 71, bar 91) to V.I, in the key of D minor relative to F major, has a musical character distinct from the rest of the themes in part V. The notes in long rhythmic values, tied together, give it a special distinction. It is very delicate, like a discreet perfume of a distant beloved in space and time, like a dried flower caught between the pages of a book. The first violinist achieves this by reducing the frequency and amplitude of vibrato, together with reducing the pressure of the bow on the string through a slight release of the right arm: Ex. no. 15 - *Quartet no. 3 op. 73* by Dmitri Shostakovich, part V.



The same theme C appears also in Bar 91, with an anacrusis, reference 93-1, still in the central tonal re minor, the character of the theme gaining, however, more consistency, substance. This is achieved through a tightening and relaxation of the right arm by the violinist, simultaneously increasing the frequency and amplitude of the vibrato in the left hand. After a series of varied appearances of themes A and B, through a short bridge of only three measures (m. 136-138, reference 97-3), we enter Section B.

Section B

Bar 139 (reference 97), the measure of 2/4, in the key of A major. This section begins with theme D on the Cello, in the central tonal A major, with an anacrusis, preceded by two introductory measures on the other three instruments that will accompany, in dotted quavers in the manner of the similar dotted quavers in theme A of part I, and sixteenths, also with dots, in a ricochet manner. This ricochet gives a slightly ironic character to theme D. Theme D has a pronounced martial, optimistic, determined, and slightly ironic character, parodying a stalinist-communist labor march propaganda. Perhaps this is why the work was denounced as subversive. Here is the passage: Ex. No. 16 - *Quartet No. 3 op. 73* by Dmitri Shostakovich, part V.



Theme E (m. 164, rep. 99) in the V.I, in the center of the D minor tonality, brings concern through the increase in frequency and amplitude of the vibrato in the left hand, and a slight increase in pressure of the bow on the string (Example no. 87). The eighth notes with dots above them in the accompaniment are not sung as loosely, but gain weight, becoming drier and with a point of string or plucked. Although they gain weight, the eighth notes are still in a semi-staccato manner, at a semi-height, they will not be played on the string. However, the accompaniment is structured polytonally, for the first time in this final part. V.II on the central tonality D (m. 164-173), Br. on B flat major (m. 164, 166, 168,170, 172-173) and on the central tonality E flat (m. 165, 167, 169, 171-173), Vlc. pedal on A: Ex. no. 17 - *Quartet no. 3 op. 73* by Dmitri Shostakovich, part V.



The bridge of measure 192 (reference 102-4), at Br., marks the transition to the Av Section.

Av Section

This begins at Vlc. with the theme A-varied, (m. 196 with anacrusis, reference 102-1), V.I imitates in canon Vlc. The dynamics are no longer pianissimo, but piano, however the mysterious, hidden, and above all threatening character remains: Ex. no. 18 - *Quartet no. 3 op. 73* by Dmitri Shostakovich, part V.



After a series of varied appearances of themes A and B, the climax of the last part comes. The mysterious and threatening forces come to light in a real battle. Theme G (m. 235, bar 106) appears in the fortissimo shade, Vlc imitates in canon Br., despair and struggle begin to reach alarming levels: Ex. no. 19 - *Quartet no. 3 op. 73* by Dmitri Shostakovich, part V.



The traits of the bow are in the string, the pressure is strong, the right arm, paradoxically, must be relaxed and heavy in the string, while the left hand must be active, the vibrato must have, where the musical text allows, very high frequency and amplitude. This makes some passages that would otherwise be easy difficult. Theme H (m. 245, landmark 107) (Ex. No. 89), suddenly has a more settled tempo, *Meno mosso*, Br. and Vlc. sing in canon the **Refrain A** from part IV, in the tonal center of D sharp minor. This formal compositional procedure of bringing back themes from other parts of a work is specific to Dmitri Shostakovich, and serves to give unity and cyclicality to the entire work: Ex. no. 20 - *Quartet no. 3 op. 73* by Dmitri Shostakovich, part V.



Theme I (m. 253, reference 108) repeats in V.I and V.II, in octaves, the **Refrain D** from part IV, still in the tonal center of D sharp minor, this time in fortissimo, the moment when despair and fear turn into heroism. Theme I continues in the Cello (m. 261, reference 109), then, after a short bridge in V.I (m. 265, reference 110-5) the Cadence for the Cello appears (m. 270-291, reference 110) which leads to Section Bv.

Section Bv (m. 292 with anacrusis, reference 111-1) Theme D-varied in V.I, in A minor this time: Ex. no. 21- *Quartet no. 3 op. 73* by Dmitri Shostakovich, part V.



The eighth notes with points above will be achieved through bow strokes executed above the string, the right arm slightly tensioned and suspended, in order not to press too hard on the string, and using a small amount of bow, being careful that when the bow hair touches the string, the emission of the sound of the optimized point will be clear and penetrating, without increasing the dynamics. To achieve this, the bow hair must touch the string at an optimal contact point between the Fingerboard and the Bridge. Also, the height at which the bow is positioned above the string must be considered. Too much height will lead to loss of control of the bow, especially since the area of emission for these optimized points is above the middle of the bow, and too little height will lead to the emission of unclear and non-penetrating optimized points, as well as to unjustified increase in dynamics. The left hand should vibrate very little. Successive themes E, D, B, A appear, all varied.

Coda (m. 353, refer 118)

On a pedal of Vlc., Br. and V.II on F major, V.I plays thematic heads of theme A from the beginning of the fifth part. The character of these thematic heads suggests unease, searching, entering the zone of the Absolute. Everything ends with the pizzicato chords of V.I that conclude optimistically the quartet, in reconciliation with people and with God, in opposition to the pizzicato notes of Vlc. from the end of the fourth part, which suggested earth clods falling on the coffin, in an attitude of despair and revolt against everyone.

7. Conclusions

In quartet No. 3, Shostakovich innovates the traditional Sonata form, bringing in the first part, in the Development, a four-voice Fugue, with Exposition, Development, Stretto and Coda. The second and third parts are pentastrophic and tristrophic *Lieder*; the fourth part a slow Rondo. In the fifth part we have a complex bistrophic form, bringing thematic elements from the first and fourth parts. The quartet is structured in 5 parts: Allegretto, Moderato con moto, Allegro non troppo, Adagio, Moderato.

References

1. Berger, Wilhelm-Georg, (1979), *Cvartetul de la Haydn la Debussy*, vol. 1, 2, București, Editura Muzicală
2. Bughici, Dumitru, (1978), *Dicționar de forme și genuri muzicale*, Editura muzicală, București
3. Călinescu, Matei, (1995), *Cinci fețe ale modernității – Modernism, Avangardă, Decadentă, Kitsch, Postmodernism*, traducere de Tatiana Pătrulescu și Radu Țurcanu, Postfață de Mircea Martin, București, Editura Univers
4. Cholopow, J, (2002), *Modalitat in den Streichquartetten von Dmitri Schostakowitsch*, in: *Schostakowitschs Streichquartette. Ein internationales Symposium. Schostakowitsch – Studien*, 5, hg. v. A. Wehrmeyer, Berlin (studia slavica musicologica 22), S 121-161
5. Danilevici, L., (1960), *Șostakovici*, București, Editura Muzicală a Uniunii Compozitorilor din R.P.R, traducere de Nelson Vladimir
6. Hamza, George, (1977), *Contribuții la interpretarea cvartetului de coarde*, Editura muzicală, București
7. Meyer, Krzysztof, (1994), *Dmitri Chostakovitch*, Librairie Artheme Fayard, Traduit de l'allemand par Odile Demange
8. Prelipcean, Bujor, (2005), *Probleme tehnice și interpretative specifice cvartetului de coarde*, Editura Artes, Iași
9. Sandu-Dediu, Valentina, (1997), *Ipostaze stilistice și simbolistice ale manierismului în muzică*, Editura Muzicală, București

9. STRUCTURAL AND INTERPRETIVE APPROACHES IN INTRODUCTION, THEME AND VARIATIONS FOR CLARINET AND ORCHESTRA BY GIOACHINO ROSSINI

Zaharia Hojbotă,⁵⁹
Doru Albu⁶⁰

Abstract: *In this study, we aim to decode and highlight one of the most important works in the study of the clarinet, Introduction, Theme, and Variations for Clarinet and Orchestra, by Gioachino Rossini. In this variation-type piece, G. Rossini optimally combines the problems of virtuosity that unfold over the entire range of the clarinet, with his usual cantability, of a perfect lyricism. With its ambitus, large intervals, and passages of virtuosity in various rhythmic formulas, the work falls into the category of great difficulty and represents a challenge for the soloist. Without being modest, if the piece is studied seriously, with the directions you will find in this study, the work can help clarinetists in their quest for perfection.*

Key words: *Variation, interpretative analysis, clarinet, Introduction, Theme and Variations, virtuosity*

1. Introduction – about the variational principle

The roots of the word *variatio* in the adjectival *varius*, originally had several meanings: the first referred to the ancient non-specialized use of a mixed coloring imprint in plants and animals, another had the meaning of “colored” or with the more negative connotation of ‘indeterminate’ or ‘fluctuating’. In his etymological analysis, the musicologist Horst Weber (HMT, 1986) makes useful distinctions between the transitive and intransitive meanings of the word variation (in German, *verändern* – to change, and *sich ändern* – to change yourself), realizing the connection between the former and the process itself (varying, *veränderung*) and of the second, with the result of that process (variation, *Veränderung*). Thus, right from the start we can foreshadow the dual musical meanings of variation as technique and form, and its connotations as both positive and problematic.

Later associations of variation with color can be seen in the use by the Renaissance theorist and composer Gioseffo Zarlino (1517-1590) of the term ‘*Chromatico, quasi Colorato, o Variato*’ (it. chromatic, almost colored, or varied) for the mode chromatic (Istituto harmonice, 1558, 3/1573, p. 100)⁶¹.

The idea of diversity (*varietas*) had an important role in rhetoric, as Roman writers were influenced by Aristotle, who appealed to the authority represented by Euripides' Orestes: “Change is also pleasant since change is specific to nature; for perpetual likeness creates an excess of the normal condition; thus, it was said: “Change (*metabole*) is sweet in all things” (Art of Rhetoric, 1371a, I.xi.20). Quintilian remarked that “the artistic structure (composition) must be decorative, pleasing and varied” (Institutio oratoria, IX.iv.146). Diversity was a goal both in performance, especially in the pitch and tempo of the voice (e.g., Ad Herennium, III.xii.22: “The relaxation of the full tone preserves the voice, and diversity gives

⁵⁹ Assistant Candidate Doctoral, “George Enescu” National University of Arts, Iași, România, email: zahariahojbotata@yahoo.com

⁶⁰ Professor PhD., “George Enescu” National University of Arts, Iași, România, email: dorualbu@gmail.com

⁶¹ <https://www.oxfordmusiconline.com/>

the listener great pleasure”), as well as in the realm of style (e.g., Ad Herennium, IV.xii.18: “To give distinction (*dignitas*) to style is to make it ornamented, beautifying it by diversity”).

Both *variatio* and its partial synonym *mutatio* are encountered in discussions of a diversity of themes: timbral quality related to the sonorous quality of each octave (Guido of Arezzo, *Micrologus*; Johannes Afflighemensis, *De musica*), hexachordal mutation and *musica ficta* (Marchetto da Padova, *Lucidarium*; Tinctoris, *Diffinitorium*; Finck, *Practica musica*; Zarlino, *Le istituioni harmoniche*; Demantius, *Isagoge artis musicae*, and others). *Varietas* and *variation* appear in discussions of the *differentiae*, the many possible endings for the psalms, used to link them to their antiphons. Whether the Spanish term *diferencia* used for variation in the 16th century is related to this term is not firmly established. A similar question arises for the term *divisiones* for these endings (Regino of Prüm, circa 900) and the English term divisions. The long-standing association of *varius* with *variation* and rhythm, whether in a change in metered notation or in the rhythmically varied subdivisions of a cadence, makes this latter correlation plausible, particularly in that early-century variation sets the 16th subdivides the rhythm and may alter the meter of the theme.

Rhetorical definitions of *figure* as a *scheme*, in which “the simple and obvious method of expression is varied” (Quintilian, *Institutio oratoria*, IX.i.10–11, 13) demonstrate why *variatio* became a figure for musical theorists of the 17th century: a series of sounds with a simple rhythmic organization (without ornaments or complex figures) was needed, reorganized in a special configuration. For the composer and theorist Christoph Bernhard (1628-1692), *variatio* occurs when an interval is modified by numerous short sounds so that instead of the longer sound, numerous shorter sounds move quickly to the next main sound by all sorts of leaps and bounds gradual (*Tractatus compositionis augmentatus*, p. 73, Eng. trans. *Musica poetica*, 1997, p. 434). Thus, it can include other figures and is itself part of other figures, as *transitus*, some of the figures used to resolve dissonances by Bernhard. In the writings of Bernhard, Prinz, Praetorius, and Vogt, *variatio* is generally treated as synonymous with *diminutio*, *coloratura*, and *passaggio*, all of which have both melodic significances, being used to fill a larger interval, and rhythmic significance, to subdivide a longer sound. The cognate Spanish term *glosa* has been discussed not only as a diminution technique in itself but also in the context of the treatment of dissonance (e.g. P. Nassarre, *Fragmentos músicos*, 2/1700). The meaning of the term *variatio* as “resolving a dissonance in small note values” was used until the 18th century by Fux (*Gradus ad Parnassum*, 1725, p. 217) and Scheibe (*Compendium musices theoretico-practicum*, ed. P. Benary in *Die deutsche Kompositionslehre des 18. Jahrhunderts*, 1961, p. 62), and the earlier conception as a subdivided cadential sound is re-contextualized as “the development of a cadence into an improvised virtuoso cadence” (Riepel, *Anfangsgründe zur musicalischen Setzkunst*, iv: *Erläuterung der betrüglichen Tonordnung*, 1765, pp. 89–90).⁶²

A later echo of *mutatio* is found in Johann Walther's *Musicalisches Lexicon* of 1732, referring to its various changes (of alterations, mode, manner or register) as a *Veränderung*. The idea of variation as something intrinsic and essential, as

⁶² Hindley, Geoffrey, *The Larousse Encyclopedia of Music*, Hamlyn Publishing, Bidge House, England, 1986

ornatus, part of the composer's "toolkit" can make other specific rules, beyond those concerning the composition of voices, impossible to determine and conceive: as the organist states, composer and theorist Andreas Werckmeister (1645-1706) "one artist has an *Invention*, a *Variation* and a *Genius* different from another (*Harmonologia musica*, 1702, p. 84).

Variety and variation as the aim of art became a frequently repeated maxim in the 17th and 18th centuries, as a source of pleasure and as an approximation of the wonderful variety of nature. Both counterpoint with embroidery and the making of a complex figured bass were perceived as ways of varying a simpler basic pattern, and the art of "divisions on a foundation" was built on this principle: English musician and composer Christopher Simpson (1606-1669) uses the terms *foundation*, *subject*, *bass*, and *theme* with overlapping meanings (*Harmonologia musica*, 1702, p. 84). If the model was named a "Given Modules" (Printz, *Phrynus Mytilenaeus*, 1696, pt 2, p. 46), a "simple melody for vocal or instrumental singing" (Walther, *Lexicon*), or "determined bass notes (*Handleitung zur Variation*, 1721 by Friedrich Erhard Niedt, revised by Johann Mattheson), the conclusion that the original must be recognizable adds an important level to the permanent evolution of the term.

The possibility of variations in the fugue has been discussed since the early 17th century, with subjects varied by inversion and by changing tonality and mode. In 1773, Johann Freidrich Daube (1730-1797) described fugues for four voices with reversible counterpoint, which by inversion "gives rise to eight *Veränderungen*" (*Der musikalische Dilettant*, 1773, p. 330). James Grassineau (1715-1769), translating Sebastien de Brossard's (1655-1730) *Dictionnaire de musique* into English, accurately describes the result of varied repetition, not just different projection of a simple pattern (*Musical Dictionary*, 1740): "Variation is the different manner of singing with voice or instrument the same song, aria, or melody, either by subdividing the sounds into several, of lesser value or by adding ornaments, in such a way that the basic line can be distinguished (*le simple*) of the melody behind all the flourishes". The dictionaries of Johann Gottfried Walther (1684-1748) and Jacques Lacombe (1724-1811) adopt Brossard's definition, but Lacombe is the first to use the plural *Variations* (*Dictionnaire portatif des beaux-arts*, 1752), then taken up by Jean-Jacques Rousseau in 1768. Johann Mattheson, in 1721, said that "what the French call *double*, we call variation, though that is not the best word. It's way too general" ⁶³.

Similar to the polysemantic of the term variation, many other terms referred to variations. The term *double*, having its origin in the name *pas double* from court dances (Thoinot Arbeau, *Orchésographie*, 1588, p. 33) appeared for the first time in suites, where an allemande or sarabande could have one or more *doubles*. Also, with a meaning similar to *double* but each with subtle semantic differences, the terms *de diferencia* (Spanish), *partita* (Italian), and *division* (English) referred to a *partition* – a segment, later called a theme, that was repeated with modifications – but also when subdividing the original note values. In seventeenth-century dance music, it is sometimes not very clear whether a *double*, *glosa*, or variation of a short piece denotes a varied repetition or an alternate version, especially if these terms

⁶³ Randel, Don Michael, *The Harvard Dictionary of Music*, Harvard University Press, 2003

refer both to the practice of improvising diminutives and to sets of variations. In German, *Veränderung*, like *mudanza* in Spanish and *mutanza* in Italian, on the other hand, means change or modification.

In German writings a distinction appears between it and *variatio*, the former being a broader category that subsumes the latter as a figure. Horst Weber (b. 1944) states that all these different terms “make possible a latent distinction between the concept of *figure* and that of *segment*). The terms de *mutanza* and *mudanza* were encountered in choreography in the 15th and 6th centuries, although both also applied to sets of variations (eg Antonio Valente's [1565–1580] *Intavolatura de cimbalo* of 1576). The term variation as a name for a solo dance or ballet “number” remained in choreographic terminology, being used by Tchaikovsky and Stravinsky among others, and perhaps correlating both meanings with the impression of solo exposition often visible during the performance of instrumental variations and arguing for the possible origin of the variations as modified repetitions of a melodic line to accompany the dancers.

The echo of these numerous terminological possibilities resonates in the nomenclature used by Johann Sebastian Bach: *Aria variata all[a] man[iera] italiana*, *Partite diverse* on melodic lines from chorales, Unfinished *Variationen* from *Clavierbüchlein* for Anna Magdalena Bach, *Doubles* from solo suites, *Aria mit verschiedenen Veränderungen* (Goldberg Variations) and *Einige canonische Veränderungen über das Weynacht-Lied: Vom Himmel hoch da komm ich her*. Whether the abandonment of the term variation in favor of *Veränderung* reflects a change in the practice of the era or Bach's conception of the relative evaluation of his works is debatable.⁶⁴

Certainly, Brahms felt that Beethoven's use of the term for the *Diabelli Variations* reflected a greater intrinsic value and a more severe strictness. Johann Abraham Peter Schulz's (1747-1800) list of variation types, ordered by importance, may lead us to the same conclusion. In his article on variations for the journal *Allgemeine Theorie der schönen Künste*, he places the suite movements composed by Couperin and Bach lowest on the hierarchical scale, followed by the sonatas with varied movements by Carl Philipp Emmanuel Bach (which are not practically a form of variations, although they represent a type of ‘completely varied melody’), and finally as “unquestionably the most important type”, contrapuntal variations with imitations and canons, as found in the *Goldberg Variations* and the Johann Sebastian Bach's variations *Vom Himmel hoch* (Schulz also included Bach's *Art of Fugue*, fugue by Jean Henri D'Anglebert (1629-1691) and even Corelli's *Folie d'Espagne* in this last category).

Individual variations may or may not bear the title of variation. The *Organ Variations* by Jan Pieterszoon Sweelinck (1562–1621) in Fitzwilliam's *Manual for the Virginal* have been identified as the first source to use the name *variatio* as the title for each segment (Weber, 1986).

Similar to many other sets of variations on sacred or secular themes (e.g. J.P. Sweelinck's *Mein junges Leben hat ein End*), the first segment is not titled *theme* but rather *Prima variatio*, indicating that it is already a version variation of a well-known song. Individual variations in chorales were sometimes titled *versus*

⁶⁴ Randel, Don Michael, op. cit.

(*Tablatura nova*, 1624, by Samuel Scheidt [1587–1654]) or *Verset* (*Hymnes de l'église*, by Jean Titelouze [1562–1633]) to distinguish them from secular variations. However, the use of these names was not constant and was mainly used in the first half of the 17th century.

Many works from the late 16th and 17th centuries use no titles for variations, only numerals, while in theme-shaped movements with variations from the 18th and 19th centuries, composers often dispense with an identifying title, numeral or any other indicator, especially in parts of larger works. In the 20th century, numbers appear again as indicators.⁶⁵

In the second half of the 18th century, theorists continued to treat variation as a technique, either improvised or composed, and provide the first clear assessments of variation as a musical form. They rarely make terminology distinctions between technique and form. Jerome-Joseph de Momigny (1762-1842) is the only one who differentiates *embroideries*, varied repetitions of phrases and melodies in any form and *variations* or *embroideries on an entire aria* (*Cours complet d'harmonie et de composition*, ii, 1806, p. 614). The second type is the one responsible for creating a general structure, and only in a variation in the *Adagio* do the figurations of the *embroidery* type appear, which change frequently. After the appearance of the term *theme with variations* (in *Versuch einer Anleitung zur Composition*, iii, 1793 by Heinrich Christoph Koch (1749-1816) all previous synonyms for variations, except *Veränderungen*, were dropped.

Consequently, new terms emerged in the 19th century to create new hierarchies of value in variation (e.g., strict *variations* versus *character variations*, *ornamental variations* versus *contrapuntal variations* versus *fancy variations*).⁶⁶ In the 20th century, the term was applied to several types of processes other than variational forms with a tangential connection to them. Arnold Schoenberg's term *developing variations* refers to the `endless remodeling of a basic form` through thematic regeneration; the *expansive variations* of Fred Lerdahl (b. 1943) develop a simple pattern into a cycle of increasing length and complexity, stable events acting as points of departure for new developments (e.g. *String Quartet No. 1*, 1978, *String Quartet No. 2*, 1982, *Valuri*, 1988). Sometimes the term is fully avoided as composers try to create different perspectives on a theme, as in *Kaleidoscopic Changes on an Original Theme ending with a Fugue* (1924) by Ruth Crawford Seeger (1901-1953).

And in the Romanian music of the 20th century, we observe very valuable works, which express the theme with variations. We are thinking of *Ipostase - variazioni per clarinetto e pianoforte*, composed by Viorel Munteanu, a work of a certain value and of great difficulty in interpretation. The full title of the work expresses very well and clearly, the fact that each variation of the theme is a new pose, achieved through original processing procedures and techniques, through the intelligent exploitation of some thematic cells, transformed by division or augmentation rhythmic and melodic, by widening the ambitus and the sound palette and last but not least by using traditional modal scales, of sacred or profane origin (Albu, 2014).

⁶⁵ Randel, Don Michael, op. cit.

⁶⁶ <https://www.oxfordmusiconline.com/>

2. Gioachino Rossini – Introduction, theme, and variations

It is one of the most famous concertante works for clarinet, both because of the technical difficulties it imposes, the composer demanding the maximum of the instrumentalist's abilities, through an extended scope, a rhythmic variety and a special agility, but also because of the elegance of its melodic lines. The composer highlights the timbral qualities of the clarinet, gives warmth and sensitivity to the melodic line, and gives brilliance to passages of technical agility.

The introduction begins with three dotted chords of the orchestra in *tutti*: the curtain rises and we wait impatiently for the solo instrument to begin its story. The tempo is *Andante sostenuto*, and between the three chords of the orchestra, the long suspension pauses create the necessary tension to attract the attention of the listening public. The orchestra then introduces us to the harmony through a few quietly intoned arpeggios, in octaves.

The solo instrument begins the introduction in a reduced, *mezzo-piano* shade, on an arpeggio of the basic key of the section, *E flat major*. From the first phrase, we recognize in this introduction the characteristics of an operatic recitative, the richness of coloratura and ornaments bringing the clarinet closer to the human voice. Rossini covers in this wide-ranging introduction the entire ambit of the clarinet, and the rhythmic divisions go up to sixty-four. We notice that the rich ornamentation fits perfectly into the meaning of the phrases. The form is free, and improvisational, which is another element of similarity with operatic recitative.

The orchestral accompaniment is extremely simple and transparent, limited to the simple harmonic support of the soloist clarinet. The harmony is maintained only on the main steps (I, IV, V) of the basic tonality, and from a metric point of view, the measure of six octaves chosen by the composer for this introduction gives it a slight character of a slow dance, perhaps even of a sarabande.

Scales, arpeggios, and chromatic passages follow one after the other in this narrative unfolding of the introduction. The orchestra intervenes a little, in places, to cadence or to gracefully take over an element of the speech of the soloist instrument. The phrases are wide-breathing and chain continuously, and the big jumps, octaves, and tenths, fully demand the instrumentalist. The dominant nuance is *piano* and *mezzo-piano*, the composer wants to highlight the sweet and velvety timbral coloring of the clarinet in this dynamic range. Towards the end of the introduction, there is also a cadence of the solo instrument, followed by an ample passage of virtuosity built by ornamenting the basic notes of the tonic chord to end with a three-octave arpeggio and the final cadence in forte.

Armor and meter change. The stage is set for the appearance of the theme, in the key of B flat major. The tempo is a bit more alert – *Allegretto* –, the measure is four-fourths. The clarinet enters the scene and presents the theme that will later be processed in variations. The A-B-A structure of the theme starts from a single generating cell, extremely pregnant, anacrusic, and with syncopation at the end. The orchestra responds with rhythmically similar accompaniment to this idea presented by the soloist. Again, the harmony is maintained on the main steps, and from a textural point of view, the homophonic writing of the accompaniment is meant to better highlight the soloist's instrument.

The first period of the theme follows the classical rigors, being made up of

eight measures, respectively two phrases of four each, the next period being only a short intermezzo of four measures before the re-exposition of the theme. Section A is re-exposed, with a concluding passage added at the end. The theme is concluded by a short coda of four measures of the orchestra, built on the tonic and dominant chords.

The general shade of the theme is *piano*, which gives it a special grace, but requires an extremely well-practiced interpretative lightness on the part of the instrumentalist to be able to accurately render the subtle inflections of the theme and the necessary accents in this minor shade.

Variation I processes the theme by changing the rhythmic pulsation, and it is built exclusively on triplets. The tempo is accelerated (*piu mosso*), and the theme is embellished and enriched by the addition of ascending and descending arpeggios. The orchestral accompaniment is also modified, appearing in places in flute triplets, that double those of the solo instrument.

Another new element is the appearance of repetition marks, both for the first A section of the theme and for the second. Also, the structure is slightly modified as follows: the second phrase in section A at the end of the theme disappears, and the coupling of the middle phrase of four measures with the half-time leads to a small bi-strophic form with the half-time.

The soloist is especially requested in the second half of the theme, where he has to perform ascending leaps of duodecima and descending leaps of tenth in the piano and in moving tempo. The ternary pulsation of the variation is also maintained in the coda belonging to the orchestra, to contribute to the unitary character of the variation.

The second variation returns to the binary pulsation of the theme but is predominantly organized in sixteenths. The new elements that appeared in variation I (repetition signs, changes in structure) are maintained here as well. Scales and broken arpeggios follow each other quickly, and spectacular jumps are not missing from this variation, reaching up to a jump of two octaves. The orchestral accompaniment is again homophonic and isorhythmic, with a transparent texture, to leave the solo instrument the opportunity to demonstrate its interpretive capabilities. This time, the orchestral coda is extended to eight measures, its harmonic construction remaining the same.

The third variation brings the nuance of strength to the dynamic palette of this work. Sixteenths again predominate, and the characteristic formula for the first A section is eighths followed by two sixteenths. This first section is organized on ascending arpeggios over two octaves, requiring extreme control on the part of the performer.

The second section provides an element of contrast by introducing descending chromatic scales, before returning to ascending arpeggios over two octaves. The orchestral accompaniment remains transparent and punctuates the highest note of the arpeggio described by the soloist instrument to support it harmonically. The orchestral coda maintains its extended size of eight measures and is completely identical to the one at the end of the previous variation.

The fourth variation is a character variation. The tempo is *Largo* and the tonality is that of the homonym, *B flat minor*. The rich and varied ornamentation of

the theme brings some resemblance to the improvisational character of the introduction.

The orchestral accompaniment has the same rhythmic organization as that of the theme, but the movement is much slower, bringing changes from the point of view of the character. Different methods of ornamentation, appoggiatura, trills, mordants, groups, etc. are used. The orchestra's coda unfolds over four measures, this time being more complex from a harmonic point of view. It is characterized, as well, by a rich figure of thirty-sevenths, at the end of which the tonal center returns to the major homonym, to prepare the beginning of the fifth and last variation.

Variation V brings a new tempo change (*piu mosso*), and its characteristic element is represented by broken, descending, and ascending arpeggios organized in sixteenths. The orchestral accompaniment is this time syncopated, bringing back the dancing character. This variation is expanded by a coda of large dimensions attributed to the soloist instrument, this time. Although the orchestral interventions remain identical to the 2nd and 3rd variations, between them new passages of virtuosity of the soloist instrument appear, which fully demand the technical abilities of the performer.

This coda ends with a three-octave chromatic range, performed *ad libitum*, starting from the G note in the low register of the clarinet and culminating in the A flat note in the superacute register. This bravura cadenza by the soloist is completed by a short orchestral conclusion which, through the repeated cadenzas on the tonic, brings this virtuoso work to a stormy conclusion.

3. Conclusions

This work highlights all the technical and expressive qualities of the clarinet, requiring an excellent mastery of all the elements related to the technique of the instrument: both sonority, articulation, and breathing are extremely demanded in this creation which highlights the diversity and brilliance of the soloist instrument. The rapid ups and downs of the entire scope of the instrument highlight the versatility of the clarinet and its ability to emit a strong, round and full sound in the low register and a bright and poetic one in the acute register.

Moreover, due to the fact that large nuances require a large amount of air and a pressure adapted to the register in which the melodic line unfolds, the dynamic evolutions, completed in this way, involve an economy of air, a correct distribution of breathing according to the dynamic stage completed. In turn, each phrase has its own tensional evolutionary path, its own dynamic path, either ascending, descending, or arc-shaped.

Thus, the air dosage must also be calculated at the microstructural level, starting from a small nuance (depending on the case) and gradually conquering the culmination of each phrase. Regarding the correct realization of acute sounds, they must be treated with the greatest attention, both due to the difficulty of correct intonation and emission, as well as their investment in enhanced expressive functions within the melodic phrase. On the other hand, the presence of formulas containing large interval jumps also poses problems of interpretation. The homogenization of the sound will be followed for an equalization of the sonority in all registers.

References

Books and scientific papers

1. Albu D., *Modern Expression Elements in Archaic Lineage Music Reflected in Ipostaze for Clarinet and Piano* by Viorel Munteanu, Sgem Conference on Arts, Performing Arts, Architecture and Design - ISI Proceedings, ISBN 978-619-7105-30-08/ISSN 2367-5659 DOI 10.5593/sgemsocial
2. Bughici D., Gheciu D., (1962), *Formele și genurile muzicale*, Editura Muzicală, București
3. Călinescu G., Călinescu M., Marino A., Vianu T., (1971), *Clasicism, Baroc, Romantism*, Editura Dacia, Cluj
4. Constantinescu G., Boga I., (2008), *O călătorie prin istoria muzicii*, Editura Didactică și Pedagogică, București
5. Copland A., (2009), *What to Listen for in Music*, New American Library
6. Duțică G., Duțică, L., (2004), *Conceptul ritmic și tehnica variațională. O viziune asupra Barocului și Clasicismului muzical*, Editura Artes, Iași
7. Giuleanu V., (1986), *Tratat de teoria muzicii*, Editura Muzicală, București
8. Harnoncourt N., (1985), *Der Musikalische Dialog*, Salzburg-Wien, Residenz Verlag
9. Iliuț V., (1996), *O carte a stilurilor muzicale*, Editura Academiei de Muzică București
10. Mercer-Taylor P., (2000), *The Life of Mendelssohn*, Cambridge University Press
11. Ocneanu, G., (1993), *Istoria muzicii universale*, vol. I, Tipografia TIMS, București
12. Papu E., (1986), *Despre stiluri*, Editura Eminescu, București
13. Pascu G., Boțocan M., (1995), *Popasuri în istoria muzicii*, Editura Spiru Haret, Iași
14. Sandu-Dediu V., (2010), *Alegeri, atitudini, afecte, despre stil și retorică în muzică*, Editura Didactică și Pedagogică, București
15. Stravinski I., (1967), *Poetica muzicală*, Editura Muzicală, București
16. Ștefănescu I., (1995), *O istorie a muzicii universale*, vol. I și II, Fundația Culturală Română

Encyclopedias

17. *** *Enciclopedia Universală Britanică*, (2010), Editura Litera, București
18. *** Larousse, (2006), *Istoria artei*, Editura Univers Enciclopedic, București
19. Vancea Z., (1995), *Enciclopedie muzicală*, Editura Prietenii cărții, București
20. Hindley G., (1986), *The Larousse Encyclopedia of Music*, Hamlyn Publishing, Bidge House, England

Dictionaries and lexicons

21. *** Larousse, (2000), *Dicționar de mari muzicieni*, Editura Univers Enciclopedic, București
22. *** *The New Grove Dictionary of Music and Musicians*, Stanley Sadie (ed.), (1981, 1994, 2002), London, Macmillan Publ. Limited
23. *** *Dicționarul explicativ al limbii române*, (1998), Academia Română – Institutul de Lingvistică „Iorgu Iordan”, Editura Univers Enciclopedic, București

24. Bughici D., (1978), *Dicționar de forme și genuri muzicale*, Editura Muzicală, București
25. Firca G. (coord.), (2010), *Dicționarul de termeni muzicali*, Editura Enciclopedică, ediția a III-a revizuită și adăugită, București
26. Kennedy M., (1986), *The Oxford Dictionary of Music*, Oxford University Press, Oxford
27. Lupu J. (coord.), (2008), *Dicționarul universal de muzică*, Editura Litera Internațional, București
28. Randel, D. M., (2003), *The Harvard Dictionary of Music*. Harvard University Press

Web resources

29. <http://imslp.org>
30. <http://www.pianosociety.com>
31. <https://www.oxfordmusiconline.com/>

10. INTERDISCIPLINARY NESS AND TRAINING OF COMPETENSES IN THE DISCIPLINE OF MUSIC EDUCATION

Viorica Crisciuc⁶⁷

Abstract: *The article explores some aspects of interdisciplinarity in the teaching of Music Education. Interdisciplinarity is the highest degree of integration of curriculum specific to artistic fields, often going to fusion. Merging is therefore the most complex and radical phase of integration. The interdisciplinary approach is inclined towards a complete “decomposition” of the study subjects involved. The merging of knowledge, specific to the various disciplines leads to the emergence of investigative fields, the development of integrated projects or even the design of research programs conforming to the new paradigm.*

Key words: *interdisciplinarity, teaching-learning-evaluation process, musical education discipline*

1. Introduction

To cope with the uncertainties and continuous changes in market economies, students need strategic competences, such as the ability to learn how to study, problem-solving skills, evaluation skills. The shift in perspective from mass production to flexible production requires broader skills and knowledge than those provided by previous specializations. Educational systems must respond to changes in external conditions that redefine the needs that society as a whole has towards the educational system. To use a metaphor of a well-known researcher in the field, we will say that “disciplinarity, pluridisciplinarity, interdisciplinarity and transdisciplinarity are the four arrows of one and the same bow: of knowledge”. Integration has several levels; these levels, described below, can be seen as steps towards transdisciplinarity.

2. Discussions

Monodisciplinarity is centered on independent study objects, on their specialty, promoting the supremacy of formal disciplines. The elements of integration can appear even from this intradisciplinary level, in at least two ways:

- a) *insertion* of a fragment in the structure of a discipline (in the content of a study object, a fragment is inserted that has the role of helping to clarify a theme or that brings new information about the investigated problem);
- b) *harmonization of some* (apparently) independent fragments within a study object to allow better solving of some problems, for the most complete understanding of a subject or for the development of certain capacities and attitudes [8, p. 143].

Pluridisciplinarity (multidisciplinarity) refers to the situation in which a theme, belonging to a certain field, is subjected to analysis from the perspective of several disciplines, the latter maintaining their unaltered structure and remaining independent from each other.

The objects of study contribute, each depending on its own specificity, to the

⁶⁷ Associate Professor PhD., “Alecu Russo” State University, Bălți, Republic of Moldavia, email: vioricacrisciuc@gmail.com

clarification of the investigated theme. At this level we are talking about a correlation of the approaches of several disciplines in order to clarify a problem from several points of view. A good example in this sense is the issue of cloning, usually treated in genetics studies, but equally relevant to study from the perspective of ethics, psychology, political science, chemistry, etc. [4, p. 66].

Interdisciplinarity. If in the case of pluridisciplinarity we are talking about a “correlation” of the efforts and potentialities of different disciplines in order to provide a more complete perspective on the investigated object, interdisciplinarity implies an *intersection* of different disciplinary areas, following this intersection, new objects of study may be born. Most of the time, the core of these “hybrids” - which can acquire an institutionalized character - is between formal disciplines; the new study objects come to cover the so-called “white spots” on the map of knowledge - example: pedagogy + musical art = art-pedagogy; psychology + music = psychology of music.

In the interdisciplinary approach, the strict limits of the disciplines begin to be ignored, looking for themes common to different study objects, which can lead to the achievement of higher-level learning objectives; among these are also metacognitive capacities, *such as decision-making, problem solving, acquisition of effective learning methods and techniques, etc.* Considering that interdisciplinarity has as its main foundation the transfer of methods from one discipline to another, B. Nicolescu speaks of three degrees of interdisciplinarity:

- a) an application degree: following the transfer of methods, concrete practical applications result;
- b) an epistemological degree: following the assimilation of methods from other fields, profitable analyzes regarding its own epistemology are initiated within the respective discipline;
- c) a degree generating new disciplines: the transfer of methods between two or more disciplines leads to the emergence of an autonomous field [6, p. 87].

Interdisciplinarity represents the highest degree of integration of the curriculum specific to artistic fields, often going as far as fusion. The merger is, therefore, the most complex and radical phase of integration. The interdisciplinary approach tends to a complete “decompartmentalization” of the objects of study involved. The fusion of knowledge, specific to different disciplines leads to the emergence of fields of investigation, to the development of integrated projects or even to the design of research programs conforming to the new paradigm [7, p. 23].

Interdisciplinarity represents the “implementation” of a common axiomatic for all disciplines. Through its degree of complexity, the disciplinary approach encompasses the previous ones, proposing an approach based on the dynamics and interaction of four levels of educational intervention: disciplinary, pluridisciplinary, interdisciplinary and transdisciplinary. It should be emphasized that the recognition of the distinct character of the mentioned approaches does not imply ignoring their deeply complementary character [5, p. 45].

Interdisciplinarity, although it is examined correlatively with other notions aimed at the organization of the content in study subjects or the specifics of the established links, nevertheless differs from them, a fact shown in the figure below (Figure 1):

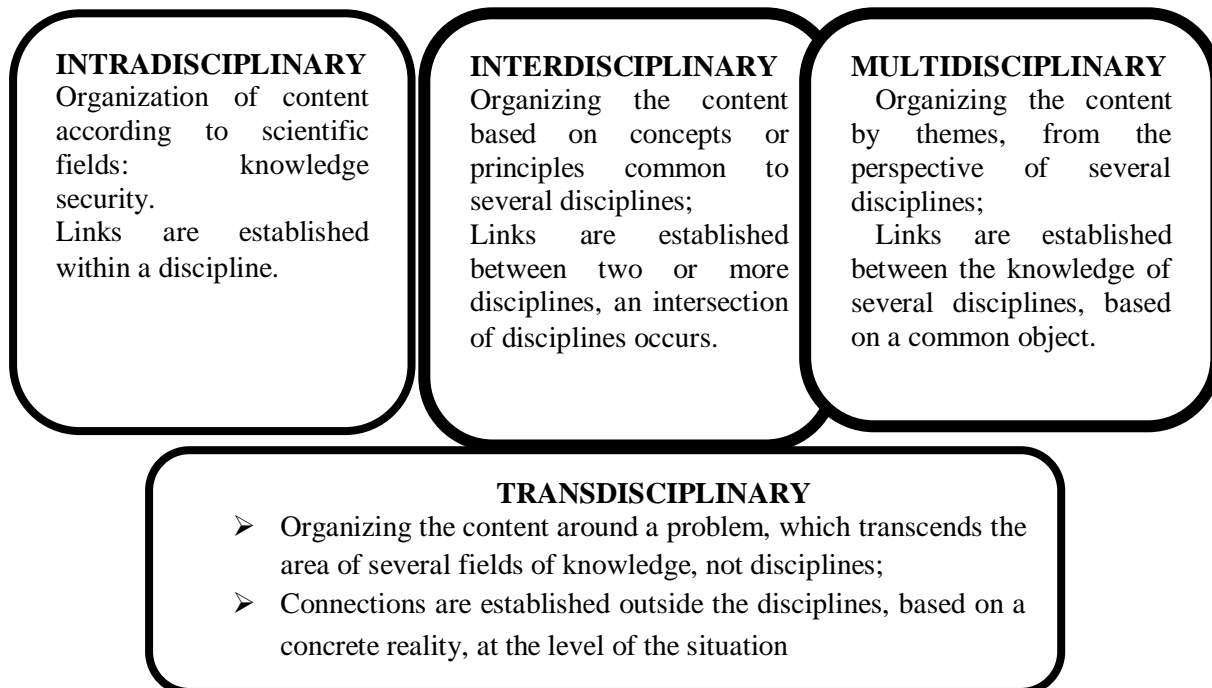


Fig. no. 1. Content organization by reference domains

In this order of ideas, the content is organized vertically – intradisciplinary; horizontally – interdisciplinary; transversal – multidisciplinary; extraversal – transdisciplinarity. Therefore, the organization of an interdisciplinary education requires a lot of flexibility of the activity and leads to the suppression of the division in traditional fields. It can be represented in the “Square of Squares” (the problem underlying the learning / formation of students' vital attitudes and skills, the learning situation, which is a stimulus for examining the contents provided by the selected subjects; the learning sequences, which synthesize and specify the contents in the basis of their value in solving the problem and revealing the key notion, the disciplines contributing to the training of the future student).

The problem must contain a contradiction, a choice, an argument, a challenge, a doubt and serves as a starting point both in the formulation of the situation and in the formulation of learning sequences and objectives. The problem imposes a state of tension, which in turn generates the student's interest. But the emphasis will not be placed directly on these objectives, but on the main purpose of transdisciplinarity – the formation of the student's vitalist attitude through artistic education [8, p. 23].

The fundamental objective of any educational system is the formation of general culture in students. The contribution of each discipline should not be constituted by what is specific to the disciplines, but by what they have in common, transferable elements, elements that ensure the general character. In this way, through education, in which the curriculum overcomes the barriers of a single discipline, the specific but also transferable skills necessary for the student's personal development (the ability to learn to learn, social and methodological skills) will be formed. On the basis of such an open and flexible education, deep specialization can be achieved through the formation of long-lasting general skills. The integrated approach, specific to interdisciplinary, is centered on the real world, on the relevant aspects of everyday life, presented as they affect and influence our lives.

3. Results

The interdisciplinary level involves an integrated approach to the curriculum by focusing on real-life problems, with a focus on identifying solutions, solving problems from real life, in order to develop transversal skills [9, p. 83]. The interdisciplinary approach:

- provides students with the appropriate formal framework for organizing knowledge;
 - is suitable for all levels of intellectual ability or learning style;
 - is fully participatory, student-centered, based on previous experiences;
 - requires the use of any active teaching style;
 - presents a high degree of complexity, both in terms of content and approach methodology;
 - it is constantly refined, updated, as a result of the feedback of the educational user.
- Interdisciplinary competences cannot be classified according to the contents of a discipline. They are classified as follows:
- general-methodological skills: observation, experimentation, graphic representation, interpretation of data or a text;
 - metacognitive skills: estimation of the degree of difficulty of the workload, strategic planning, evaluation of results, behavioral monitoring, personal learning techniques;
 - positive, motivating attitude: realism, interest in learning, tolerance for contradictory information, positive attitude towards personal performance;
 - pragmatic skills: personal initiative, ability to concentrate, orientation of actions towards solving the task, work skills.

What will the student be able to do after interdisciplinary learning?

- interpret, analyze, formulate, express personal opinions;
- to use the information in order to solve a given problem;
- to identify and solve problems.

According to the Learning Efficiency Standards of Music Education in primary and secondary education in the Republic of Moldova (2011), we mention that the standards developed in the document proposed by the Ministry of Education of the Republic of Moldova take into account the necessary training-assessment skills specific to the discipline of Music Education and are *formulated according to the four fields of musical activity*, considered mandatory for general education: elementary musical creation, musical interpretation (vocal-choral and musical instruments for children, reflection). This way of understanding musical skills led us to classify the specific skill in:

- Musical skills in field I - Audition;
- Musical skills from field II – Musical interpretation;
- Musical skills from field III – Musical creation;
- Musical skills in field IV – Reflection.

The musical competences specific to the areas of Music Education - are characterized by the level of manifestation of the attitudes and behavioral states specific to the student receiving music. In the psychological, philosophical and pedagogical literature according to researchers (J. Piaget, L. Thurstone, G. Allport, A. Chircev, V. Measişcev, D. Vrabie, Vl. Pâslaru, I. Gagim) both cognitive elements

are present in the structure of attitudes as well as affective and behavioral elements.

4. Conclusions

The cognitive and affective components of the attitude are those that determine the awareness and significance of the subject-object relationship. Therefore, in the value/aesthetic assessments given to a musical creation, through the actual behavior of the subject of education in the musical-didactic activities of listening, interpretation, creativity marked by reflection, both the intellectual and the emotional. Based on these findings with reference to the addressed problem, we mention that the foundation of internal and external mechanisms is emotional experiences [7, p. 77]. *The specific competences* include several intimately related and interdependent elements: musical awareness, beliefs about music, appreciations, values, which arise from the student's conception of life, from his value system.

References

1. Cucuș, C., (2014), *Educația estetică*, Editura Polirom, București
2. Cerghit, I., (1998), *Metode de învățământ*, Editura Didactică și Pedagogică, București
3. Iucu, R., (2001), *Instruirea școlară. perspective teoretice și aplicative*, Editura Polirom, București
4. Tomșa, G., (1999), *Orientarea și dezvoltarea carierei de elev*, Editura Polirom, București
5. Văideanu, G., (1998), *Educația la frontiera dintre milenii*, Editura Politică, București
6. Lazar, V. și colaboratori, (2003), *Școala la răscruce. schimbare și continuitate în curriculum-ul învățământului obligatoriu*, Editura Polirom, Iași
7. Botkin, M., Malița, M., (1981), *Orizontul fără limite al învățării*, București, Editura Politică
8. Mohammed, A., (1986), *Interdisciplinaritatea și științele umane*, Editura Științifică, București, Colecția idei contemporane
9. UNESCO, *Reunion sur la methodologie de la reforme des programmes scolaires*, doc. ed. 76/conf. 640/3

11. L'ELISIR D'AMORE BY GAETANO DONIZETTI. MUSICAL AND DRAMATURGICAL ANALYSIS

Cosmin Grigore Marcovici,⁶⁸
Cristina Simionescu Fântână⁶⁹

Abstract: *Through this study we aim to analyze the musical and dramaturgical aspects of Gaetano Donizetti's creation. Through this lyric work, representative of the romantic creation of Italian opera in the 19th century, we have a reference representation from a musicological perspective.*

Key words: *dramaturgy, lyrical work, musicological analysis*

1. Introduction

We intend to make a brief analysis of the entire musical and dramaturgical material of this opera. An extensive *Prelude* (51 measures) opens the work with the robust chords of the complete orchestra, particularly notable for the theme of *Larghetto (D Major)*, subject to ornamental variations of flute and oboe, which really acquire solo roles. The *Prelude* ends as usual with a suspended cadence that connects it directly to the *Introduction*. The two initial scenes of the libretto form a single musical painting, very well-structured inside.

The entire *Introduction* – which contains the choir of the villagers, the cavatina of Nemorino, the cavatina of Adina, the cavatina of Belcore and *the stretta* of the end of act I, begins and ends in *F Major* – it gives us a picture of village life, a situation originally static, but which will unlock with the appearance of Dulcamara. In this small picture of the village, the farmers led by Giannetta are on a break for rest after a hard day's work, wilted by the heat of summer, relaxing while intoning a pastoral song, a song with a compound, square rhythm with a dancing character.



E.g. 1 - Gaetano Donizetti, *L'Elisir d'Amore - Introdurre* (ms. 41-45)

A short musical interlude, a more graceful motif (*cantabile*) is felt in the correspondence with the last stanza (*Ma d'amor la vampa ardente*⁷⁰), which adequately brings the theme of ardent love, the basic theme of the opera. With Nemorino's cavatina also begins “the parade” of the main characters of the opera, the first being the very young lover who sings his aria (*osservando Adina che legge*⁷¹) as if he were hypnotized. Donizetti suddenly realizes the transition from the externalized joy of the choir of the villagers to the inner suffering and love feelings of Nemorino for Adina. It is important to emphasize this rupture because Nemorino, during the deployment of the action of the opera, will stay away from these manifestations of collective joy, of celebration, focusing only on dreams, on his love suffering for Adina and on his need to express them through singing.

⁶⁸ Soloist, Romanian National Opera, Iași, Lecturer PhD., “George Enescu” National University of Arts, Iași, România

⁶⁹ Soloist, Romanian National Opera, Iași, Professor PhD. hab., “George Enescu” National University of Arts, Iași, România, email: crystina.simionescu@yahoo.com

⁷⁰ But the burning flame of love (t. a. C. G. M.)

⁷¹ Observing Adina, reading (t. a. C. G. M.)

2. Act I

In the cavatina *Quanto e bella, quanto e cara* Nemorino reveals his secret: sincere and innocent love for Adina – rendered by a sweet melody, extremely balanced in the use of passage notes, in a standard form, **AABA**, after a short section (B - the second stanza) in which the self-ridicules recognizing his faults (and thus creates a comic moment) and reveals his extreme sincerity. In the *cavatina* written in *Andantino*, 3/4, Adina *ridendo*⁷² (unlike Nemorino) is amused by the history of Tristan (indirectly makes fun of poor Nemorino), while presenting herself in the light of this story (after all, she does not have many feelings to express publicly). The area is structured in two parallel stanzas, of ten lines each, which have almost the same music (only the tone of the *E Major* the first stanza changes in *A Major* in the second stanza), and the narrative tone is given by the technique of speaking as follows: the orchestra exhibits the main melody, while the voice performs the story on a delicate song, made up of recurrent rhythmic modules.



E.g. 2 - Gaetano Donizetti, *L'Elisir d'Amore, Della crudele Isotta* (ms. 5-8)

The refrain *Elisir di sì perfetta*⁷³ is stated first by Adina and then taken over by the choir, this aspect being especially important because it reveals the voluble nature, the histrionic character of the protagonist, who can easily change the tone of the speech, at her sole discretion (unlike Nemorino). In this respect, the transition from pathetic (with the end on C#) to the glow of the refrain *Elisir di sì perfetta* through a brilliant leap of registry is remarkably achieved.



E.g. 3 - Gaetano Donizetti, *L'Elisir d'Amore, Della crudele Isotta* (ms. 103-116)

The third character who appears on the stage is Sergeant Belcore, another future contender for Adina's hand. Preceded by a parade and a military march, he begins to sing demonstratively, while giving flowers to all the girls. As sincere, authentic, sweet, and fresh as Nemorino's cavatina was, at least as much is that of Belcore, affected, exaggerated, false and charged with *fioriture* which render very clear the bluster, his character. It is almost impossible not to notice the striking resemblance to the area of *Dandini* from *La Cenerentola* of Rossini (*Come un'ape ne' giorni d'aprile*⁷⁴), which renders the same character typology.

Belcore's Cavatina is structured in two stanzas, although the musical arrangement is not as a stanza, but has a tripartite form (ABA'), with a middle section (B - in *Andantino*) open to the comments of Adina and of the choir, and a melodic (A' starting with *Non v'ha bella che resista*⁷⁵) resume (*cede a Marte...*⁷⁶).

⁷² Laughing (it.)

⁷³ Elixir so perfect (t. a. C. G. M.)

⁷⁴ Like a bee on April days (t. a. C. G. M.)

⁷⁵ There is no beautiful woman who can resist (t. a. C. G. M.)

⁷⁶ Yields to Mars (t. a. C. G. M.)

The enlarged tripartite form of this area is opposite to the short tripartite form of Nemorino's Cavatina, as if Donizetti wanted to highlight the different status of the two rivals (the shy farmer versus the arrogant sergeant).

After a brief intervention in which Adina tells the sergeant that she has discovered a sensitive point (*Allegro*), Belcore attacks what should have been the *cabaletta* of his area, but which in fact, by the participation of the other characters - first Adina, who takes the song, turns into a *stretta*, that is, the concluding section of the entire introduction (aspect also confirmed by the librettist's indication - *Tutti*).

The cheerful and animated character of the song expresses very well Belcore's impatience, to which Adina responds by amplifying the song through an extension up to A2 in *forte*. Given the shyness of Nemorino and the inferiority manifested in front of the rival, he can't get involved into this amorous battle, in fact even falls into the secondary plane that triggers the famous *crescendo Rossinian*⁷⁷, gradually involving all those present in the scene, including the choir, and Adina is the only one to take the original song thus asserting her authority in front of the arrogant sergeant, to which she must answer only in *crescendo*.

Left alone, Adina and Nemorino bring to life a very compact duet, which in no way solves any situation in fact, in which the young woman looks very open, attentive, and sincere: *Odimi. Tu sei buono*⁷⁸, and then she becomes very strict - *ti parlo schietto*⁷⁹ just to not give the impression that she is interested in him or in his feelings. This duet is carried out in full in the measure 6/8 in Cantabile, although an *Adagio* (*Chiedi all'aura lusinghiera; Chiedi al rio perché gemente*⁸⁰) and a *cabaletta* (*Per guarir di tal pazzia; Ah! te sola io vedo, io sento*⁸¹) are distinguished very clearly by the parallel stanzas that the two protagonists sing.

Adina and Nemorino sing the same songs, but it should be emphasized that the tenor lives in a world of reflection, repeating submissively the motives exposed by Adina and without any hope that he could impress her in any way. It is a subtle form of veneration, because by the song of Adina (a song which he does not know, formed by melisms) he is shown to be too conforming, this demonstrating Nemorino's inability to be himself in front of the young woman and strengthens his image as a loser. In short, Nemorino is an easy prey for Adina. It is worth noting that at the end of the *cabaletta*, the two do not sing in parallel, except for the last measure that indicates the signal of the distance between them, since parallel singing with overlapping voices is almost always in a love duet of the early 19th century, the sign of amorous ecstasy.

Dulcamara's Cavatina (*Allegro vivace*) accompanied by choir, has the role of totally changing the action on the stage. We are among people agitated by the announcement of the arrival of a new character, a *gran signore*⁸² which represents a special attraction for the curious villagers, gathered to find out news. The triumphal entry of Dulcamara takes place in front of the enthusiastic manifestations and exclamations of the choir. The emphatic respect at the end of this choir (*giù i*

⁷⁷ The successive repetition, going in *più forte* of a motif based on an elementary harmonic structure, in this case the tonic-subdominant-dominant.

⁷⁸ Listen to me. You are good (t. a. C. G. M.)

⁷⁹ I'm talking straight to you (t. a. C. G. M.)

⁸⁰ Ask the river why it groans (t. a. C. G. M.)

⁸¹ To cure this madness; Ah! Only you I see, only you I feel (t. a. C. G. M.)

⁸² Listen, listen (t. a. C. G. M.)

*berretti*⁸³) is the concrete sign of the docility of this mass gathering of losers, a delicious “prey” for a crook like Dulcamara.

The arrival of the charlatan Dulcamara (the last character of the opera) has the effect of the pivotal moment of the action of the opera - breaking the initial impasse (the impossible romance between Adina and Nemorino). Dulcamara's (extremely long) declamation, rarely interrupted by the reactions of the choir, sounds like a series of apparently unrelated rhetorical columns, and apparently deploys freely, however, in reality it has a very well calculated structure, made with the intention of impressing the audience, an oratorical essay tested and repeated by the charlatan who knows how many times in his travels.

The general discourse also follows a rhetorical curve perfectly modeled on the classical model of oratory. In essence, after a debut *captatio benevolentiae*⁸⁴ (sections **a-b**) follows the narrative (sections **c-e**), that is, the story of the miraculous effects of the elixir, marked very well by the orchestral motive and properly interspersed by a riot coming from the *matrone, donzelle e giovani galanti*⁸⁵. Next is the most delicate part sections **f-g**), which presents the main argument for the purchase of a bottle of elixir: the disclosure of the price of the elixir, and currently we also note the change in the poetic meter. Dulcamara skillfully masks the shameless lie (*vi regalo uno scudo*⁸⁶) by the technique of a very good orator, that is, by placing his declamation on orchestral motifs that have the role of highlighting the true occult beliefs. In section **f** we find even a hypnotic effect built on an ascending and then descending line, and in section **g** the motif from the debut of the area returns, the one that served to draw the attention of the villagers.



E.g. 4 - Gaetano Donizetti, *L'Elisir d'Amore, Udite, udite* (ms. 105-108)

Finally, we also have the epilogue or the final indulging in words (**h**), which takes the form of a true *cabaletta*, Dulcamara ordering an assistant of his to sing the reason for arriving in the square (*tromba!*) as a crowning of success and work he has done to convince the villagers to buy his “elixir”, the whole ensemble fascinatingly repeating the glamorous melody.

The duet *Dottore! perdonate*⁸⁷ between Nemorino and Dulcamara reveals the weakness of the naive Nemorino, about whom we already know that he is *un giovane semplice*⁸⁸ and *idiota*, we also know the side of his noble feeling, but now, at the mercy of the charlatan “doctor” he is ridiculed, and the comedy is thus guaranteed. The duet has a clear tripartite form, which corresponds to the three stages of cheating: the sale of the “elixir” - better said of the Bordeaux wine (*Voglio dire... lo stupendo elisir*⁸⁹), the philosophical explanations on how to use it (*Ehi!... dottore... un momentino...*⁹⁰) and Dulcamara's insistent recommendation to keep it

⁸³ Hats off (t. a. C. G. M.)

⁸⁴ To earn goodwill (lat.

⁸⁵ Matrons, maidens and gallant young fellows (t. a. C. G. M.)

⁸⁶ I'll give you a shield

⁸⁷ Doctor, excuse me (t. a. C. G. M.)

⁸⁸ A mere youth (t. a. C. G. M.)

⁸⁹ I mean... the wonderful elixir. (t. a. C. G. M.)

⁹⁰ Hey... doctor... a moment (t. a. C. G. M.)

secret so the authorities don't find out (*Giovinotto! ehi! ehi!*⁹¹). Each of these stages contain both recitative dialogues (*Moderato* with the same motif in the orchestra, but transposed into various tonalities (*G Major, D Major, C Major*), and a lyrical section.



E.g. 5 - Gaetano Donizetti, *L'Elisir d'Amore*, Duet Nemorino - Dulcamara (ms. 1-3)

The first two parts are written exactly in the mirror (including the common lyrical section - *Obbligato, ah sì, obbligato!*⁹², in *Allegro vivace, G Major*), while the third part ends with the traditional *cabaletta* (*Va', mortale avventurato*⁹³, in *Allegro vivace*). The tonal deployment of the duet is somewhat static (in the lyrical section everything revolves around the tonality of *G Major*), as well as the metric, which shows Nemorino's stupidity if there is no development in the dialogues. Lost in his dream of love, Nemorino is completely dominated by the charlatan Dulcamara. In the first two lyrical sections (*Obbligato, ah sì, obbligato!*) he expresses his joy by a long, arched phrase, while Dulcamara sneaks cunningly, mockingly between the folds of the song.

NEMORINO
 Ob - bli - ga - to, ob - bli - ga - to! son fe - li - ce, son be -
 cresc.
 DULCAMARA
 ma un e - gua - le in ve - ri - tà non si tro - va, non si dà, non si tro - va, non si tro - va, non si tro - va, non si
 - a - to, E - li - si - re di tal bon - tà, be - ne - det - to chi ti fa,
 p smorz. calando
 dà, no, un e - gua - le no, non si dà, no, non si tro - va, non si dà.

E.g. 6 - Gaetano Donizetti, *L'Elisir d'Amore*, Duet Nemorino - Dulcamara (ms. 50-57)

In *cabaletta* (*Va', mortale avventurato*) the scenario is repeated, hardly varying, with Dulcamara starting the attack with a very fast spelling (like a real *buff* bass), while Nemorino answers with a broad melodic phrase, inside which the charlatan inserts his sarcastic comments. We will find this kind of polarity in the duet of Nemorino and Belcore, to emphasize the distance, the maximum incompatibility between the characters and the difference in the perception of the feelings of love (the sentimental love of Nemorino versus the bodily love of Dulcamara and Belcore).

In the score of the opera, the scenes 7 - 10 of the libretto constitute a single musical number (the end of act I) but which is very well articulated. We're distinguishing a duet (Adina - Nemorino), a trio (Adina - Nemorino - Belcore) and the actual ending that starts at scene 10 (*Adina, credimi, te ne scongiuro*⁹⁴) and ends with a *stretta* (*Fra lieti concerti, gioconda brigata*⁹⁵). The duet Adina - Nemorino (*Caro elisir! sei mio!*⁹⁶, in *Allegro, 2/4, Lab Major*) presents a new confrontation between the two protagonists.

The situation has now changed thanks to the elixir, and Nemorino is now

⁹¹ Young man! Hey! Hey! (t. a. C. G. M.)

⁹² I'm grateful, yes, grateful (t. a. C. G. M.)

⁹³ Go away, young adventurer (t. a. C. G. M.)

⁹⁴ Adina, believe me, I beg you! (t. a. C. G. M.)

⁹⁵ Happy meetings with the joyful brigade (t. a. C. G. M.)

⁹⁶ Dear elixir! You're mine! (t. a. C. G. M.)

acting with more daring, convinced that Adina will give in to his feelings. He starts whistle a tune happily, which surprises and at the same time annoys Adina, her nervous laughter being a sign of the incipient psychological war between the two, which will continue until the end of the opera. In *Larghetto cantabile* (in *F Major*) the first effect of this psychological war is felt from the passage built on a quarrel that is constantly accumulating, led by a strong, powerful tone.



E.g. 7 - Gaetano Donizetti, *L'Elisir d'Amore*, Duet Adina -Nemorino (ms. 29-33)

Here Nemorino is no longer that brat, and this aspect is obvious by the fact that he is the one who first attacks the musical replica, openly provoking Adina. This attitude, which apparently puts him in strong opposition to Adina, favours him for the moment, because the girl likes fighting and challenging in love.

At the end of the dispute in this duet, we notice that there are long passages with parallel songs, as if there were an understanding between the two heroes. After the close dialogue in *Allegro*, curiously, the *cabaletta* picks up the text from *Adagio*, but brings a new, more lively music, where the replies are closer between the partners. This time Nemorino is also the one who attacks the song first, but now Adina replies after the first phrase, but the boy defies her naughtily and the duet continues to the end without a real winner.



E.g. 8 - Gaetano Donizetti, *L'Elisir d'Amore*, Duet Adina -Nemorino (ms. 131-139)

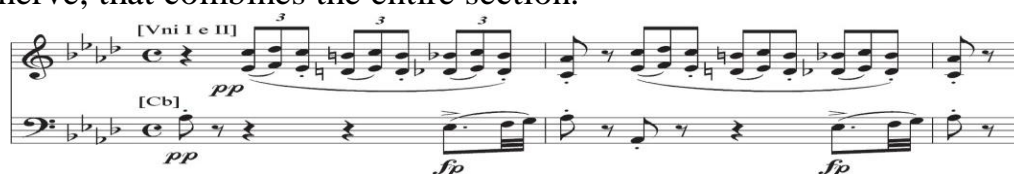
Now, after having overcome his shyness, Nemorino is playing as equal with Adina, until Belcore (*Meno mosso*) appears and the trio - which has a compact, bipartite structure - begins. The conjuncture seems to be favorable for Adina, very skilled at taking the opportunity to make Nemorino jealous - which is based on the short-term effect of the elixir and amuses copiously of this new situation. In *stretta* of *Più allegro* (in *F Major*) Adina and Belcore feel slightly embarrassed, while Nemorino is very confident and in a continuous amusement attacks the arrogant sergeant who now expresses his clumsiness with short phrases, then Adina intervenes with slightly larger phrases. And it is interesting to note that for a short time the voices of Adina and Nemorino unite in parallel singing (e.g. 12).



E.g. 9 - Gaetano Donizetti, *L'Elisir d'Amore*, Duet Adina -Nemorino (ms. 26-30)

Belcore repeats the same phrase a little later, and this small clue perfectly shows the nature of the relations between the characters: Adina promised her hand to Belcore, but in reality, she suffers after Nemorino. There comes a new favorable turn for Adina (in the quartet at the end of the first act, *Meno allegro*) with the announcement that the garrison must leave the next day, and the daring Belcore

proposes the girl to get married right away. Adina accepts immediately, with the thought of subduing poor Nemorino to a new torture. The excitement and precipitation of these events are excellently rendered by a frantic orchestral motif, full of nerve, that combines the entire section.



E.g. 10 - Gaetano Donizetti, *L'Elisir d'Amore*, Duet Adina -Nemorino (ms. 3-5)

This new situation leads Nemorino to despair, the cheerful, funny attitude disappears in an instant realizing that he has missed the opportunity to use the alleged effects of the elixir, is completely disarmed, he has no more cards to play and is sure that he has lost Adina's love for ever. Before the *Larghetto*, the indication in the score is *a piacere quasi piangente*⁹⁷ when Nemorino desperately begs Adina to wait another day before making the decision, but Belcore intervenes menacingly with a *declamato* culminating on the *F3*, as a challenge addressed to the rival. Adina's intervention is pacifying, but she completely repeats Nemorino's song, the music (not the text) being the one that proves that she is on Nemorino's side. It is important to note how the acute *Ab* of Adina sneaks into the tenor's voice (a distance of a decima), while Belcore continues the series of insults addressed to Nemorino.

E.g. 11 - Gaetano Donizetti, *L'Elisir d'Amore*, Duet Adina -Nemorino (ms. 38-40)

The choir - a collective character - comments on the stage situation, and from this complex of voices and instruments it is very easy to recognize the song with one voice of Adina - Nemorino, which reinforces the fact that, despite the appearances, the two have common feelings. Despite Nemorino's public pleading, Adina is decided to teach him a lesson and plays her part to the end (*Allegro*, in *Eb Major*): the orchestra takes the frantic motive of the attack *tempo* giving a new impetus to the deployment of events, and Belcore invites everyone to the banquet, which unleashes a huge explosion of joy on the part of the crowd.

Nemorino, alone against all, is suffocated by the general jubilation and sings with one voice with Adina, Giannetta and Belcore a song built on the repetition of a rhythmic section of *stretta*, doubled by the flute, clarinet, trumpet and strings orchestra, and the choir syllabically accompanies the whole scene. The act comes to an end following the *crescendo Rossinian* mechanism, which suffocates Nemorino even more, with his desperate cries for help detaching from the scene (*Dottore! dottore! soccorso! pietà!*⁹⁸).

3. Act 2

In the opening of the second act, we have a wide scenic image (corresponding to the first scene of the libretto), in a tripartite form: **A** - the celebration choir, **B** -

⁹⁷ Almost crying (t. a. C. G. M.)

⁹⁸ Doctor! doctor! Help me! Have mercy! (t. a. C. G. M.)

recitative and barcarole (Adina - Dulcamara), **A** - the resumption of the choir. The picture consists mainly of scene music, that is, an accessible music genre, to be played easily also in the spoken theater, an impeccable achievement of theater in theater, of which, obviously, the least theatrical character, Nemorino, is absent.

A martial theme (*Allegretto*, 2/4) written in a bright *C Major* gathers all the participants to celebrate Adina's engagement with Belcore. Giannetta and Dulcamara join the choir, while the sergeant exposes the main theme to stand out with his pompous morals – *Per me l'amore e il vino; due numi ognor saranno / compensan d'ogni affanno / la donna ed il bicchier*⁹⁹ – which he repeats endlessly. Adina confines herself to intonate in a layout of four measures with a crying tone: *ci fosse Nemorino! me la vorrei goder*¹⁰⁰, in this way practically showing her disinterest in the party and the fact that all this masquerade is just another attempt to arouse the jealousy of Nemorino, not a serious intention of marriage with Belcore. To entertain the people, present at the party (recitative and then *Andantino*, in *Bb Major*), Dulcamara, like a real experienced comedian, takes the word by inviting Adina to join him in a *barcaruola a due voci* exposing the underlying morality of the work - the true love that triumphs over interest, ridiculed, however, with a mocking tone and treated as a show for children

Except for Belcore standing on the edge, the spectators present (chorus) like it, are greatly amused by the spontaneous show and repeat the pleasant song that Adina and Dulcamara take from each other. Finally, the notary arrives, and Belcore, eager to sign the marriage contract as soon as possible, stops all this masquerade. After the grooms sign the act, the entire section of the opening of the act is resumed - including the intervention of Belcore (*Per me l'amore e il vino*) and that of Adina (*ci fosse Nemorino! me la vorrei goder*), thus ending the picture of the celebration of the wedding.

After a *secco* recitation between Nemorino and Dulcamara, the transition is made to the accompanied Nemorino - Belcore recitative (*Andante*, in *F Major*). In the initial section, the difference in rank and social position between the two (Nemorino is clearly in financial and character inferiority to the sergeant) is very clearly highlighted musically by the interpretation of the text: in the case of Nemorino it is very precipitated, while Belcore chants and widens on the orchestral support.

NEMORINO *quasi a piacere*
 Ven-ti scu-di? Quan-do? a-des-so?

BELCORE
 E ben so-nan-ti. Sul mo-men-to.

[Archi]
p *tr* *p*

E.g. 12 - Gaetano Donizetti, *L'Elisir d'Amore*, *Scena e duetto Nemorino - Belcore* (ms. 35-40)

In the section *Larghetto* (*Db Major*) the roles are reversed and Nemorino now sings in *largo* expressing his feelings with a very cantabile song, (which culminates on the sound of *B3* - the most acute note the tenor sings), and Belcore mechanically repeats its cheap principles by a *veloce* spelling with a military character.

⁹⁹ For me love and wine / are two deities / compensate for every trouble / the woman and the glass (t. a. C. G. M.)

¹⁰⁰ I would have been happy if Nemorino had been present (t. a. C. G. M.)

NEMORINO *Da sé*

(Ai pe - ri - gli del - la guer - ra io so ben che e - spo - sto so - no;

E.g. 13 - Gaetano Donizetti, *L'Elisir d'Amore, Scena e duetto Nemorino - Belcore* (ms. 60-64)

BELCORE

Deltam-buro alsuonve-ra-ce, tra le fi-le e le ban - die-re, ag-gi-rar-si a-mor si pia-ce con le vi-spe vi-van - die-re, con le vi-spe vi-van-die-re:

E.g. 14 - Gaetano Donizetti, *L'Elisir d'Amore, Scena e duetto Nemorino - Belcore* (ms. 76-78)

This fragment can be resembled to a perfect dialogue between the deaf, in fact a non-dialogue that further emphasizes the polarity between the two characters: on the one hand Nemorino – simple, poor, silly, but with deep feelings, on the other hand Belcore – arrogant, narrow-minded, unable to look at the world and its sufferings from a different perspective than through his ruthless philosophy of barracks. The indication of *tempo - Moderato* (in *F Major*) from the *cabaletta*, brings back in a subtler way the polarity between the two heroes and we notice two different types of cantability: a rigid one, symmetrical and martial (that of Belcore) capitalized by the accompaniment on a dotted rhythm and the pathetic one (that of Nemorino), which is launched in broad phrases, starting from the *F minor* tonality.

BELCORE

Qua la ma - no, gio - vi - not - to, del - l'ac - qui - sto mi con - so - lo:

E.g. 15 - Gaetano Donizetti, *L'Elisir d'Amore, Scena e duetto Nemorino - Belcore* (ms. 127-131)

NEMORINO

Ah! non sai chi m'ha ri - dot - to

E.g. 16 - Gaetano Donizetti, *L'Elisir d'Amore, Scena e duetto Nemorino - Belcore* (ms. 155-158)

The fact that in the part of the *cabalette* Belcore has the privilege of repeating the melody (the goal of the *cabalette* in a duet is almost always the expression of a similarity of affective attitudes or reactions whose musical correlation is the melodic parallelism) gives us the impression that he defeated Nemorino (the tenor has no possibility to repeat his outbreak in minor), but the attempt to have him as a subordinate fails him. Even if the two voices unite in the final cadences, this is not enough to arouse the impression of complicity between them, and it is very clear that Belcore wants to dominate completely Nemorino by forcing him to obedience, but this attempt fails because the characters are irreconcilable.

The scene changes and we meet again Giannetta, seconded by the choir of girls (*Moderato*, in *E Major*), whom she calls to reveal a great secret. The initial doubt of the girls (*Saria possibile?*¹⁰¹) is rendered by *parlato* technique, on a *pizzicato* motif entrusted to the orchestra that thus supports the whispers of the cheerful group. *Or Nemorino è milionario*¹⁰² is the last verse that the group of girls repeats on the same song and that Donizetti ruthlessly takes advantage of to expose the gossiping humanity, the human hypocrisy.

While Giannetta asks the girls to “talk” (sing) slowly and keep the secret, from the musical point of view, the composer makes a quick transition from *pianissimo* to *forte*, with the obvious intention of a contrast full of sarcasm, which will amplify at the end of the number, when the choir and orchestra join in a *fortissimo* on the text *Non deve dirsi, non si dirà*¹⁰³. In the quartet Adina, Giannetta, Nemorino,

¹⁰¹ Is that possible? (t. a. C. G. M.)

¹⁰² So Nemorino is a millionaire (t. a. C. G. M.)

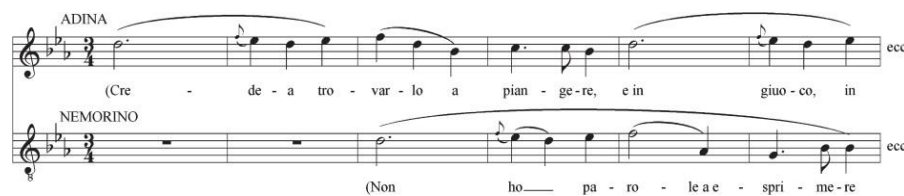
¹⁰³ It doesn't have to be said, it won't be said (t. a. C. G. M.)

Dulcamara (*Larghetto*, 6/8), the tenor appears singing, certainly influenced by the effect of alcohol in the elixir. The song begins with *G minor*, modulates in *E minor*, returns to *G minor* at the end of the first period, then modulates in *B minor* in the second part, these being the symptoms of the doubtful lucidity of the young man in love. The group of girls and Giannetta compete to win him competing in curtsies and reverences, well represented by a beautiful orchestral motif.



E.g. 17 - Gaetano Donizetti, *L'Elisir d'Amore*, *Quartetto* (ms. 22-25)

Adina and Dulcamara (*Allegro vivace*, 3/4, *Eb minor*) remain stupefied seeing Nemorino courted by all the girls in the village and now the quartet itself (with choir) begins, in which Donizetti overlaps the voices with great skill, without blocking or diminishing the development of the plot and of the musical discourse. The cantable phrases interpreted by Adina and Nemorino raise above all, but they do not sing simultaneously, as if the composer wanted to say that there is a closeness at this moment, a veiled attraction, but the total symbiosis between the two has not yet been created.



E.g. 18 - Gaetano Donizetti, *L'Elisir d'Amore*, *Quartetto* (ms. 64-69)

Nemorino does not notice the presence of Adina until she calls him and then there is a sudden change, an interruption of the musical discourse. The orchestra intones robust chords in dotted rhythm, interspersed with the exclamations of the tenor and of Dulcamara. Nemorino is willing to listen to Adina, but the moment of intimidation between them is disturbed by the group of girls who flock and pull (now) the rich Nemorino to go dancing. Before leaving the stage, Nemorino intones a rewarding *stretta* (*Allegro vivace*), a fast song immediately picked up by Adina (which extends the cadence to the acute Bb), for the voices to unify in the end, and despite the fast *tempo*, the romance begins to materialize.



E.g. 19 - Gaetano Donizetti, *L'Elisir d'Amore - Quartetto* (ms. 210-216)

After Adina's last reply, the chorus of girls takes Nemorino and restarts the mechanism of the *Rossinian crescendo* that interrupts for the moment the short romance and triggers the chaos in the scene. Adina tries to intervene in vain; she is almost swallowed by the crowd of women, and Nemorino is at their mercy for now. Left alone in the scene (Adina - Dulcamara recitative and duet), the two heroes to whom Donizetti entrusted with a lively duet, in which (in recitation) the young woman discovers the secret of the elixir and has the confirmation of Nemorino's unconditional love, a love she has never been able to conceive before this moment. In *Andantino* (*E Major*), Adina is outraged by all the news she finds and seeks relief

from Dulcamara, but the charlatan is not the right person for caresses.

His only interest is to sell his elixir to Adina, and we meet with a new dialogue of the deaf, in which the girl sings cantabile phrases, totally opposite to syllabic, quick and jerky phrases of “the doctor”. It is time for Adina to reveal, in addition to her feelings for Nemorino, her jealousy against the other women, especially as she is now competing with them. After this lyrical part, transition is made in *Poco piu (mosso)* to dialogue – a slight clash between the two heroes, on a main motif in the orchestra, agile and chic, which anticipates the song from *cabaletta (Una tenera occhiatina*¹⁰⁴) with the same rhythmic module, with an optimistic content and with the same harmonic path.



E.g. 20 - Gaetano Donizetti, *L'Elisir d'Amore*, *Duetto Adina - Dulcamara* (ms. 92-96)

The charlatan's insistent attempts to sell the elixir to Adina clash with the girl's categorical refusal, which eventually interrupts the quarrel leading to a sudden modulation in *C Major (Io rispetto l'elisire, / ma per me ve n'ha un maggiore*¹⁰⁵) and Dulcamara realizes that he has no chance to achieve his goal.

In *Cabaletta (Allegro, in E Major)* Dulcamara remains a mere spectator in front of Adina's flirtation, and we consider it necessary to mention the middle phrase of the song - the sudden transition from *f* to *p* that changes the reason, and the orchestration and vocal combination showing the volubility, the girl's seductive ability, which further displeases the charlatan.



E.g. 21 - Gaetano Donizetti, *L'Elisir d'Amore*, *Duetto Adina - Dulcamara* (ms. 106-110)

4. Conclusions

The theatrical effect is excellent, but it obviously requires a perfect synergy between music and stage play, and Dulcamara proves a complete subordination to the unleashed girl. The affair Nemorino made did not change Adina's character at all, nor her possessive conception of love found in the text *che nemmeno Nemorino / non potrà da me fuggir*¹⁰⁶, in other words, every man for himself.

References

1. Alderson, Richard, (1979), *Complete Handbook of Voice Training*, New York: Parker Publishing Company
2. Ashbrook, William, (1986), *Donizetti vol II*, Torino, EDT
3. Ashbrook, William, (1983), *Donizetti and His Operas*, Cambridge University Press
4. Bliver, Jean Pierre, (1999), *Les Voies du chant, traité de technique vocale*, Editura Fayard, France
5. Branca, Emilia, (1882), *Felice Romani ed i più riputati maestri di musica del suo tempo*, Torino, Loescher

¹⁰⁴ A gentle look (t. a. C. G. M.)

¹⁰⁵ I respect the elixir, but there's something more important to me (t. a. C. G. M.)

¹⁰⁶ That not even Nemorino / Will be able to get rid of me (t. a. C. G. M.)

6. Celetti, Rodolfo, (1963), *Il vocalissimo italiano da Rossini a Donizetti, Histoire de la Musique, Encyclopedie de la Pleiade*, vol. II, Editura Gallimard, Paris
7. Cristescu, Octav, (1963), *Cântul – probleme de tehnică și interpretare vocală*, Editura Muzicala, Bucharest
8. Hines, Jerome, (1997), *The four voices of man*, Limelight Edition, New York
9. Jacobshagen, Arnold, (1997), *Die Opéra comique und ihr Einfluss auf das europäische Musiktheater*, OLMS
10. Lehmann, Lilli, (1909), *Mon art du chant*, Editeurs Rouart Lerolle & Cie, Paris
11. *Le courrier français*, (1839), January 21
12. *Gazzetta privilegiata di Milano*, (1832), May 14
13. *Corriere delle dame*, (1832), May 15

12. INCLUMUSIC - NEW SKILLS FOR INCLUSIVE HIGHER MUSIC EDUCATION INSTITUTIONS

Maria Cinque,¹⁰⁷
Oana Bălan Budoiu,¹⁰⁸
Ioana Zagrean¹⁰⁹

Abstract: *IncluMusic is a project aimed at promoting the inclusion of students with special educational needs (SEN) and disadvantaged backgrounds in Higher Music Education. Starting from the analysis of the „state of the art” that shows a lack of specialised support and a poor practical implementation of inclusive policies for these students in most EU countries, the IncluMusic project envisages the creation of a pilot programme to train music teachers, administrative staff and tutors specialised in inclusive music education. The ultimate goal is to develop new approaches for the education of students with special educational needs in higher music education institutions and to create a community committed to inclusive teaching practices within the AFAM sector.*

Key words: *new skills, inclusive music education, teacher training, design principles, curriculum*

1. Introduction

The need for unity are the driving force for building ties, strong states, and affections (Nutti, 2017). People with fragility risk isolation on a daily basis: they live in this alternation between appearing and disappearing, between weaving ties and dissolving them because no one recognizes them (McPherson & Welch, 2018). Given these premises, the need to promote an inclusion education is urgent. Lately, a lot of legislative changes have taken place on inclusive education. This had consequences at all educational levels: primary, secondary and Higher Education (European Agency for Special Needs and Inclusive education, 2020). In the context of these changes, there is a need for more research to foster attitudes towards inclusion in Higher Education Music Institutions (Music Schools and Conservatories).

The IncluMusic project is based on a pilot programme to train music teachers, administrative staff and tutors specialized in inclusive music teaching, which offer to students with SEN and disadvantaged background the possibility to express and communicate their inner and emotional world, through a universal, easily accessible and communicable language. In addition, a possible realistic way forward for their future, through employment opportunities that may arise. Although the Higher Music Education Institutions (HMEI) are, in the majority of the EU countries, part of the regular education network and receive the enrollment of students with Special Educational Needs (SEN), they do not find support in the practice of inclusive policies for curricular adaptation, training of their teachers, for the provision of specialized support services that can guarantee the educational assistance for students with SEN.

Inclusive music education is understood as actions that should integrate

¹⁰⁷ Professor PhD., LUMSA University, Rome, Italy, email: m.cinque@lumsa.it

¹⁰⁸ Associate Professor PhD., “Gheorghe Dima” National Academy of Music, Cluj-Napoca, România, email: oana.balan@amgd.ro

¹⁰⁹ Assistant PhD., LUMSA University, Rome, Italy, email: i.zagrean@lumsa.it, ID ORCID <https://orcid.org/0000-0002-3705-5430>

people with and without disabilities in the same musical educational environment in a conscious and pedagogically directed way, with the intention of learning for all. Currently, different barriers still prevent a satisfactory connection between music education and the students with special educational needs. This is due to the teachers' additional instruction or lack of preparation and their general "lack of awareness" of the resources needed for the inclusion of this type of students in the classroom. The starting point from an inclusive perspective, in cases where students with special educational needs attend a general music education center (e.g., ordinary schools, music schools, and conservatories) is the philosophy that all the students belong to the group.

Therefore, adaptive teaching is fostered, with specialized support offered at the educational center attended by the student (Stainback et al. 2001). In these cases, the basic core of the integrated student's schooling will continue to take place within the class group (Puigdellívol, 2009). This places the responsibility on the school staff and the teacher in charge, who must have effective teaching resources and ideas that provide guidelines on how to cope with special needs and involve all the students in the classroom (McDowell, 2010; Pearpoint & Marsha, 2001). This is particularly true for Higher education music institutions, that in many countries are called Conservatories.

In 2021, the IncluMusic project was developed to enhance the participation of students with special educational needs (SEN) and those from disadvantaged backgrounds in Higher Music Education Institutions. This initiative focuses on training music teachers in innovative teaching methods through collaborative efforts. The aim is to improve the accessibility, involvement, and graduation rates of music students facing various challenges. IncluMusic strives to ensure equal opportunities for individuals with SEN, enabling them to access HMEIs, receive music education, participate in a shared musical environment with their peers, and pursue future careers in the field. Additionally, the project seeks to create inclusive Higher Education Music systems by raising awareness and providing training to educators.

2. Fostering Inclusive Higher Music Education: Empowering Diversity with the IncluMusic Project

Disabled people often feel overlooked and excluded, but music-making can make them feel connected to others and part of something bigger. The full inclusion of students with SEN in HMEIs must be encouraged, stimulating the development of each individual's expressive and relational abilities and potential. Furthermore, the sharing of diversity in HME environments is a resource that all the students and teachers can draw on to enrich their knowledge, fostering the development of human values that will be part of their cultural and life heritage.

Diversity is a starting point to stimulate divergent thinking and consequently reflective, critical and creative learning at the same time. As indicated in the Report Diversity, Equity and Inclusion in European Higher Education Institutions, published in 2019 by the European University Continuing Education Network), European Students' Union and European University Association, "diversity is a key concern for universities. It is a condition for excellence and for facing competition

in various parts of universities' missions. HEIs that want to retain their high levels of excellence need to be able to attract talent at all levels, and in a globalized world this means being open to diversity" (p. 3).

3. Target group needs, partners and implementation timelines

The project has a duration of 36 months (1 November 2022 to 31 October 2025) and is coordinated by the Academia Națională de Muzică "Gheorghe Dima" (AMGD) with the support of the following partners:

- State Music Conservatory 'Alessandro Scarlatti' (Palermo, Italy)
- RIAM - Royal Irish Academy of Music (Dublin, Ireland)
- European University Cyprus (Nicosia, Cyprus)
- LUMSA University (Rome, Italy)
- ValueDo (Florence, Italy)
- AEC - Association Européenne des Conservatoires (Belgium)

The direct target groups are the beneficiaries of the actions/outcomes of the project. They consist of: teachers of higher education in music (both instrument and theoretical subjects); administrative staff; tutors with specific skills; directors of institutions of higher musical education; students with BES (special educational needs); voluntary associations. In the planning phase of the IncluMusic project, barriers and difficulties in accessing HMEI by people with disabilities were identified through the networks of music teachers who reported this problem: "Much of the traditional music teachers' teaching is inaccessible to all students, including musicians with disabilities who need accommodations and adaptations to access the curriculum". Using the problem tree methodology, the following causes of this situation were indicated during discussions, previous investigations and the specific experience of the teachers, the results of which were confirmed by the partners:

- Music teachers are not trained to teach students with BES and lack specific pedagogical skills and music schools tend to be an elitist rather than inclusive environment;
- Barriers and obstacles hinder the accessibility of students with SEN in HMEI;
- Students with SEN entering higher education institutions need support throughout their journey in these institutions.

The partnership found that poor access of HMEIs was a common experience, despite the different educational systems. Conversations and e-mail exchanges were used to better define the needs of the partnership and the target groups that were in contact with them. The needs of the direct target groups were identified through direct experience and contacts. Although some articles already indicate needs, the scientific literature is rather scarce on these issues in VET institutions, focusing mainly on schools and higher education institutions. Indirect target groups, such as public authorities, had already been involved in the debate on these issues over the past three years through initiatives in some countries aimed at improving inclusion in HMEIs. During these initiatives, their needs for a better knowledge and understanding of inclusion issues were gathered. Voluntary organisations and associations of people with disabilities participated in the advocacy activities from the very beginning and were an active part of it. Their needs are mainly related to gaining visibility and asserting the rights of people with disabilities.

The IncluMusic project aims were to respond to these needs through, firstly, a more detailed analysis of the „state of the art” (desk research on training practices already adopted in HMEIs), which is lacking at European level. To create an innovative training course for HMEIs, LUMSA organised co-design sessions with project partners to propose design principles and possible content. These elements will be validated through focus groups with experts in order to build the training course proposal.

4. The Initial Phase Structure of the Project - „state of the art study”

Considering that the first Work Package was devoted to Project management, the first work step is the second Work Package, “Course Design Principles for Building Inclusive Higher Education Systems for Teachers, Administrative Staff and Academic Tutors Specialised in BES”, which aims to define the design principles and curriculum of the training course for building inclusive higher education systems. The course is aimed at teachers, administrative staff and tutors of higher education institutions. Through the activities carried out in WP2, partners were able to identify in detail the set of knowledge, skills and competences that participants need in order to contribute significantly to the construction of inclusive higher education systems in music. As a result of the initiatives undertaken in WP2, the partners successfully delivered two primary outcomes upon completion of the process: the Course Design Principles and the Course Curriculum.

In order to elaborate these documents, the partners conducted (between December 2022 and March 2023) a ”state-of-the-art study” to identify the different ways of including students with SEN in Higher Music Education institutions in Europe and the training practices already adopted in these institutions. In total, 9 good training practices were identified within conservatoires and higher music education institutions, which provide a useful basis for the elaboration of the design principles to be adopted for the course development.

Parallel to this activity, the partners conducted a detailed training needs analysis, involving teachers, administrative staff and students (including students with SEN), in order to understand what competences are needed to build inclusive higher education systems. The survey included interviews with: 40 conservatoire students from partner countries, 10 conservatoire students from countries outside the project partnership; 24 teachers and 8 administrative staff representatives also from higher music education institutions; 4 conservatoire directors; 8 representatives of associations dedicated to disability issues. The interview questions focused on the following topics: (1) students with SEN; (2) the organisation of training; (3) being a teacher of a student with special educational needs; (4) teacher education and training; (5) music course methodologies; (6) inclusive policies with respect to inclusive practices; (7) support from family members and colleagues.

5. Guiding Principles for Inclusive Higher Music Education: IncluMusic Project's Framework

In the two co-design sessions, conducted on 19 April and 23 May 2023 respectively, the design principles and possible course content to be realised in WP3 were defined. By 'design principles' we mean guidelines that can guide the work of

all those who have to design an object or experience. These guidelines may relate to broader concepts concerning the background 'design philosophy' but also to specific needs that can support decisions at every stage of the project.

The IncluMusic Project Design Principles are a set of guiding principles that inform the development and implementation of the project to promote inclusion in higher music education institutions. These principles provide a framework for creating an inclusive and equitable learning environment for all students, including those with different abilities and backgrounds. The design principles of the IncluMusic Project encompass both general teaching philosophies and specific methodological approaches, emphasising empathy, flexibility, creativity, student voice, theoretical and pedagogical knowledge, personalised teaching strategies, inclusive assessment approaches, dedicated staff members, integration of technology, design of appropriate assessment for students with special educational needs (SEN), and adaptation of learning and teaching environments.

Adhering to these principles, the IncluMusic Project strives to ensure that higher music education institutions adopt inclusive practices that promote access, engagement and success for all students. The methodology known as 'From the basket to the pyramid' was used to carry out the first session, which allows one to move from a divergence phase, with the production of many ideas to be placed in a basket (also electronic), to a convergence phase, in which only 9 main ideas need to be selected, placing them within a hierarchical pyramid-like structure. The final list includes the following principles:

Fundamentals

- General educational philosophy

General Principles

- Empathy
- Flexibility and creativity
- Inclusion of student voice

Methodological Principles

- Theoretical and pedagogical knowledge and training
- Creative approach
- Customised teaching strategies
- Inclusive evaluation approaches

Specific Principles

- Dedicated staff
- Technology
- Designing appropriate assessment for BES
- Adapting learning and teaching environments

6. Conclusions

Many legislative measures have been taken in the various European countries to promote inclusive education at all school levels: primary, secondary and higher (European Agency for Special Needs and Inclusive Education, 2020). In the context of these changes, however, the needs of students embarking on advanced music studies have often not been taken into account and, at the European level, as indicated by the Association Européenne des Conservatoires (AEC, 2020), more

research is needed to promote inclusive attitudes in higher education music institutions (music schools and conservatoires). The IncluMusic project responds to these needs in order to foster the inclusion of students with BES and disadvantaged backgrounds in conservatoires and higher music education.

The aim is to create a pilot programme for the training of music teachers, administrative staff and tutors specialised in inclusive music didactics, which will offer students with BES and disadvantaged background the possibility to complete their music studies, express and communicate their inner and emotional world, and access job opportunities that may arise. Although some results are already available, the project is still ongoing and involves several work phases. Future developments include the involvement of other partners and the extension of the training model tested within the partner institutions to other conservatoires and higher music education institutions.

References

1. McDowell C., (2010), *An adaptation tool kit for teaching music. Teaching Exceptional Children Plus*, 6 (3), 1-20
2. McPherson, G., & Welch, G. F., (Eds.), (2018), *Special Needs, Community Music, and Adult Learning: An Oxford Handbook of Music Education* (Vol. 4), Oxford University Press
3. Nuti, G., (2017), *Musica delle differenze e delle ricchezze Riflessioni pedagogiche sull'inclusione delle persone con Bisogni Educativi Speciali*, *Formazione & insegnamento*, 15 (1), 305-318
4. Puigdel·lívol I., (2009), *La educación especial en la escuela integrada* (Special education in the mainstream school), Barcelona, Spain: Graó
5. Pearpoint J., Marsha F., (2001), *Prólogo: Significado real de la inclusión (Foreword: The real meaning of inclusion)*, In Stainback S., Stainback W. (Ed.), *Aulas inclusivas: un nuevo modo de enfocar y vivir el currículo* (Curriculum Considerations in Inclusive Classroom: Facilitating learning for all students) (p. 15-18). Madrid, España: Narcea
6. Report Diversity, *Equity and Inclusion in European Higher Education Institutions*, published in 2019
https://eua.eu/downloads/publications/web_diversity%20equity%20and%20inclusion%20in%20european%20higher%20education%20institutions.pdf
7. Stainback S., Stainback W., Jackson J., (2001), *Hacia las aulas inclusivas (Towards inclusive classrooms)*, In Stainback S., Stainback W., (Ed.), *Aulas inclusivas: un nuevo modo de enfocar y vivir el currículo* (Curriculum Considerations in Inclusive Classroom: Facilitating learning for all students) (p. 21-22), Madrid, España: Narcea
8. AEC, Association Européenne des Conservatoires (2020), *Diversity, Equity and Inclusion in Higher Music Education: An Invitation for Action*. Available at: <https://aec-music.eu/publication/diversity-equity-and-inclusion-in-higher-music-education-an-invitation-for-action-2/>
9. Esperidião, N., (2002), *Educação profissional: reflexões sobre o currículo e a prática pedagógica dos conservatórios*, *Revista da ABEM*, 7, 69-74. Available at: http://www.abemeducacaomusical.com.br/revista_abem/ed7/revista7_artigo7.pdf
10. European Agency for Special Needs and Inclusive education, 2020, <https://www.european-agency.org/resources/publications>

13. CONDUCTING PERSONALITIES OF THE ITALIAN SCHOOL. CONTRIBUTIONS TO INTERPRETATION

David Crescenzi¹¹⁰

Abstract: *The art of conducting presents various typologies and characteristics that belong to the structure and personality of each individual conductor - the foundation of defining artistic individuality. Opera creation forces us to pay more attention to the technical aspects of the individual study of the conducting-interpretive gesture, which must always be correlated and complemented by the dramaturgical and psychological course of the characters.*

Key words: *art of conducting, orchestra, opera*

1. Introduction

The conductor has the mission to correct, search and explore the resources of the artists to achieve the best results in a fairly short time. Although they are generally simple, the gestures of the conductor become complicated at the time of the subdivision of the times, that is why the musical conductor must have first a clear idea of the stylistic peculiarities and of the character of the works from the time of the rehearsals, in order to reveal effectively the requirements of the composer.

2. Angelo Maurizio Gaspare Mariani

The concept of the conductor as we know it today appears in Italy with Angelo Maurizio Gaspare Mariani¹¹¹, recognized as the first Italian orchestra conductor in the modern and complete sense, a musician whose contribution was essential for the spread of the opera genre in his native country and in Europe, but also for the definition of the modern conducting practice. Mariani particularly distinguished himself by the struggle waged during the transition period, which led to the affirmation of the single conductor – the one who provides the musical leadership on the podium, with the baton in hand. Concerned about getting the most appropriate sounds from each instrumental group (or play), Mariani has delivered training in technique and interpretation to create the perfect homogeneity in which the voices of the singers are to be integrated. For a period, he was Verdi's favourite conductor, one of the greatest conductors of Verdi, and the one who introduced the Wagnerian opera creation to Italy.

There was a close friendship between Mariani and Verdi that broke when appeared the rivalry for soprano Teresa Stolz and Mariani's interest in Wagner's creation. However, Verdi, who had a huge professional respect for Mariani, would invite him to Cairo to conduct the world premiere of *Aida* (1871), but the conductor refused, motivating the cancer disease he was suffering from (and which would kill him two years later), which was the reason that emphasized the separation between them. The documents investigated in *Archivio Storico del Comune di Genova* reveal

¹¹⁰ Conductor, Romanian National Opera, Iași, Associate Professor PhD., “Gheorghe Dima” National Academy of Music, Cluj - Napoca, România

¹¹¹ October 11, 1821, Ravenna - June 13, 1873, Genoa

the professionalism and skill of conductor Angelo Mariani and in his letters, we find reasoned observations on the qualities of instrumentalists and orchestras, which are sometimes classified by him as “unsatisfactory”¹¹².

Since 1862 Mariani used the term *interpretation* with a certain consistency, criticizing the interpretative deficiencies caused by the inconsistent conception of the performance *Un ballo in maschera*. He had clear, valuable conceptions of what music, orchestral apparatus, and interpretation in general must express. After the performance, Mariani wrote a letter to Eugenio Tornaghi¹¹³, in which he expressed these complaints: “La musica del *Un Ballo in maschera* è tale che ovunque deve piacere [...]. Anzi, ti dirò francamente che non so capire come un pubblico simile possa tollerare le mancanze, che pur si manifestano scandalose, dell’interpretazione musicale, che, lungi dall’essere mediocrissima, è quasi sempre ordinaria, trasandata, priva affatto di senso artistico e di senso comune [...]. Mio caro Tornaghi: quando non è indovinato il colore dell’opera, quando gli effetti drammatici vengono male interpretati, quando i vaghi colori che devono presentare le voci, gli strumenti e le masse non sono che eseguiti pel puro valore delle note, allora, credilo, le bellezze di uno spartito non possono essere comprese dal pubblico [...]. Vi è una grande differenza da forte a forte, da piano a piano, da crescendo a crescendo; [...]. È errore poi sommo quello di avere in un teatro un maestro concertatore e un direttore d’orchestra. Se il secondo deve star soggetto al primo, non produrrà che l’aspetto di una macchina: è un brutto affidare ad una macchina tutto l’edificio di un’opera in musica! Se è un vero direttore, deve anche dirigere e regolare tutto, allora si avrà unità nella esecuzione, nel concetto e nella interpretazione”¹¹⁴.

“The music of *the Masked Ball* is written so that you like it completely. [...]. In fact, I sincerely tell you that I do not know how this audience can tolerate the errors of musical interpretation, which are outrageous and far from mediocre, which are almost always the same, devoid of any harmony and artistic sense. [...]. My dear Tornaghi, when the colour of the work is not highlighted, when the dramatic effects are misinterpreted, when the vocal colours are not accurate, when instruments and assemblies are only executors for the exact value of notes, then, believe me, the beauties of the score cannot be understood by the audience [...]. There is a big difference from forte to forte, from piano to piano, from crescendo to crescendo; [...]. It is also a big mistake to have a concert master and orchestra conductor in a theatre. If the second must obey the first, only the effect of a machine will occur in music: it is a bad thing to entrust a machine with the conducting of a musical work! If he were a true conductor, he should conduct and correct everything, and then a unity in interpretation will be obtained”. (t. a.)

3. Francesco (Franco) Antonio Faccio

Highly appreciated for his professionalism, Faccio distinguished himself by the preference of the composers who entrusted their works to him, especially for Giuseppe Verdi - who considered him “irreplaceable”.¹¹⁵ Speaking about the life

¹¹² Archivio Storico del Comune di Genova, *Annuario dei Teatri di Genova Anni 1845-1846 e 1847*, without the number of the page.

¹¹³ Secretary of the Editorial House *Ricordi*

¹¹⁴ Franco Abbiati, *Giuseppe Verdi*, Milano, Ricordi, 1959, vol. IV, pp. 680-681

¹¹⁵ *Ibidem*

and artistic path of Franco Faccio's professional career¹¹⁶ we cannot omit the connection he had with Arrigo Boito, whom he met in his years of study at the conservatory, they befriended and respected each other, and with whom he has experienced many successes.

Cantata Patria on Boito's text and the music written in collaboration (in 1860) was dedicated to other European states, including Poland (the country of Boito's mother), which in the first half of the 19th century fought for the independence of their national reality against foreign domination and to converge towards a national and political unity, just like Italy. *Le sorelle d'Italia* was made for the final exam in 1861 and was an attempt at the music of the future, the authors being rewarded with a special award – a 2000-pound scholarship received from the ministry for the improvement of musical studies.

Their stay in Paris occasioned their contact with great personalities of the time such as: Rossini, Berlioz, Gounod, Verdi. Upon returning to Italy, Faccio already had an important compositional activity: *Il Fornaretto* - 1857, *Ines De Castro* - 1859, three symphonies, sacred and chamber music. On November 11, 1863, he directed the premiere of his opera *I Profughi Fiamminghi*, written on a libretto by Emilio Prague at *Teatro alla Scala*, and in 1865, he directed the premiere of the opera *Amleto*, written on a libretto by Boito at *Teatro Carlo Felice* in Genoa.

Faccio will abandon his compositional activity (in 1866) to dedicate himself to conducting, being invited by the manager Achille Lorini in Berlin for the musical direction of the works: *Don Pasquale*, *Il Trovatore*, *Il Barbiere di Siviglia*, *Ernani*, *Rigoletto* and *Un ballo in maschera*. Returned to Milan (1868), Giulio Ricordi chose him as conductor at *Teatro Carcano*, where he opened the season with *Dinorah* by Giacomo Meyerbeer, then following *Zampa* by Ferdinand Hérold, *Faust* by Charles Gounod and *Lucrezia Borgia* by Gaetano Donizetti. Coming back to *Teatro alla Scala* (1869), Faccio resumed the opera *Amleto* (1870) with some changes, but due to the illness of the tenor Mario Tiberini, he had to withdraw the work from the repertoire of the season.

Franco Faccio marks a precise direction in the history of music, because through him the conductor occupies the first and most important place in the creation of opera, he is the artist who “passes into the depth of its spirit by assuming it as his own person, whom, in turn, offers to the public; he is the one who rediscovers, rethinks, rethinks, recreates and leads the spiritual essence, the representation of the work as a direct result of the sensitivity of his soul, talent and passion”¹¹⁷. Being a very good performer not only from a technical point of view, Faccio was recognized for his rigor towards all the details of the score, but also for his special sensitivity, because he put a lot of soul and feelings while conducting, fascinating the audience with his performances.

During his time as conductor at *Teatro alla Scala*, he was concerned with the image of the conductor and instrumental artists, being also the artist who chose the black suit and the white shirt for both the conductor and the orchestrators, so that the appearance in front of the audience is as sober and elegant as possible. Considered an excellent leader of the orchestral ensemble, highly appreciated for

¹¹⁶ March 8, 1840, Verona - July 21, 1891, Monza

¹¹⁷ Franco Abbiati, op. cit.

the clarity of the conducting gesture, for the interpretive sensitivity and prodigious memory he showed, Mariani was conducting without score, was extremely rigorous and demanding with the artists.

In one of the letters addressed to the management of *Teatro alla Scala*, Faccio expressed his dissatisfaction with the attitude of an instrumentalist as follows: "L'oboista, mentre stavo provando la Preghiera, nell'atto secondo della Forza del Destino, si permise di accennare con l'oboe ad altro motivo di altra opera, con nessun rispetto per l'illustre Maestro Verdi che assisteva, incognito, alla prova di me e dell'intera orchestra che ho l'onore di dirigere. Mi credo in dovere di denunciare questo fatto... affinché si provveda onde la disciplina teatrale venga, da parte del primo oboista, meglio compresa ed osservata"¹¹⁸. "While repeating the Prayer in the second act of the opera The force of destiny, the oboist allowed himself to allude with the oboe to another motive from another work, without respect for the illustrious Master Verdi who attended, incognito, my rehearsal and the whole orchestral ensemble, which I conduct with honour. I consider it my duty to denounce this fact... so that the theatrical discipline is better understood by the first oboist." (t.a.)

The premiere of the opera *Aida* by Verdi (February 8, 1872) in Milan enjoyed a real triumph under the musical direction of Franco Faccio who, on this occasion, consecrated his relationship with *Teatro alla Scala* and his connection with master Verdi, being named "the conductor of Verdi"¹¹⁹. In one of the many letters that Faccio sent to Master Verdi, said "... ho la soddisfazione di dirle che la lettura di *Aida* (orchestra sola) fu completamente soddisfacente. Questa mattina metterò insieme, al pianoforte, artisti cori, e questa sera se la prova riuscirà efficace, porterò in orchestra toute la boutique, e la informerò in seguito sull'andamento delle prove successive..."¹²⁰. "... I am pleased to announce that the reading of *Aida* (only with the orchestra) was completely satisfactory. This morning I will repeat with the choir and the piano, and tonight, if the rehearsal is effective, I will bring the whole ensemble to the orchestra and inform you about the evolution of further rehearsals...". (t. a.)

The relationship between the two masters became closer and closer, based on respect, trust and gratitude, and Faccio's professionalism ensured a guarantee for all the composers who entrusted their works, especially for Verdi who considered him irreplaceable in the works: *Don Carlo* (1878, Bologna), *Simon Boccanegra* (1881, *Teatro alla Scala*), *Otello* (1887, *Teatro alla Scala*), especially appreciating the conducting conception of his friend as "extremely refined and effective"¹²¹. Also, Faccio contributed to the memorable success of the premiere of *La Gioconda* by Amilcare Ponchielli, contributed to the consecration of Giacomo Puccini to the *Teatro alla Scala* with the works *Le Villi* (1885) and *Edgar* (1889), and Boito with the *Mefistofele* (1868). Franco Faccio showed great interest in German music and especially in Wagnerian architecture. While he was conducting *Lohengrin* at *Teatro alla Scala* began the health problems manifested by the loss of lucidity,

¹¹⁸ Raoul Meloncelli - Faccio, *Francesco Antonio, detto Franco*, in *Dizionario biografico degli italiani*, vol. 44, Istituto dell'Enciclopedia Italiana, 1994, p. 189

¹¹⁹ Ibidem

¹²⁰ Idem, p. 217

¹²¹ Ibidem

disorientation, the amnesia was increasingly obvious, being often accompanied in his way home so as not to get lost.

4. Arturo Toscanini

Top graduate of Regio Conservatorio di Parma (in 1885), Toscanini¹²² earned his diploma with full marks in composition and cello. On a tour in Brazil (he was a cellist in an itinerant opera company and second choir master), Toscanini was called to replace the conductor Carlo Superti, who was strongly contested by the public even before the beginning of the performance with the opera *Aida* by G. Verdi. In the chaos triggered by the protests of the audience, incited by instrumentalists who appreciated him for his knowledge in the genre of opera, Toscanini took the baton, closed the score, and began to conduct from memory.

At the *Lyric Theatre* in Rio de Janeiro on June 30, 1886, it was a memorable evening for Toscanini who delighted the audience with a brilliant performance. Following his triumph, thanks to his talent and execution skills at the age of 19, he was hired until the end of the season. Upon his return to his homeland, his friend, tenor Nikolaj Figner, will recommend him to the editor Giovannina Strazza (widow of Francesco Lucca) in Milan, and Alfredo Catalani will choose him to direct the premiere of his work *Edmea* at *Teatro Carignano* in Turin (November 4, 1886), where he enjoyed a new triumph and enthusiastic critics from specialists.

Toscanini resumed his career as a cellist for a short time; thus, at the premiere of *Otello* by G. Verdi at the *Teatro alla Scala* (February 5, 1887) he was the second cellist, under the baton of Franco Faccio and with this met the master, Giuseppe Verdi. Toscanini's contribution is remarkable in the period when he oversaw *Teatro alla Scala* for the way he worked on reforming the representation of the work, because of the innovations brought by his idol Richard Wagner. He managed to obtain the most modern system for the lighting of the stage that existed at that time (in 1901) and for the orchestra pit (in 1907), he was the one who imposed that the lights in the hall be turned off throughout the performance, prohibited the entrance of the delayed audience to the hall, prohibited the ladies to wear hats in the auditorium and pulled out the encores.

So, in addition to reinventing the work of the conductor, Toscanini also attributes managerial valences to him. In the years spent at *Scala* he claims and obtains full powers, intervenes in the achievement of decorations and costumes, in the methods of study of the performers, fixes the schedule of rehearsals and the management of the advertising panel. He also chose his artistic staff based on rigorous competitions and auditions, forming a stable orchestra for the first time in the Italian musical panorama. Toscanini enjoyed an impressive career in the history of the modern conductor, based on the principles consecrated between the second half of the 19th century and the first half of the 20th century. As Adorno stated: "fu un musicista dell'Ottocento che inventò l'arte del dirigere."¹²³ Certainly, his professional training, as the son of the country of *bel canto*, has enabled him to pursue an extraordinary career and to assert the essential values of the scores

¹²² March 25, 1867, Parma - January 16, 1957, New York

¹²³ "He was a musician of the 19th century who invented the art of conducting" (t. a.), Theodor W. Adorno - *Immagini dialettiche. Scritti musicali 1955-65*, a cura di Gianmario Borio, Torino, Einaudi, 2004, p. 53

performed. He was considered a reformer from the perspective of the fact that he had the ability to influence the quality of the performance in the direction of the compact running of the music, without concessions on the fluctuations of *tempo* or colours not specified in the score.

“Sometimes he exaggerated regarding the faster *tempos*, as a reaction to the romantic indolence and static inconsistency of the movement of the Italian works on the stage, at the pleasure of the performers, who used to develop virtuosity at the expense of the dramatic unity of the works”¹²⁴. Toscanini's art of conducting developed the aspirations for perfection, for the absolute; he was grandiose in that he knew very well what he wanted to achieve through the proposed interpretative vision, but he also knew how to impose himself to turn his conception into the sound of the orchestral ensemble, his ecstasy and titanic (sometimes exaggerated) effort turning him into a musical dictator.

Stefan Zweig describes Toscanini as follows: “A poco a poco si sprigiona da lui tutta la forza della persuasione, e il grande dono della gestualità, tutto italiano, trova nelle sue mani magnificamente espressive geniale espressione. Persino chi è negato alla musica riuscirebbe a capire dai suoi gesti cosa intende e cosa vuole quando scandisce il ritmo, quando allarga scongiurando le braccia o le premeardentemente sul cuore [...]. Con crescente ardore adopera tutte le arti persuasive, prega, scongiura, implora, gesticola, enumera, canta a voce alta, si immedesima in ogni singolo strumento per ispirarlo, le sue mani imitano i movimenti del violino, dei fiati, dei timpani, e uno scultore che volesse rappresentare simbolicamente l'umana impazienza, la preghiera, il desiderio, lo sforzo, il fervore non troverebbe modello più adatto di questi gesti mimetici di Toscanini”¹²⁵.

“He releases gradually all the power of persuasion, and the great talent of his gesture, totally Italian, finds a bright expression in his magnificently expressive hands. Even those who do not know the music could understand from his gestures what he means when he tacts the rhythm, when he opens his arms wide or when he presses them with ardour on his heart. [...]. With growing passion, he uses all persuasive arts, prays, begs, gesticulates, lists, sings aloud, identifies with each instrument for inspiration, his hands imitate the movements of violins, of wind instruments, of eardrums, and no sculptor who wishes to represent human impatience, prayer, effort, fervour would not find a more suitable model than these mimetic gestures of Toscanini.” (t. a.).

Toscanini's great art was capitalized by the force with which he imposed himself in front of the orchestral ensemble to make the instrumentalists aware in a real way of the interpretative vision on the score they had in front of them. From Harvey Sachs' descriptions¹²⁶ we find out that Toscanini “first deciphers the score on the piano, then memorize it, playing all the roles beating the measure, and at rehearsals he was focused on the dramatic values of the opera and the improvement of the timbral colours in the relationship between the voice - *solo* instrument or orchestra”¹²⁷. He often appropriated even the role of director, insisting on the movements and expressiveness of gestures, which is why the comments and critics

¹²⁴ Harvey Sachs, *Toscanini*, London, Weidenfeld & Nicolson, 1978, p. 68

¹²⁵ Stefan Zweig, *La resurrezione di Haendel. E altri scritti musicali*, Passigli Editori Firenze, 1994, pp. 83-84

¹²⁶ Harvey Sachs, *op. cit.*, p. 68

¹²⁷ *Ibidem*

he made came from a deep knowledge of artistic, dramatic, poetic, and musical values that converge into a work of art.

Implemented through the application of valences belonging to the Wagnerian experience in consensus with the European symphonism (especially with the German one), Toscanini's revisions in the creation of Verdi are of great importance. He had a direct relationship with Verdi and enjoyed the privilege of receiving the master's inheritance from his own hands. His conceptions regarding the interpretation of Verdi's creation stood out as revelations in the era because he managed to subordinate the vocal interpretation to dramatic coherence, as master Verdi had imagined. He was a master conductor in love and totally involved, devoted to his profession, who constantly sought the path to perfection, who knew not only to conduct an orchestra, but also to make it sound and sing. He held the baton in his right hand to mark the time, and his left hand up to choose the most suitable colors of sounds, the gestures were clear, but measured, essential, but supple, and the open mouth accompanied the singing.

5. Tullio Serafin

The artistic career of Tullio Serafin¹²⁸ began when he played viola in the orchestra at the *Teatro alla Scala* under Toscanini's baton, and later became the assistant of the master. At less than 25 he debuted as conductor at the *Teatro Reinach* in Parma, with *L'elisir d'amore*, under the pseudonym Alfio Sulterni¹²⁹. In over 60 years of experience on the podium he was invited to conduct in the most prestigious opera theatres around the world, where he had the privilege of collaborating with generations of great singers and directors, his main concern being to obtain valuable performances, representative over time.

Very clear and safe conducting technique, the energetic and precise arms developed an exceptional conductor and musician, impossible to forget, which everyone in music respects for his professionalism and human quality. He was a great lover of music and singing in its depth, with his whole being, with passion, tireless, and he knew how to convey this love to all those with whom he worked.¹³⁰ He knew how to capitalize on singers and orchestra, he knew how to get the best from them and was a guarantee of the success of the works he directed with his magic baton. Tullio Serafin inaugurated *Arena di Verona Opera Festival* in 1913, with *Aida* by Giuseppe Verdi, a particularly important event in the history of the genre, which practically marked the genesis of a new scenographic style. With the advent of this festival, the painted scenes typical of traditional theatres were dropped and a preference for new three-dimensional elements, used for most of the works represented in amphitheatres, appeared.

Serafin's name is closely related to that of Maria Callas, he is a very fine connoisseur of voices and vocality. Maria Callas' debut in Italy, at *Arena di Verona*, takes place under the baton of master Serafin, with *La Gioconda* by Ponchielli. On various occasions, Callas stated that Serafin was not only a great conductor but had a decisive contribution to her artistic training and improvement, especially in the

¹²⁸ September 1, 1878, Rottanova di Cavarzere - February 3, 1968, Roma

¹²⁹ An anagram of his real name used for the billboard, thus bypassing the ban on public singing imposed on students at the Conservatory of Milan.

¹³⁰ Norman Lebrecht (1991), *Il mito del Maestro*, Longanesi & C., Milano, 1992, p. 103

field of the interpretative technique. Here's what Callas said about the grand master: “Mi colpì una cosa che mi disse: ‘Quando si cerca di trovare un gesto, un modo di recitare sul palcoscenico, non basta far altro che ascoltare la musica. Il compositore ha già previsto tutto. Cerca di ascoltare con l’anima e con gli orecchi, perché anche la testa deve lavorare, ma non troppo. La musica ti dirà quali gesti fare’. E aveva proprio ragione.”¹³¹

He was the mentor of many valuable artists, appreciated especially for the way he managed the sound of the orchestra that was perfectly subordinated to the voices, the singers being not obliged to force themselves. Moreover, all the great singers of the first half of the 20th century had the joy and honour of being at least once under the baton of Master Tullio Serafin (Enrico Caruso, Mattia Battistini, Renata Tebaldi, Joan Sutherland, Rosa Ponselle, Rolando Panerai, Beniamino Gigli, Carlo Bergonzi, Jon Vickers or Luciano Pavarotti).

Serafin was very confident in the talent of the young singers, composers, and directors with whom he collaborated, among which we mention: Roberto Rossellini, Giorgio Strehler and Franco Zeffirelli. He distinguished himself by the special human and professional qualities he generously placed at the service of music, with the mastery and modesty characteristic of true values, and Tullio Serafin is one of them. Having a solid musical and cultural background, Serafin showed great openness to the creations of contemporary composers, which he also regularly included in the programs of the opera theatres seasons, working constantly with the authors for certain technical details and suggestions related to the preparation of the performances. In his repertoire we find an impressive number of works (over 240 titles), of which about 70 were world premieres.

Master Serafin believed that a conductor must possess three main qualities: “to know what he wants, to want what is right and get what he wants”¹³² - the first two with reference to musicians, and the last one with respect to conductor. In other words, the master had a great power of persuasion over the interpreters, in the sense that he knew very well *what* and *how* to ask from them to make them not only listen.¹³³ “I was marked by a thing he said to me: ‘When you try to find a gesture, a way to perform on stage, you only have to listen to music. The composer has already foreseen everything. Try to listen with your heart and ears, because the mind has to work, but not too much. Music will tell you what gestures to make.’ And he was right, the music, but to express it as the conductor asks; had the power to inspire the confidence of artists in their potential, specific to great artistic personalities, this is why the performances coordinated by him remained emblematic from the interpretative point of view.

6. Claudio Abbado

Noted as one of the world's greatest conductors, the master Claudio Abbado¹³⁴ made some revelations about the methods of interpretative study he was approaching, starting from the rigorous research of the text, associated with a complex system of memorizing the score (memory schemes) learned at the school

¹³¹ Teodoro Celli, Giuseppe Pugliese, *Tullio Serafin. Il Patriarca Del Melodramma*, Corbo E. Fiore, 1985, p. 102

¹³² Ibidem

¹³³ Ibidem

¹³⁴ June 6, 1933, Milano - January 20, 2014, Bologna

of Hans Swarowsky¹³⁵, system which he developed and adapted later according to the repertoire. Each score studied represented for Abbado a source of new questions, research, searches, discoveries of new expressive forms and even the retrieval of the original sources of the scores. In this respect, the performance in 1969, *Il barbiere di Siviglia*, born from the revolutionary revision of the score based on the autographs of Alberto Zedda, is of anthology, paving the way for the renewal of critical editions.¹³⁶

The vision of music as a living phenomenon in the constant renewal specific to Abbado ensures the continuity between the past and the future through the numerous works brought to light by the master. The concern for *the new* has produced reverberations in Abbado's interest against the research in the practice of music from the standpoint of historical information that has led to a deep review of the editorial criteria of the scores and orchestral materials and had an essential contribution in promoting initiatives aimed at spreading new musical languages. The master did not consider the literature from the past as static or repetitive, but he researched and found in every note, in every sound a rich source of information and questions, to which he sought and found the most suitable answers.

The fundamental particularities that define Abbado's professional and personal strength are numerous, and we cannot help but remember at least some of them: the importance of silence, tranquillity, empathy, the science of listening, strict discipline, attraction to the new, elegant, and clear gestures, simplicity, rigor, special attention to the smallest details, calmness, enthusiasm, and modesty in music. Musical creativity based on in-depth interpretative research with efficiency and listening-based led him to the idea that “la musica sia concepita come principio fondamentale e imprescindibile”¹³⁷.

The continuous improvement of the mnemotechnical principles acquired at Swarowsky's school is revealed in the awareness that each studied score represents a new opportunity for analysis and rediscovery that offers the conductor new interpretative valences. The result of the thorough research on the musical text is in the archive of the personal scores of the master¹³⁸, where are found important and valuable information that he kept secret during his life, materialized and synthesized in a customized semi graphic code, facilitating assimilation at the mnemonics level in the early stages of study. These schemes are a living testimony that highlights the highly meticulous work on specific study methods, through analysis and contextualization in the master's soul and the attention he attaches to programmatic-cognitive aspects and applicability in interpretive practice.

Abbado was concerned about the concept of the principles of rethinking, reorganizing, and recreating new typologies of concert halls, the most representative creation in this respect being the wooden ark designed by Renzo Piano for

¹³⁵ September 16, 1899, Budapest - September 10, 1975, Salzburg. Swarowsky studied conducting with Richard Strauss and together with him founded the famous *Vienna State Opera Conducting School*, where the great conductors were formed: Claudio Abbado, Zubin Mehta, Daniel Barenboi and Giuseppe Sinolopi.

¹³⁶ In 1969, *Casa Ricordi* initiated a pilot project in the field of musical philology from which started other editions on Italian opera, which included the creations of G. Donizetti and V. Bellini, up to G. Verdi and G. Puccini, and appeared in the final edition in 2009, for the *Critical edition of G. Rossini's creation* of the *Rossini Foundation* from Pesaro.

¹³⁷ Music is conceived as a fundamental and essential principle (t. a.).

¹³⁸ Wolfgang Schreider, *Claudio Abbado*, Beck C. H., 2019, p. 79

*Prometeo*¹³⁹ by Luigi Nono¹⁴⁰, because of the collaboration between the architect, the composer, and the conductor. The work proposes “Listening in silence, living in music, and adjusting the space, because what remains is only the sound that dominates”¹⁴¹. This is the musical space created by Renzo Piano for *Prometeo*, and if we carefully follow the project further, we will note that listening is not only a musical theme, but also an architectural one, because attention, “listening” for space - time - memory is particularly important for the architect.

Abbado's permanent concern over the music-space relationship was correlated with artistic thinking, with the most appropriate valences of sound modelling adapted to the requirements of the score, and in this respect, the collaboration with Nono represented an artistic partnership based on common visions on openness to the new and the release of the traditional concert hall conceptions. In the last years of his life Abbado was very involved in the conception and even the design of concert halls, and here we mention the *Auditorium Giovanni Agnelli* in Turin (inaugurated in 1994) and the *Auditorium del Parco* in Aquila (2012).

Abbado introduced aesthetic principles into the artistic practice, was concerned with the organization of the acoustic space, provided support to young talents and remained in the memory of all artists with whom collaborated a great personality, a great artist characterized by science, art, talent, enthusiasm, instinct and curiosity (professional), a master conductor with whom it was a real pleasure to experiment, to create, to create, express and interpret with great courage and confidence. Abbado knew how to offer a huge and varied range of possibilities to make music at the highest level, gradually, at different stages of work. And because the music “moves” according to *tempo*, it requires conducting gestures and architectures that need their own development space, and the freedom of movement in this space remains emblematic in front of the fascinating sound universe that this great master created.

7. Conclusions

The role of the orchestra conductor as we know him today, wins its affirmation at the beginning of the 19th century in parallel with the development of society, when composers begin to impose themselves in front of singers, and the orchestra continues to develop and organize in specific institutions. Today's conductor must strive for the perfection of the performance without altering the original requirements of the score, through a work ethic conforming to its training from which result the conducting gesture and the expressive force it wants to highlight in the approached works. He must know and understand very well the work that he must conduct to be able to provide correct explanations to the orchestra, especially since nowadays they have a limited time for preparation (as opposed to soloists or choir), the number of repetitions being more restricted.

¹³⁹ The traditional typology of the hall has been reversed in *Prometeo*, especially in the central scene, in that this time the audience is surrounded by the orchestra.

¹⁴⁰ Venice, January 1924 - Venice, May 1990; was a composer, writer and politician.

¹⁴¹ Gastón Fournier-Facio, *Claudio Abbado. Ascoltare il silenzio*, Il Saggiatore, 2015, p. 109

References

1. Abbiati, Franco, (1959), *Giuseppe Verdi*, Milano, Ricordi, vol. IV
2. Argano, Lucio, (2007), *La gestione dei progetti di spettacolo. Elementi di project management culturale*, Editore Franco Angeli, Milano
3. Baker, Th., Slonimsky, N., (1995), *Dictionnaire biographique des musiciens*, vol. III, Édition R. Laffont, Paris
4. Celli, Teodoro, Pugliese, Giuseppe, (1985), *Tullio Serafin. Il Patriarca Del Melodramma*, Corbo E. Fiore
5. Fournier-Facio, Gastón, (2015), *Claudio Abbado. Ascoltare il silenzio*, Il Saggiatore
6. Lebrecht, Norman, (1992), *Il mito del Maestro*, Longanesi & C., Milano
7. Meloncelli - Faccio, Raoul, (1994), *Francesco Antonio, detto Franco*, in *Dizionario biografico degli italiani*, vol. 44, Istituto dell'Enciclopedia Italiana, 1994
8. Riolfo-Marengo, Silvio, *Dictionnaire de la musique*, Milan
9. Sadie, Stanley, (1992), *The New Grove Dictionary of Opera*, Vol.1, Macmillan, London
10. Schindler, Anton, Felix, (2011), *Beethoven as I Knew Him*, Dover Publications
11. Sachs, Harvey, (1978), *Toscanini*, London, Weidenfeld & Nicolson
12. Schreider, Wolfgang, (2019), *Claudio Abbado*, Beck C. H.
13. Zurletti, Michelangelo, (2000), *La direzione d'orchestra: grandi direttori di ieri e di oggi*, Editore Giunti, Firenze
14. Zweig, Stefan, (1994), *La resurrezione di Haendel. E altri scritti musicali*, Passigli Editori Firenze
15. *** *Enciclopedia de la musica*, (1964), Ricordi, Milano
16. *** *Enciclopedia dello spettacolo*, (1975), Roma, Unedi
17. *** *The New Grove Dictionary of Music and Musicians*, (2001), Macmillan Publishers Limited, London
18. *** *Harvard Dictionary of Music, Second Edition, revised and enlarged*, (1974), The Belknap Press of Harvard University Press, Cambridge, Massachusetts
19. *** Archivio Storico del Comune di Genova, *Annuario dei Teatri di Genova Anni 1845-1846 e 1847*, fără numărul paginii

14. GEORG FRIEDRICH HAENDEL - SONATA FOR VIOLIN AND FIGURED BASS OP. 1, NO. 13

Raluca Dobre Ioniță¹⁴²

Abstract: *In the field of chamber music, Haendel is known for his six Sonatas for violin and basso continuo op. 1, creations that have kept a well-deserved place in the violin repertoire, being approached mainly for their melodic cantability, the clarity of the formal structures and the moderate technical difficulty. At G. Fr. Handel's sonata genre is distinguished by the characteristic unity of the thematic material, which bears the perfect mark of mastery. His sonatas are characterized by the breadth of the melodic line, the precise construction of the harmony and the generous sonority.*

Key words: *Handel, Sonata, violin, figured bass, analysis*

1. Introduction

The sonata genre occupies an important place in the creation of the composer G. Fr. Handel. Influenced by the creations of his contemporary composers, the violinists A. Vivaldi, A. Corelli, F. M. Veracini or T. A. Vitali, Handel will broadly adopt the Italian model of the monothematic sonata, which he will perfect through the grandeur and clarity of his compositional style. In the field of chamber music, Handel is known for his six *Sonatas for violin and basso continuo op. 1*, creations that have kept a well-deserved place in the violin repertoire, being approached mainly for their melodic cantability, the clarity of the formal structures and the moderate technical difficulty.

Handel's sonatas, considered for many generations to be masterpieces of violin literature, have been the subject of numerous musicological controversies regarding their authenticity. They appeared in various editions in London and Amsterdam between the 1720s and 1730s. In early publishing practice, were also published works for other instruments, such as flute and oboe, but more recent studies have established that the *Sonatas* were originally written for the violin.

In the article *The Violin Sonatas of G. F. Handel: Clarifying the Confusion and Controversy*, violin professor Kiyoshi Tamagawa states that rarely have works by a major composer endured such editorial confusion and fraud, so that four of the six *Sonatas* published together, almost certainly they do not belong to the composer to whom they were attributed. Unfortunately, the mistakes of Handel's 18th-century copyist, John Walsh, as well as the poor edition of Friedrich Chrysander, the redactor of the first complete volume of the sonatas, are repeated today in popular editions such as G. Schirmer's or three *Sonatas* included in the repertoire of the Suzuki Violin School.¹⁴³

2. Discussions

Although in our instrumental violinist practice in middle school or high

¹⁴² Associate Professor PhD., "George Enescu" National University of Arts from Iași, România, email: rallutz@yahoo.com

¹⁴³ To deepen this topic, we recommend researching the article written by the American violin professor Kiyoshi Tamagawa in the article *The Violin Sonatas of G. F. Händel: Clarifying the Confusion and Controversy* (<https://journals.sagepub.com/doi/10.1177/000313130105100413>), accessed on 29 September 2023.

school education the most used edition of the *Sonatas* is the version edited by professor Ionel Geantă (in which the accompaniment is supported by the piano, thus replacing the harpsichord), for our technical and interpretative analysis of the *Sonata op. 1, no. 13*, I have chosen the score of the Urtext-Bärenreiter edition, in which the accompaniment is supported by the *cello*.

We must specify the fact that in the Baroque period, the writing of various musical creations was organized on a system made up of two staves: the first staff was usually assigned to the soloist instrument, and the second staff, to the accompanying instrument (*cello*, *viola da gamba* or harpsichord), which supported the musical evolution through a ciphered bass, developed most of the time in the key of *F*. This compositional technique, based on the cipher bass, offered freedom of interpretation to the artist, but also required thorough mastery of all the compositional techniques characteristic of the baroque style (variational, harmonic, contrapuntal, ornamental, polyphonic, etc.).

The Violin Sonata in *D major*, consisting of four contrasting movements (*Affetuoso - Allegro - Larghetto - Allegro*), is considered one of the most beautiful musical jewels for the violin. Handel's own manuscript for this sonata has survived for almost three centuries, and this music is undoubtedly authentic. Some questions arise as to Handel's notation for the first movement, as in some editions the term *Affetuoso* (affectionate) appears, while in others it is simply *Adagio*¹⁴⁴.

3. Results

The first part begins in the key of *D major* (in the measure of 4/4) with a harmonic coloring that emphasizes the sonority and cantability of the violin timbre. The first movement is organized in a small bistrophic form (A + B). The initial stanza consists of two phrases: phrase a = 3 measures (m. 1-3) and phrase b = 9 measures (m. 4-12).

In this work, the author's compositional techniques converge towards the realization of the thematic unity within the whole, starting from an initial motive with a generative character. *The Sonata* debuts in an impressive atmosphere. The violin presents the generating motive (noted with α), based on the sounds that seem to be part of the chord of the main tonality (*D - F # - A - D*), but completed unexpectedly by the composer, by climbing it with an ascending degree to *E*. This ninth interval, repeated often throughout the first movement, creates a surprising harmonic effect as it emerges from the consonant patterns of the harmonic context: Eg. 1, G. Fr. Haendel, *Sonata op. 1, no. 13*, m. I, m. 1 - 3

Next, the initial motif is sequenced on the fifth of *D major* (m. 2). The successive presence of the ninth interval determines a gradual and descending evolution organized on dotted rhythmic formulas, which will cadence on the dominant of the basic tonality. The harmonic relief present in the accompanying

¹⁴⁴ <https://www.laphil.com/musicdb/pieces/6150/violin-sonata-no-4-in-d-op-1-no-13-hwv-371>, accessed on 30 September 2023

instrument score is limited within the tonic key of this movement.

The second phrase (b) is rhythmically more dynamic and has a modulating character. The violin melody unfolds continuously over several measures through various jumps of ninths and sixths, a tension that will constantly and gradually evolve through dynamic accumulation and character that will culminate in the last beat of the seventh measure. The melody has a descending evolution and consists of repetitive rhythmic-melodic structures, enriched with trills, which will be completed on the *a* sound. The melodic line in the *cello* score, made up of values of fourths and eighths, closely follows the musical and rhythmic discourse of the violin and is subordinated to it.

Harmonically, the first stanza is completed with an authentic cadence on *A major* (m. 9-10). The transition to the second stanza is prepared by the accompanying instrument with a short interlude of two measures (m. 11-12). The musical discourse of the second stanza is based on the thematic elements characteristic of the first stanza, the differences between the two sections being noticeable only at the tonal level. The secondary stanza (B) consists of three phrases: phrase av = 3 measures (m. 12-14), phrase bv = 6 measures (m. 15-20) and phrase a1 = 6 measures (m. 20-26). The first phrase of the secondary stanza presents identically the first phrase of stanza A in the dominant major key (*A major*): Eg. 2, G. Fr. Haendel, *Sonata op. 1, no. 13*, m. I, m. 12 - 14



The second phrase (bv) is more dynamic in rhythm and character than the secondary phrase of the first stanza. From a harmonic point of view, the speech of the bass evolves through a series of modulations, which will cadence at the end of the phrase on *A major* IV and *D major* I. The last phrase of the second stanza (marked with c) is organized by the slightly modified sequencing of the initial motif, carried out in three stages, a phenomenon that will create a natural tension of the musical discourse both in terms of dynamics and character: Eg. 3, G. Fr. Haendel, *Sonata op. 1, no. 13*, m. I, m. 20 - 23



The finale of the first movement is prepared by an outward expansion over the last four measures (m. 23-26), which modulates to the key of *A major* (the key of the dominant major of the initial key, *D major*). The constant elaboration of the initial motif and the open character of the first stanza determine the organic unity of the first movement. The second part, marked *Allegro* (4/4), begins in the key of *D major* and is structured tetrastrophically (A - B - C - D). The first stanza (A) consists of a tripodal and asymmetrical period: phrase a = 5 measures (m. 1-5), phrase a1 = 4 measures (m. 6-9) and phrase av = 5 measures (m. 9 -13). The first phrase has a non-modulating character; the violin presents a lively and bright theme made up of a succession of fourths and eighths. The bass supports the musical discourse of the violin through a melody based on syncopation and *contretemps*: Eg. 4, G. Fr.

Haendel, *Sonata op. 1, no. 13*, m. II, m. 1 - 5

In the secondary phrase (m. 6-9), the melodic lines are reversed between the two leading instruments. The musical speech previously presented by the violin is taken up by the bass line with a perfect descendent fifth and the melody based on syncopation and contretemps, is now presented by the violin with a perfect higher fifth. From a harmonic point of view, the second phrase modulates towards the dominant of the initial tonality. The last phrase (m. 9-13) unfolds in the basic tonality and is constructed after the pattern of the first phrase of stanza A, only this time, the melodic lines are exposed in reverse: Eg. 5, G. Fr. Haendel, *Sonata op. 1, no. 13*, m. II, m. 9 - 13

The second stanza (marked B) consists of two periods: period B = 8 measures (m. 13-20) and period B1 = 11 measures (m. 21-31), with an open and modulating character. The first period is organized from two phrases: phrase b = 4 measures (m. 13-16) and phrase bv = 4 measures (m. 17-20). The first phrase consists of two melodic lines: the violin presents a musical development based on figurative arpeggios and the bass exhibits another voice with a contrapuntal character. The imitative repetitions of the thematic motifs characteristic of each protagonist instrument are highlighted in both scores through dynamic evolutions in echo, with the role of avoiding musical monotony. In the second phrase, the two thematic lines are reversed and the musical material is also organized according to the principle of imitation, a compositional procedure frequently used by Haendel: Eg. 6, G. Fr. Haendel, *Sonata op. 1, no. 13*, m. II, m. 13 - 18

From a harmonic point of view, the first period is also completed in the key of *D major*. We notice that during this movement, the initial thematic material is varied by rhythmic diminution, so that the durations of the fourths and eighths of the previous stanza are transformed into sixteenth values, later completed by trills and mordents, a phenomenon that will create a false impression of *tempo* precipitation, although in instrumental practice the interpretation must be carried out constantly.

The second period (B1) unfolds over 6 measures (m. 21-26), organized 3 + 3, in which the thematic material reveals two new melodic lines, which will dialogue

through *stretto* imitations and have motifs in their structure simple ones based on arpeggio sixteenth values. Although the period still proceeds in the basic key, in the end modulates to the key of the dominant to prepare the appearance of the next stanza. Stanza C, made up of 30 measures (m. 27-56), is organized into two periods, each consisting of three phrases: period C (m. 31-40) = phrases av1 (m. 27-31) + c (m. 31-34) + av2 (m. 35-40) and period C1 (m. 40-56) = phrases c1 (m. 40-44) + c2 (m. 45-51) + c3 (m. 52-56).

The first phrase of the third stanza (av1) brings back to the listener's attention the thematic material from the opening of the sonata (m. 27-31), presented this time by the violin with a descending perfect fifth. In the next phrase of period C, the musical unfolding is structured in the form of an uneasy dialogue between the two participating voices. The new thematic motif characteristic of stanza C is introduced first by the violin and then varied by sequencing and *stretto* imitation by the bass voice over the course of two measures. This intersecting rhythmic-melodic design generates the organic interpenetration of the thematic material. In the last phrase, the motif characteristic of stanza A and that characteristic of stanza C are reversed in the melodic fabric so that this time, the main theme is presented by the bass on a descending fifth exactly as in the opening of stanza C. The first period is completed in the key of *G major* on an open cadence that prepares the natural transition to the next period, C1.

The first phrase of period C1 (m. 40-45) is constructed in a slightly varied manner of the first phrase of stanza B, in which the violin presents a motif made up of figurative arpeggiated sixteenths and the bass line brings the same contrapuntal motif, exposed this time a perfect higher fourth, in the key of *D major*. In the next phrase, the thematic material from the bass line begins in the key of *E minor* and brings to our attention the opening motive in incomplete form, processed sequentially and descending during three measures (m. 45-47), following as in the last measures of this phrase, the melodic lines of the two protagonist instruments to be reversed. The last phrase (m. 52-56) again presents the motif characteristic of the first stanza worked sequentially and ascending in both instrumental scores by melodic imitation in *stretto*. The harmonic design of the third stanza is completed in the key of *A major*.

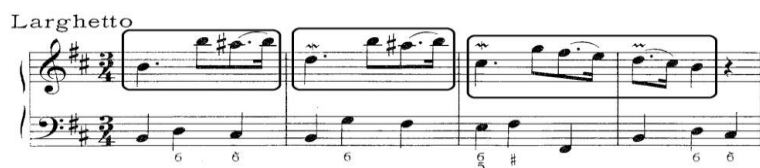
The last stanza (marked D) of the second movement consists of 13 measures (m. 57-69) and is organized in three phrases: phrase av2 = 4 measures (m. 57-60), phrase d = 4 measures (m. 61-64) and the phrase b1v = 6 measures (m. 64-69). In the first phrase, the violin presents again the characteristic thematic material of the first stanza, slightly varied, in the basic tonality. The bass line is built syncopated, according to the original model, only this time the rhythmic values are slightly dynamized. In the second phrase, the thematic material brings new elements: the violin unfolds on a sequence of arpeggio octaves and the bass line is dynamized by sixteenths. The phrase is completed by a semi-cadenza in the key of *D major*, introduced first by the violin and imitatively taken up by the bass.

The last phrase of the final stanza (b1v) brings back the characteristic thematic elements of the second phrase of stanza B, slightly varied from a melodic and rhythmically point of view (in the bass, the melody is exposed this time with a perfect descending octave), taken over by imitation in both instrumental scores. The

last stanza ends with an authentic cadence in the key of *D major*, which will prepare the final section, the Coda (m. 70-77), with the role of reinforcing the basic tonality of this movement.

We note that the thematic material characteristic of this part is not composed for soloist and accompanying instrument. The thematic motifs, built in the form of a simple or imitative dialogue, are intensively processed between the two partners of the instrumental ensemble who participate in the construction of the melodic, rhythmic and harmonic fabric, a fact that leads us to conclude that the two instruments have equal importance in the motif treatment. Taking over and processing certain generative motifs throughout the entire movement leads us to conclude that Haendel thought of the organic unity of the thematic material.

The third movement, *Larghetto*, begins in the key of *E minor*. The violin presents a somber and ceremonial thematic material. The bass line closely follows the expressiveness of the main melodic line. This movement is structured in small bistrophic form: stanza A (m. 1-17) and stanza B (m. 18-40). The first stanza is made up of two phrases: a = 4 measures (m. 1-4) and a1 = 13 measures (m. 4-17). The first phrase of stanza A is closed and brings to our attention a rhythmic and melodic motive made up of different intervals, transposed on the model of a rhythm enriched with dotted rhythmic values. The emotional character of this theme emerges even from the presence of the *a #*: Eg. 7, G. Fr. Haendel, *Sonata op. 1, no. 13*, m. III, m. 1 - 4



The second phrase (marked a1) has larger dimensions (m. 4-17) and starts on the sound of re with the initial motif. The phrase has a modulating character and describes the following tonal path: *B - A V - F # V-I, F # V7 - I*. The open character of the secondary phrase makes the connection to the next section. The bass line prepares the appearance of the second stanza by an outward widening of two measures (m. 16-17).

Stanza B, made up of two phrases, b (m. 18-26) and phrase b1 (m. 27-40), begins by processing the initial generating motive. The instrumental writing in the violin score aims at the gradual accumulation of sonorous fullness and character tension through the thematic-cellular evolutions of the ascending sequences. The bass line describes a melody in ascending or descending intervals, which directly participates in the expressive transformation of the main violin theme. The second articulation (m. 27-40) resumes the previous manner of thematic processing, this time led by ascending sequences, generating a continuous, uninterrupted, wide-breathing sound period, amplified and completed by a cadence on the 5th degree of the tonality *B minor*. The open character of the harmony actually prepares the appearance of the last part of the *Sonata*.

The final movement is an *Allegro* (in $\frac{3}{4}$ measure) with a dancing character, which begins energetically on the violin in the key of *D major* and unfolds on the structure of a bistrophic form: A (m. 1-28) + A1 (m. 29-72). The first stanza, made up of an open bipodic period, begins on the violin with a thematic material marked by a strong dance character. The first phrase (m. 1-10) unfolds on the structure of

the two characteristic rhythmic-melodic motifs: the first has a dotted rhythmic drawing and the second is made up of a sequence of adjacent sounds with simple rhythmic values: Eg. 8, G. Fr. Haendel, *Sonata op. 1, no. 13*, m. IV, m. 1 - 6



The bass line closely follows the violin's thematic progression through sounds simply organized into fourths and eighths. The secondary motive is repeated identically in measures 5-6, according to the pattern of dynamics in echo characteristic of the Baroque style. Next, the secondary motive is sequentially and modulatory transformed to the dominant key of the initial key (*A major*).

The second articulation of the first period (m. 11-21) has a much more dynamic development in relation to the initial phrase, describing a predominantly ascending melodic route that will create waves of tensional accumulation. The bass line continues to follow the thematic development of the violin, emphasizing the developing character through a contrapuntal writing and harmonically reinforcing the key of *A major*. The next section (m. 22-28) is constructed in the same manner as the first period; the changes at the level of the musical content refer to the dynamism of the melodic line of the bass by introducing figural evolutions in sixteenth values. The section is concluded by an authentic composed cadence.

The second stanza (m. 29-72), made up of two larger periods: A1 = 23 measures (m. 29-51) and A2 = 21 measures (m. 52-72), is built according to the pattern of the initial stanza. The thematic material evolves at the level of the musical content through thematic-cellular sequences. The first period (m. 29-51) begins with the same motif based on the dotted rhythmic pattern, presented this time by the violin with a perfect ascending fifth. The secondary motive (m. 34-37) is also processed in the violin score by cellular-sequential transformation: Eg. 9, G. Fr. Handel, *Sonata op. 1, no. 13*, m. IV, m. 41 - 48



The voice of the continuous bass is structured monotonously, evenly and repetitively by perfect octave intervals in an ascending direction. This sequential progression describes the following harmonic path: *A major - D major - b mall - D major*. The first period of the final stanza is completed by a concluding cadence (m. 50-51). The last period (c. 52-72) is similar in terms of thematic construction to the initial period. It is set up on the dotted rhythmic motif, resumed by the violin on *D*, but with a perfect ascending octave. In the next two measures (m. 54-55), the motif is processed sequentially in a descending sense. The upper voice of the musical development is energized by scalar structures of sixteenths with descending and ascending evolution. The accompaniment closely follows the main musical development. The predominantly ascending melodic route creates waves of tensional accumulation.

The dynamized structure of the thematic material is transferred to the accompanying instrument, which, after the sequential-scalar unfolding of the musical development, announces the end of the *Sonata* (through a pedal on *A*), the dominant of the basic tonality, finished with a cadence on the tonic. The two stanzas of the final movement are organically linked thematically through the *ostinato* elaboration of the secondary motive. The differences between the two stanzas relate only to the tonal aspect.

4. Conclusions

At G. Fr. Handel`s sonata genre is distinguished by the characteristic unity of the thematic material, which bears the perfect mark of mastery. This is one of the first composers in whose works we notice that the entire thematic development starts from a unique generative motive. Handel`s sonatas are characterized by the breadth of the melodic line, the precise construction of the harmony and the generous sonority. Handel calls for the use of several technical and artistic procedures, such as: combining motifs and figurations, imitative thematic takeover between the instruments that participate in the melodic construction, unitary and organic structuring of the thematic material through full or partial takeovers of the phrases presented at the beginning or end of the stanzas, using the concept of functional harmony and using neighboring tonalities.

Regarding the forms of this genre, we specify that they oscillate between free forms or imitative polyphony, as well as bi- or tri-strophic forms. These baroque sonatas prepare the way for the crystallization of the sonata itself, which will become one of the most complex musical forms, capable of conveying the most uplifting feelings and experiences through the art of composition.

References

1. Cumpătă, Dan-Nicolai, (2005), *Elemente de metodică a studiului și predării instrumentelor cu coarde*, Editura Universității Naționale de Muzică, București
2. Teodorescu-Ciocănea, Livia, (2014), *Tratat de forme și analize muzicale*, Editura muzicală Grafoart, București
3. Toronciuc, Maria, (2007), *Georg Friedrich Haendel - Sonatele pentru vioară și bass figurat op. 1*, Editura Artes, Iași

Web resources

1. Kiyoshi Tamagawa, (2001), *The Violin Sonatas of G. F. Händel: Clarifying the Confusion and Controversy*, <https://journals.sagepub.com/doi/10.1177/000313130105100413>, accessed on 29 September 2023
2. Eric Bromberger, George Frideric Handel - Violin Sonata No. 4 in D, Op. 1, No. 13, HWV 371, <https://www.laphil.com/musicdb/pieces/6150/violin-sonata-no-4-in-d-op-1-no-13-hwv-371>, accessed on 30 September 2023

15. THE ROLE OF FOLKLORE IN THE FORMATION OF STUDENTS' MUSICAL FEELING IN THE MUSIC EDUCATION LESSON

Neculai Vieru¹⁴⁵

Abstract: *The present paper represents an analysis of the characteristic features of national folklore that allow the cultivation of the musical feeling in students through the folkloric musical discourse within the music education lessons. Through popular music, we offer the opportunity to reflect on some early stages in the evolution of musical folklore. This fact can lead us to some important aspects regarding the origin of popular music, the discovery of the characteristic features of the musical language. By cultivating musical feelings in students during music education classes, we develop a favorable behavioral attitude towards Romanian spirituality, expressed in its multiple historical values. On this value component, we take into account the human perceptive capacity, and the forms of musical manifestation. The students will be trained in music education classes, through the folkloric musical discourse, which will allow a direct development of the students' personality in the national spirit.*

Key words: *musical language, national value, folk music*

1. Introduction

Through this article, we offer the opportunity to learn about popular music and the characteristic features that allow the cultivation of musical feeling in students through the folkloric musical discourse. At the time, we mention the musical folklore contributes to the development of the student's personality, through popular creation, through contributes to the development of the which allow the development of the feeling belonging in students. The values of music education promoted through the Curriculum for the discipline of music education bring together:

- musical experience, as the quintessence of musical activity
- the music education lesson, as a form of pedagogical musical activity (creation), conceived on the basis of the principle of artistic dramaturgy
- the system of musical-didactic activities, as products derived from the of musical activity: creation-interpretation-audition- reflection
- musical culture, which encompasses the role, function and purposes of culture in general, in the process of which the students, knowing/valuing the world, knows/builds himself as a spiritual being
- musical education itself, as the musicality of the human being through the cultivation of specific structures: musical feeling, special sense, musical thinking, etc.

2. Through popular music

In music education lessons we offer the opportunity to reflect on some early stages in the evolution of musical folklore and the historical past. This fact can lead us to some important aspects regarding the origin and organization of popular music, the discovery of the characteristic features of the musical language. By cultivating

¹⁴⁵ Candidate Doctoral, "Ion Creangă" State Pedagogical University, Chişinău, Republic of Moldavia, email: nicolaevieru99@yahoo.com, ID ORCID <https://orcid.org/0009-0004-4252-9145>

the musical feeling in students during music education classes, we develop a favorable behavioral attitude towards Romanian spirituality, expressed in its multiple historical valences. On this value component, we take into account the human perceptive capacity, and the forms of musical manifestation.

The students will be trained in music education classes, through the folkloric musical discourse, which will allow a direct development of the student's personality in the national spirit, an accurate understanding of Romanian spirituality and a close correlation between popular music and other musical genres. Musical folklore is the never-ending source of inspiration for cult music.

In this of developing the students' musical feeling, through the musical discourse, we will cultivate the love for the folk song and guide the students towards the knowledge and understanding of the elements that make up the stylistic component of the folk music. Depending on the characteristics and particularities of each ethno-folkloric area in particular, paying special attention in the musical education lesson to sung folk verse, the aspects of the speech, the genuistic plan (the performing genres-ritual folklore and non-ritual folklore), rhythm, melodicity, popular speech, ornaments, etc.,. Students will gain knowledge of musical folklore and implicit national values.

3. Verse structure

In the Romanian folk song, we have to consider the aspects related to the language, speech, if the melodic line follows certain melodic contours consecrated by tradition, if the verses cadence in a certain way or not, because there are ways of cadence also consecrated by tradition. We also have to take into account the way in which the verses merge with the melody, we must take into account the structure of the popular sung verses, the incantation of rhymes, the popular poetic language. We mention some features of the specifics of popular speech, in order to understand the system of versification of texts:

- The words are made up of short syllables and of approximately equal duration
- The differentiation between syllables is qualitative, as a result of the accent that a syllable of the word receives
- There is no fixed place of stress in multi-syllable words
- The sequence of several stressed syllables is not possible
- The verse, whose structural unit is determined by semantic relationships, can have fixed or free metrical organizations
- Recited or chanted verses fall into fixed metrical patterns
- Some verses sung from improvisational genres (bocet, doine), deviate from the usual fixed patterns, being similar to the verses of an unsung poem [7 pp. 47-48]

The local language is one of the main exponents of national and ethnic belonging, it is a spontaneous cultural product, chiseled through continuous use, within the same cultural community over several centuries or millennia. The specificity also consists in highlighting aspects of speech, the way of articulating vowels and consonants in speech, the way of vocal expression of words in song and the way of interpreting songs. When we refer to the cultivation of the folkloric musical feeling in students, the most relevant element of the means of musical expression is the rhythm.

4. The beat

It represents the symmetrical and periodic sequence of accented and unaccented syllables from a verse or a musical phrase, being represented by a means of expression, a musical language through which man manifests his feeling and emotions. It represents not only a possibility of reflecting some pulsations of existential origin in the human construction, but also considers the organization of rhythmic structures so particularized and individualized that they can constitute and represent, without a single moment of hesitation, the entire construction-fabric of the respective music. In folklore, rhythm is the result of the syncretic nature of cultural and artistic manifestations.

In Romanian folklore we identify some rhythmic types such as: children's rhythm; dance rhythm; giusto-syllabic rhythm; parlando-rubato rhythm; the western rhythm (divisional, metric) [7 pp. 75-77] Specific to musical folklore is the parlando-rubato Rhythm. One of the criteria for the systematization of popular Romanian rhythms is its basic form: giusto or rubato. The parlando-rubato rhythm is related to the giusto-syllabic rhythm and in their construction they represent a system of elements that allow them to influence each other as the transition from one system to another.

The name of parlando-rubato is often confused with that of the "free" rhythm; but precisely the term parlando more clearly defines the features of the system and indicates its kinship with the giusto-syllabic. It is not by chance that there was initially so much association with parlando-rubato. The parlando-rubato system is only apparently free; the sequence of durations is not random, but is organized according to the between the time units of the syllables within a certain creation and the way of interpretation. [7 pp. 96-97]

5. The melodiousness

Folk melody reveals sound structures, different from the so-called "major scales and minor scales" that are learned at school and that characterize part of European musical culture. At the same time, regarding the signaling of the elements that make up the melody, we must highlight the fact some are dominant, while others are on a secondary level, and others can be considered imperceptible. It constitutes an ambient factor for the categories of primordial elements, so that the degree of primordiality in the musical construction can change depending on the structure of the melody, the dramaturgy of the melodic elements, giving this a mobile-flexible character.

Sensitizing the students through popular music, we could introduce all the spontaneous hums without words, as well as all the auditory perceptions, made in the music education class. Through the musical ornaments or those appoggiaturas used in popular creation, they certify that the melody is beautified and brought to an aesthetic aspect from the point of view of the melodic-melismatic structure. Music- perhaps the most expressive of the arts- is presented to us an excellent example of the expression of psychological processes.

The description of folkloric musical message represents a process of physical and psychophysiological operation, between which there is a continuous interconditioning. The power of music to awaken an affective state has been known

since ancient times. By simply analyzing a popular song we can notice the beginning and end motifs of a sentence or musical phrase, which can be easily perceived, and must be explained in the reality of a background of native musical knowledge. The simple hearing of some musical cells can attract other sounds and motifs to which they are closely related.

According to musicologist Ion Gagim, according to musicologist Ion Ggim, regarding the cultivation of the musical feeling in students in the music education lesson, the musical audition is presented in a double pose:

a) "as one of the forms of organization of the process of acquiring/studying musical art (ie as one of the musical – didactic activities in the lesson)"

b) "As a psychic-spiritual process of perception (hearing, feeling, experiencing and understanding) of music, specific to all musical activities", constituting an important factor in the simulating of human psycho-sensory processes and the unfolding of auditory perception [5 pp. 90-103]

In addition to knowing the elements related to the training of students, regarding the writing or reading of musical notes or some aspects related to the practice and theory of music, we must mention the fact that, an important role in the formation of the culture of musical folklore, is held by the knowledge of the specific features of folklore musical. Knowing these characteristics contributes to the education of students in the spirit of traditional culture, to the formation of a behavioral attitude favorable to the understanding of the historical past. Educating students through musical folklore contributes to the opening of new horizons and connections between the past, present and future.

6. Conclusions

The role of musical folklore in the formation and cultivation of musical feeling through the folkloric musical discourse in music education lessons was reported in this article. It is necessary for students to know the most important defining elements characterize musical folklore, because the rhythms of popular music, together with meter melodicality, musical ornaments, are closely related to the structure of popular verse. The students themselves will in the music education lesson, a folkloric musical way of thinking consecrated by the popular tradition and will enroll in the parameters that preserve the authenticity of the popular music.

Educating students through musical folklore increases interest in learning and bringing to light traditional Romanian values. Through the implementation of the ways of teaching musical folklore and the valorization of national values for educational purposes, the main specific didactic methods of teaching folklore in school and the description of some stages of the lesson in the Music Education discipline were considered. By using the musicological creation, specific to the Romanian people – doina, the student will be able to know the spiritual dimension of the Romanian popular creation.

The importance of the pedagogue in guiding the student was argued, in order to form a specific popular culture and cultivate the musical feeling in the students through the folkloric musical discourses. The role of the pedagogue is to form young generation and to cultivate in the students' souls the love for knowledge of traditional values and for musical folklore. Through the application of specific

didactic methods, the importance and use of the didactic approach in training and directing students on the "road" of knowing and understanding musical folklore is known.

References

1. Brâncuș Petre, (1976), *George Breazul și istoria nescrisă a muzicii românești*, vol I Editura Muzicală, București
2. Breazul, George, (1956), *Curs de istoria muzicii românești*, București
3. Breazul, George, (1930), *Patrium Carmen, Contribuții la studiul muzicii românești*, Editura Scrisul românesc S. A., Craiova
4. Gagim, Ion, (2007), *Știința și arta educației muzicale*, Ediția a treia, Editura Arc
5. Gagim, Ion, (2003), *Dimensiunea psihologică a muzicii*, Editura Timpul, Iași
6. Oprea, Gheorghe, (1983), *Folclor muzical românesc*, Editura Didactică și Pedagogică, București
7. Pârvan, Vasile, (1926), *Getica, Cultura națională*, București
8. Sulițeanu, Ghizela, (1980), *Psihologia folclorului muzical*, Editura Academiei, București
9. Vianu, Tudor, (1986), *Gândirea estetică*, Editura Minerva, București
10. Zisulescu, Ștefan, (1971), *Aptitudini și talente*, Editura Didactică și Pedagogică, București
11. Zoicaș, Toma, Ligia, (1987), *Pedagogia muzicii și valorile folclorului*, Editura Muzicală, București

16. ADDRESSING INTERDISCIPLINARY OF MUSIC

Daniela Monica Grozavu¹⁴⁶

Abstract: *Didactic strategies combine all the elements of the educational process, being a way of combining and chronologically organizing the set of methods and means chosen to achieve certain didactic objectives. This way,, the didactic strategy is expressed in organic units of methods, procedures, educational means and ways of organizing/achieving the learning process, i.e. head-on, in groups and individually [Potolea, D. The teacher and the strategies of learning management. Bucharest: Academy Publishing House, 1989, p. 146]. From the given perspective, we would like to mention that the didactic strategy unifies, integrates and brings together learning tasks with learning situations, creating a complex and logical system structured by means, methods, materials and other educational resources aimed at achieving certain objectives, which constitute a extremely necessary aspect in any pedagogical action, which finds its central place in the educational process. This is due to the fact that the design and organization of a lesson takes place in close connection with the strategic decision of the teaching staff and, therefore, it is designed as a complex didactic scenario, in which the actors of the educational act - of teaching-learning are involved, the conditions in which it is carried out, the objectives and the proposed methods. This way, the strategy determines the most appropriate, logical and efficient methodical itinerary for approaching a concrete teaching-learning situation, avoiding some errors, risks and unwanted events that may appear in the activity of the teaching staff.*

Key words: *Didactic strategy, teaching-learning-evaluation activity, concrete pedagogical objectives*

1. Introduction

The interdisciplinary approach to music refers to the exploration and understanding of music within the broader context of other disciplines and fields of study. It involves integrating knowledge and methods from different fields to analyze and appreciate music in a more complex and comprehensive way. Here are some aspects of the interdisciplinary approach to music:

1. Music and Science: This perspective approaches music from a scientific perspective, including aspects of acoustics, auditory psychology, and neuroscience. Research can focus on how sounds are perceived by the brain and how musical phenomena such as tonality or rhythm can be explained from a scientific perspective.

2. Music and Technology: Technology has had a significant impact on music, from recording and production to composition and performance. The interdisciplinary approach can explore how technology influences music and how music can be used to explore and develop technology.

3. Music and History: The study of music history can be enriched by analyzing the historical, social and cultural context in which the music was created. This often involves the use of historical documents and cultural analysis to better understand the meaning and impact of music in the past.

4. Music and Literature: Music and literature have always interacted in various

¹⁴⁶ Candidate Doctoral, "Ion Creangă" State Pedagogical University, Chişinău, Republic of Moldavia, Primary School Teacher, "Avram Iancu" Secondary School, Bucureşti, România, email: monica_grozavu@yahoo.com, ID ORCID <https://orcid.org/0009-0003-5619-2320>

- ways, from poetry and musical lyrics to the exploration of literary themes in music.
5. Music and visual arts: Music can be linked to visual art through music videos or collaborations between musicians and visual artists. This field focuses on how sound and image can work together to create a complete artistic experience.
 6. Music and Sociology: Music can be studied from a sociological perspective to understand how it influences culture, identity and social relationships. This often involves researching phenomena such as musical subcultures, social and political movements related to music.
 7. Music and education: The interdisciplinary approach in music education can integrate elements from psychology, pedagogy, educational theory and neuroscience to develop more effective teaching methods and to understand the music learning process, encouraging collaboration and dialogue between different disciplines to develop a deeper and more holistic understanding of music and its impact on society and culture.

2. Discussions

The relationship between music and science is a deep and interdisciplinary one, encompassing several aspects. Here are some ways music and science intersect:

1. Musical Acoustics: The science of acoustics deals with the study of sound and is essential to understanding how musical instruments produce sounds and how sounds behave in different environments. Acoustic research has contributed to the development of better musical instruments and the optimization of concert hall design.
2. Musical neuroscience: This discipline focuses on the study of how the human brain processes and responds to music. Researchers are trying to understand how music affects emotions, memory and other cognitive functions. These studies can provide valuable information about the impact of music on mental health and quality of life.
3. Mathematics and music: Mathematics is closely related to music through concepts such as rhythm, tonality and harmony. For example, mathematical relationships can be used to explain the structure of chords and musical compositions.
4. Music Technology: The development of music equipment and software is based on science and engineering. Modern music production uses advanced technologies for recording, synthesizing and processing sound.
5. Music and Physics: Physics is involved in understanding phenomena related to sound production, such as resonance and vibration. For example, research into the vibrations of strings or sound tubes helps to understand how sounds are produced and propagated.
6. Cognitive Music Research: This discipline focuses on how people perceive and process music, how musical skills develop, and how music can influence learning and memory. Musical cognition is an area of interest for psychologists and neuroscientists.

Through collaboration between musicians, composers, acousticians, neuroscientists, mathematicians, and other researchers, science makes significant contributions to the understanding of music, the development of music technologies, and the enhancement of musical performances and experiences. The relationship

between music and technology is a close and constantly evolving one. Technology has had a significant impact on the way music is created, recorded, produced, distributed and consumed. Here are some ways music and technology are connected:

1. Music Recording and Production: Music recording technology has revolutionized the way artists record and produce music. From the first magnetic tape recording to advanced digital technologies, recording studios have evolved significantly. Today, music production relies on specialized software and equipment that allow artists to flexibly create and edit sounds.

2. Electronic Musical Instruments: Synthesizers, keyboard instruments, and MIDI controllers are examples of electronic musical instruments that allow musicians to create electronic sounds and music. These devices rely on technology to generate sounds and control sound parameters.

3. Distribution and streaming: Digital technology has transformed the way music is distributed and listened to. With music streaming services such as Spotify or Apple Music, listeners have access to a vast library of music on demand.

4. Electronic music and beat production: Electronic music is fundamentally based on technology, with producers using production software to create beats, music sequences and sound effects.

5. Virtual Reality and Augmented Reality: Technologies like virtual reality and augmented reality offer new ways to experience and interact with music.

6. Music Education: Technology is used in music education to provide interactive resources and facilitate learning. Apps and online platforms can help you learn music notes, music theory and songs.

7. Virtual Music and Instruments: Virtual instruments and music production software allow musicians to create music without the need for expensive physical instruments. These instruments can range from realistic simulations of traditional instruments to complex electronic sounds.

Technology and music continue to evolve in parallel, influencing each other. Technological innovations open up new creative opportunities and allow musicians to experiment with new sounds and styles. At the same time, music continues to inspire the development of advanced technologies to improve the production, distribution and experience of music.

Music and history are often closely related, as music can reflect and influence cultural events and developments in a particular period or place. Here are some ways music and history intersect:

1. Music as a reflection of culture and society: Music can provide a sound record of a historical period or culture. Lyrics and musical sounds can reflect the themes, values and events of society at the time.

2. Music as a means of propaganda: During wars and conflicts, governments and political groups often used music to promote their causes and create loyalty and unity.

3. Music as a means of cultural resistance: During periods of oppression or occupation, music was often used as a means of cultural resistance. Artists and composers have created music that expresses the spirit of resistance and cultural identity in the face of oppressive regimes.

4. Music as a means of social change: Social and cultural movements have often

been accompanied by music that expresses the desire for change and progress, being used to mobilize and inspire people in movements such as the civil rights movement or the women's movement.

5. Evolution of musical styles: Musical styles evolve over time, and this evolution is often influenced by social and historical changes. For example, classical music, rock music, hip-hop music and many others were influenced by the events and cultural changes of the era in which they appeared.

6. Music in War and Peace: During wars, music was often used to raise the morale of the troops and provide solace to those affected by conflict. In times of peace, music can be a means of celebrating freedom and peace.

7. Music as part of religious culture: Music has always played an important role in religious practices. The evolution of religious music has reflected changes in religious beliefs and practices throughout history.

Music and literature are two art forms that have interacted and influenced each other throughout history. The relationship between music and literature can take many forms, including:

1. Musical Lyrics: This is the most obvious way in which music and literature intertwine. Musical lyrics consist of written words that are sung or performed to music. Music genres such as song, ballad and rap are based on musical lyrics. Also, many poets and writers created lyrics that were later set to music.

2. Artistic collaborations: Musicians and writers frequently collaborated to create works that combined music and literature. For example, composers such as Franz Liszt or Richard Strauss created musical compositions inspired by famous literary works such as Shakespeare's works or Goethe's novels.

3. Music as a source of literary inspiration: Writers were often inspired by music in their works. For example, Thomas Mann's novel, "Doctor Faustus," is based on the life of a fictional composer and includes detailed discussions of music. Poets such as TS Eliot and William Wordsworth wrote about their experience of music and its impact on them.

4. Exploring Common Themes: Both music and literature can explore similar themes and topics such as love, suffering, human nature and identity. 5. Music as a narrative element: In some cases, music can be used as a narrative element in literature. For example, the story of Orpheus in Greek mythology and the Faustian legend have as their central theme the power of music.

6. Literary adaptations into music: Literary works were often adapted into major musical compositions such as operas or oratorios. These musical adaptations can bring literary characters and stories to life through a unique combination of music and words. The relationship between music and literature illustrates how different art forms can interact and influence each other. This interaction has contributed to the development of complex and rich works of art that can provide multiple levels of understanding and appreciation for those who explore them.

The interplay between music and the visual arts is a rich source of creativity and artistic expression. This relationship manifests itself in several ways:

1. Music Videos: Music videos are a clear example of the interaction between music and the visual arts. These short films or long videos are created to accompany a piece of music and can add an extra dimension to the listening experience. Videos

can use images, dance, animation and special effects to convey messages and create a visual universe that complements the music.

2. Concerts and live performances: In concerts and live performances, visual elements such as scenery, lighting, projections and costumes can be used to enhance the musical experience. These visuals help create a context and atmosphere that complements the live music.

3. Fine arts inspired by music: Many works of visual art such as painting, sculpture and photographs are created with inspiration from music. Artists can use music as a source of inspiration to express emotions or concepts in their works.

4. Musical interpretation in visual art: Musicians and musical instruments can be subjects or elements in works of visual art. For example, portraits of musicians or concert scenes can be frequent subjects in painting or photography.

5. Interactive art installations: Contemporary art can involve interactive installations that allow the audience to interact with the music and visuals. This type of art often combines multimedia elements and advanced technology.

6. Interdisciplinary collaborations: Visual artists and musicians can collaborate to create unique interdisciplinary works. These collaborations may involve the creation of installations, performances or events that combine musical and visual elements in a new and challenging way.

7. Music as inspiration for choreography: In the field of dance and choreography, music can serve as a source of inspiration for movement and body expression. Choreography can be developed specifically to complement and interpret the music.

8. Music as part of contemporary artwork: Contemporary artists can create artwork that focuses on music as a subject or as an essential part of their work. This may include sound art exhibitions or works that use sound as a main element. This interplay between music and the visual arts demonstrates how different art forms can complement each other and provide audiences with a rich and diverse artistic experience. It is an important source for exploring the relationships between sound and image in contemporary artistic expression.

3. Results

Music and sociology have a complex and interdisciplinary relationship, as music is an important component of culture and society. Sociology focuses on the study of human behavior, social interactions, and social structures, and music can be a significant research topic in this context. Here are some ways music and sociology interact:

1. Musical subcultures: The study of musical subcultures, such as the punk, hip-hop, rock, or electronic communities, is part of the field of cultural sociology. Sociologists analyze how music and musical communities influence individuals' identity, values, and behaviors.

2. Music and identity: Music can play a significant role in the construction of individual and collective identity. Sociologists can investigate how music preferences and participation in music scenes can influence how people define themselves and how they are perceived by others.

3. Music as a form of social expression: Music can serve as a means of social and political expression. Protest songs, folk music or political hip-hop are examples of

how music can be used to communicate social or political messages.

4. Urban music, such as hip-hop or electronic music, is often related to the urban environment and the life experiences of urban communities. Sociologists can explore how music reflects or influences urban life and social dynamics.

5. The music industry: Studying the music industry from a sociological perspective can reveal issues of power, control, inequality and economics. How musical works are created and distributed, who controls access to the music market, and what impact technological changes have on the music industry are relevant topics for sociologists.

6. Music and education: Sociology of education can focus on music education in schools and communities. This may involve studying how music education influences children's development and access to music within the education system.

7. Music and mental health: Music can have a significant impact on mental health and well-being. Sociological research can explore how music is used to manage stress, anxiety or depression, as well as how communities organize around music to provide social support.

Music and sociology intersect in many ways, and studying music from a sociological perspective can contribute to understanding how music is embedded in people's social and cultural lives. This interaction can reveal many interesting aspects of how music and society influence each other. Music and education have a close and beneficial relationship as music can play a significant role in the development and education of individuals. Here's how music and education intersect:

1. Music education in schools: Music education is an important part of school curricula around the world. This involves teaching the basics of music such as notation, music theory, music history and playing instruments or singing. Music education in schools helps develop musical skills, music appreciation and creativity.

2. Impact on cognitive development: Studies have shown that music can have a positive impact on children's cognitive development. It can improve skills such as memory, concentration and problem solving, which can have a beneficial effect on academic performance.

3. Developing social skills: Participating in choirs, bands or other musical ensembles provides opportunities for developing social skills such as collaboration, active listening, communication and teamwork. Music can contribute to the formation of interpersonal relationships and the development of empathy.

4. Expressing creativity: Music provides an important way to express one's creativity. Through composition, improvisation and performance, students can develop creative skills and find a way to express their thoughts and emotions.

5. Development of motor skills and coordination: Especially for young children, learning to play musical instruments or dance can help develop fine motor skills and coordination.

6. Learning about different cultures: Music education can provide opportunities to explore and understand music from different cultures around the world. This can promote cultural diversity and mutual understanding.

7. Health Benefits: Music can have health benefits such as reducing stress and anxiety. This can help improve well-being and mental health.

8. Participation in extracurricular activities: Schools often offer extracurricular musical activities, such as choirs, orchestras, and bands, which allow students to develop their musical passion and skills outside of the regular school curriculum.

Music and education complement each other, offering students opportunities for personal, intellectual and creative development. These benefits of music education can have a significant impact on students' lives and contribute to a deeper understanding of the world and surrounding culture. The pedagogical reinterpretation of music refers to a new and more adapted approach to the current needs and context of music education. This reinterpretation is necessary to meet contemporary challenges and ensure that music remains accessible and relevant to all students. Here are some key aspects of the pedagogical reinterpretation of music:

1. Cultural diversity: A pedagogical reinterpretation of music should reflect the cultural and musical diversity of our world. Students should have the opportunity to explore music from different cultures and eras, learn about the influences and connections between different musical styles.

2. Holistic approach: A music education should go beyond simply learning musical notes and technique. It should promote deeper understanding of music as an art form, as well as its role in culture and everyday life.

3. Accessibility: It is important to ensure that music education is accessible to all students, regardless of financial resources or where they come from. This may involve providing free or subsidized music programs for students from low-income families.

4. Integrating Technology: Technology can be used to enhance the music education experience. Apps, music production software, and online resources can provide new ways to learn and create music.

5. Interdisciplinary music education: Music can be integrated into a wider learning framework such as science, mathematics and literature. This kind of interdisciplinary approach can highlight connections between music and other disciplines and help develop richer learning approaches.

6. Innovation in teaching methods: Music educators can explore new teaching and assessment methods that encourage creativity, personal exploration and critical thinking among students.

7. Cultivating musical appreciation and experience: In addition to learning to play an instrument or perform sheet music, music education should encourage students to appreciate and experience music in a personal way. This may involve listening carefully, composing your own, or exploring different musical styles.

8. Openness to the evolution of music: Music education should take into account the evolution of contemporary music and new trends. This means that the program of study should adapt to include and explore modern music and technological influences on this field.

Pedagogical reinterpretation of music should provide more relevant and accessible musical learning opportunities for all students and encourage a greater appreciation and understanding of music in contemporary society.

4. Conclusions

The pedagogical reinterpretation of music is an innovative approach adapted to

contemporary needs in the field of music education. When we want to capitalize on curriculum content based on this strategy, we must follow some key methodological guidelines. These include:

1. Integrating musical diversity: Ensure that the curriculum reflects musical diversity, including classical music, popular music, ethnic music and contemporary music. Encourage students to explore and understand different musical styles and discover the connections between them.
2. Use of technology: Integrate technology into the learning process. Music production software, music learning apps, and digital tools can offer new ways to explore and create music.
3. Interdisciplinary Music Education: Promote interdisciplinary approach to music learning. Collaborate with other disciplines, such as literature, history, mathematics or the sciences, to highlight the connections between music and other fields.
4. Focus on developing creativity: Encourage students to develop their creative skills. Promote self-composition, improvisation and personal exploration in the musical process. Allow students to express their own ideas and create original music.
5. Holistic approach: Go beyond learning notes and musical techniques and approach music in a more holistic way. Help students understand the role of music in culture, in history, and in their everyday lives.
6. Diversity of musical instruments: Encourage students to experiment with a wide range of musical instruments, both traditional and modern. This may include classical instruments, ethnic instruments or electronic instruments.
7. Appreciation and careful listening: Develop in students the ability to listen carefully and appreciate music. Teach them to analyze and understand musical elements such as rhythm, harmony, melody and structure.
8. Evolution of contemporary music: Ensure that the curriculum takes into account the evolution of contemporary music and current trends. Include modern music and technological influences on music in the learning process.
9. Cultivating Critical Thinking: Encourage students to think critically and analyze music from a cultural, historical, and social perspective. Stimulate discussions and critical reflections on the meaning of music in different contexts.
10. Assessment and constructive feedback: Use assessment methods that assess students' understanding, creativity and musical skills. Provide constructive feedback and promote self-correction and continuous development. These methodological benchmarks can help us capitalize on the curricular contents based on the “Pedagogical Reinterpretation of Music” strategy and offer a more diversified, innovative and relevant music education for students.

References

1. Neacșu, Ioan, (2015), *Metode și tehnici de învățare eficientă - Fundamente și practici de succes*, Iași, Editura Polirom
2. Pânișoara, Ion-Ovidiu, (2022), *Enciclopedia metodelor de învățământ*, Iași, Editura Polirom
3. Potolea, Dan, (1989), *Profesorul și strategiile conducerii învățării*, București, Editura Academiei

17. THE DEVELOPMENT OF MELODIC INTONATION WITHIN THE TRAINING OF PIANIST STUDENTS IN THE MUSIC SCHOOL

Nelea Matcovschi¹⁴⁷

Abstract: *This article elucidates the principles and methods of developing melodic intonation for teaching piano students in the music school setting. The training of the student-pianist in the music school will be focused not only on the formation and development of technical musical-interpretive skills, but also on the perception and penetration of the intonation and semantic content of the performed music.*

Key words: *Melodic intonation, piano instruction, musical-interpretive skills, musical hearing, musical skills*

1. Introduction

If the starting point in human speech begins with the awareness of words, then musical thinking begins with the awareness of musical intonation. Sound as a physical-material element carries in itself a meaning, content and produces certain sensations. Musicologist I. Gagim states: "music is the high-intonation sound that, touching the soul of man, causes inner vibrations. The perception of music implies hearing the intonational meaning"¹⁴⁸ The genesis of musical thought lies in tone-intonation.

The basis of musical thinking is the feeling of musical intonation, which is the formula of B. Asafiev: "intonation is the guide that leads to the content of music, to the thinking/the artistic core. For B. Asafiev intonation is the basic exponent of the music content, being the carrier of the musical meaning, of the musical expression. The feeling of intonation, the penetration into its expressiveness, is the culmination of the development of musical-cognitive capacities."¹⁴⁹

Intonation in music has several meanings. In this respect, we will consider intonation not as the precision of the acoustic height of tones, as false or clean intonation, but as a complex of characteristics (melodic, rhythmic, dynamic, modal, tempo), which, assembled in a musical form, form an expression, an intonational meaning, an artistic image. In this sense, all elements of music - the rhythm, the meter, the tempo, the harmony, the dynamics, the stamp carry an intonational character.

As the question of musical intonation is current and relevant, it is addressed in the works of pedagogues-pianists and musicologists such as: F. Blumenfeld, H. Neuhaus, K. Igumnov, A. Nicolaev, G. Kogan, A. Goldenveizer, E. Orlova, A. Malincovscaia where the climax had B. Asafiev. According to the Russian musicologist, "music is the art of intonation, otherwise it cannot be heard."¹⁵⁰

Melodic intonation is the basis of the interpretative art of piano, where a

¹⁴⁷ Teacher, Music School, Făleşti, Republic of Moldavia, email: neleamatcovschi9@gmail.com

¹⁴⁸ Gagim, I., *The psychological dimension of music*, Iasi: Timpul, 2003

¹⁴⁹ Granețcaia, L., *The imaging dimension of musical creation in piano studies*, "Lira" Publishing House, Chisinau, 2013

¹⁵⁰ Asafiev, B., *Musical form as a process*, L., 1971

significant importance is the student's awareness and reproduction of the interconnection of the intonation relationships of height, duration, intensity, tempo that form the means of expression and the semantic matter of music.

2. Discussions

Piano teachers, in the training process of the student pianist, prioritize the development of the technical side (motor skills), and diminish the intonation aspect of the music. It is considered that a pianist, unlike a violinist, does not intonate the performed sound, which is produced precisely by pressing the key. This invokes the fact that the student's hearing becomes passive and does not go through that phase of intonational cleanliness that student violinists go through.

Developing the flexibility of musical hearing is the main mission of the piano teacher, on which the musical-interpretative performance of the student will depend. Activation of melodic hearing will help to perceive the integrity of the melody line/musical syntax/intonational content, timbral coloring and artistic image.

A. Malincovskaya, a piano teacher, phd in pedagogical sciences, exposes the importance of internal hearing in that: "internal hearing or the ability to freely operate music without voice or instrument, is an important international criterion"¹⁵¹ Russian pianist F. Blumenfeld noted that: "the real musician hears music inside, with internal hearing, and his fingers only reproduce it. But there are pianists who 'chatter' with their 'deaf' fingers, previously not hearing the musical message that they will convey to the listener through his performance".¹⁵²

The development of polyphonic hearing and polyphonic thinking based on the study of polyphonic creations will significantly influence/develop the formation of melodic intonation skills. In the context of problems related to the intonational expressiveness of sound, pianist students, as a rule, are faced not only with melodic monody, but with polyphons on two or more voices, the appropriation of which requires a high degree of intelligence, good memory, auditory self-control and advanced technical-artistic skills. For the development of timbro-dynamic hearing, as one of the superior forms of musical hearing, it is recommended to listen to the symphonic orchestra, which with a multiple variety of musical instruments embodies a rich palette of sonorities.

The focus will basically be on the student's imagination while imitating the sound of the instruments in the symphony orchestra (violin, contrabass, flute, oboe, clarinet, bassoon, horn, trombone). Exploring the various registers of the piano keyboard can add complexity and depth to the performance, and the pianist can adjust the force of their attack to create subtle variations in timbre.

The italian composer and pianist F. Busoni mentioned: "the piano is a splendid actor destined to imitate the voice of any musical instrument and any sound", and the russian composer L. Oborin remarked: „it is important for the performer to hear the timbre of the piano, whose sound may be warm or cold, soft or sharp, bright or gloomy, bright or pale”.

Sound is a means of expression for a pianist, like watercolor and light for a painter. A real pianist fascinates you not only with his technique, but also with the

¹⁵¹ Malinkovskaya A., *Piano performance intonation*, M., 1990

¹⁵² Ibidem

intonational expressiveness of the performed sound. The Russian pianist N. Perelman talks about sound, like an object: "dense, solid, soft, rounded, deep, heavy, light, long, short", even attributing to it ethical qualities such as: sound "noble, fine, graceful, supple".

Melodic intonation, like intonation in speech, follows a certain rhythm. Rhythm – a means of artistic expressiveness, alive, which reflects the intonational content of the music. A fast tempo can convey energy and excitement, while a slow tempo can create a more calm and contemplative atmosphere. In the opinion of the Russian musicologist E. Orlova: "intonation is the 'soul of rhythm', rhythm and intonation are inseparable like the beating of the pulse and blood circulation". Pianists know the term *rubato*, which means the freedom of musical-rhythmic movements. *Rubato* is a characteristic term for free meter, it is also called intonable, subjective, internally experienced rhythm.

Dynamic nuance is an essential component of musical interpretation on the piano that contributes to the expression of emotions, to the creation of a variety of sound colors adding variability, subtlety and interest to the piano art. Intonation in these cases can help convey a variety of emotions, from tender and delicate to strong and passionate. It is known that the *forte* tone exhibited in musical works of different character will have a different intensity. Exploring the piano's sonority with a semantic emotional coloring will provide the student with opportunities for varied and multisonic sound gradation, and the end being a deep, velvety and expressive sound emission.

The song is certainly a powerful means of expressiveness in music. Through the combination of rhythm, tonality, harmony and dynamics, the song can convey a wide range of emotions and messages. The Greek-language song translates as 'melos' - song and 'ode' - intonation. According to B. Asafiev, the concept of melodic embodies all forms of melody and melodicity.

Melos includes in itself the essence of melodicity: cantability, dynamism, character, tempo, rhythm, timbre, the integrity of the form, from which the image of the horizontal, what we call melodic intonation, emerged. B. Asafiev mentioned: "the melody was and remains a superior expression of music and its most expressive-intelligible element".¹⁵³

The Russian pianist F. Blumenfeld stated that: "a cantabile interpretation implies the penetration of the principle of vocal art into piano art, which implies the attempt to imitate and transpose the expressive qualities of the human voice in the piano interpretation".¹⁵⁴ The sustain pedal can be compared to the way a singer breathes, the use of which can add vocal quality to the performance and create a wide and rich sound.

3. Results

The suppleness of the piano sound is achieved over time, by implementing various procedures:

- the free and elastic fall of the hands by adjusting the weight, starting from a light touch, up to the energetic action of the entire piano apparatus;

¹⁵³ Orlova E., *Asafiev's intonation theory as a doctrine of the specifics of music*. Moscow: Music, 1998

¹⁵⁴ Malinkovskaya A., op. cit.

- the principle of horizontal thinking by highlighting intonation points;
- breathing of the hands, of the wrist, body movement.

The development of melodic intonation in the training of the pianist student will proceed through the implementation of some development technologies and methods:

- The method of vocalizing the melodic line;
- The method of perceiving the horizontal sense of music,
- The method of revealing intonation points;
- The method of changing the means of expression;
- The method of plastic intonation;
- The method of sensing the voltage between intervals.

The method of vocalizing the melodic line: imitating the human voice, timbre, breathing, ascending and descending movement of the melody will determine the aesthetic value of the melodic intonation. It is worth noting B. Asafiev's conception of the penetration of the *bel canto* style into instrumental art, of the emotional and expressive warmth specific to the human voice. Following the speech syntax: diction, phrasing, punctuation, breathing, the principles of melodic intonation will be established.

The methodology for the development of melodic intonation will be based on the study of the piano cantilena, with the emphasis being placed on the ability to sense the depth of the performed key. Therefore, with time the student will interpret with his 'smart' and 'audible' fingers that sense the pitch of the executed sound and the interval correlation.

The method of perceiving the horizontal sense of music: revealing the musical image requires horizontal intonation thinking, which includes certain sound sequences (motives, phrases, sentences). A. Malincovscaia stated: "musical sounds are not static bricks from which music is formed, but a living, dynamic, narrative process, in continuous expressive - intonational movement".¹⁵⁵

The development of the horizontal sense of musical discourse is due to 'pianistic breathing' as a quality of intonational thinking. The concept of 'pianist breath' refers to the use of spaces and pauses between musical phrases to create an expressive and natural performance on the piano.

This term does not literally imply physical breathing, but suggests the creation of coherent phrases with a respiratory structure in its interpretation. Pianistic breathing is performed in the form of imagination, accompanied by elastic movements of the *poignet*. Russian pianist and musicologist G. Kogan states: "the pianist's hands must 'breathe' during the performance, which is synonymous with the truthfulness of the *legato* articulation".¹⁵⁶

Piano instruction requires the student's education and attention to musical pauses, which will not be perceived as meaningless stops. The pause participates equally with the sound in the creation of the musical image, being a powerful means of expressiveness bringing depth and subtlety to the artistic interpretation. A well-placed break can have a dramatic impact on the listener by enhancing the intonation expressiveness of the music. The pause serves as a moment of respite before an

¹⁵⁵ Malinkovskaya A., op. cit.

¹⁵⁶ Kogan G., *Work of a pianist*, Moscow, Music, 1969

emotional development or can create suspense before a significant change.

The method of perceiving interval tension: refers to the intervals between sounds and how they follow each other in a melody forming a distinct melodic outline. Ascending melodic lines can suggest optimism or hope, while descending melodic lines can suggest sadness or reflection. Melodic intonation elucidates the hearing of the bond/tension created between intervals, by sounding the space between intervals as something alive and elastic.

G. Kogan remarked: "the pianist must penetrate with his hearing between sounds and intervals, give each phrase the respective intonation; a skilled pianist 'vocalizes' the intervals and executes them with an inner effort imitating the peculiarities of the human voice, like a swimmer facing the power of water".¹⁵⁷

The development of melodic intonation in the training process of the pianist student will be implemented through:

- correct posture in relation to the instrument: free and natural movements, breathing of the hands and wrist;
- the suppleness of the piano sound: as a means of realizing the musical image aimed at expressive sound emission, coordination with hearing, phrasing, character and style of the musical work;
- the correlation of the technical and intonational aspects through the flexibility of sound links;
- the formation of various interpretation techniques by having the modes of attack: *legato, non legato, staccato, portamento*.
- diversifying the selection of the musical-artistic repertoire: (era, genre, style).

4. Conclusions

Melodic intonation is the core of musical imagery, an important means of musical language that directly reflects the content/idea/tonal expression of musical creation. The veracity of B. Asafiev's conception directly aims at the perception of music as an intonational art: "thought, intonation, musical form are indissoluble: thought as sound expression, becomes intonation, reflected in a musical form constitutes the integrity of the artistic image".¹⁵⁸

The piano teacher builds his pedagogical path based on the sequence of specific musical-pianistic methods, advocating for the valorization of the individual musical potential, the diversification of the artistic repertoire, the perception of music as an expressive-intonational art, the formation of the student's musical culture with the possibility of reaching a high level of interpretive performance.

References

1. Asafiev, B., (1971), *Musical form as a process*, L.
2. Gagim, I., (2003), *Dimensiunea psihologică a muzicii*, Iași, Editura Timpul
3. Granețcaia, L., (2013), *Dimensiunea imagistică a creației muzicale în studiul pianistic*, Editura „Lira”, Chișinău
4. Kogan G., (1969), *Work of a pianist*, Moscow, Music

¹⁵⁷ Kogan G., *Work of a pianist*, Moscow, Music. 1969

¹⁵⁸ Asafiev, B., *Musical form as a process*, L. 1971.

5. Malinkovskaya A., (1990), *Piano performance intonation* M.
6. Orlova E., (1998), *Asafiev's intonation theory as a doctrine of the specifics of music*. Moscow, Music
7. Petrushin, V., (2008), *Musical psychology*, Moscow Academic project
8. Răducanu, M. D., (1982), *Metodica studiului și predării pianului*, Iași
9. Tsypin, G. M., (1984), *Learning to play the piano*, Moscow, Education
10. xxx, (2021), *Curriculum modular la disciplinele de profil pentru Școlile de Muzică/Arte*, Chișinău, https://mecc.gov.md/sites/default/files/3_curriculum_eie_art_a_muzicala.pdf

18. COMPOSER AND PERFORMER: RATIONALE, AIM, ACHIEVEMENT OF A COLLABORATIVE PATH IN THE MUSICAL ARENA OF THE POST-WW2 AVANT-GARDE

Peter Bradley-Fulgoni¹⁵⁹

Abstract: *Part of the academic and musical world still blames the peripheral sociological role of “contemporary music” on the laziness of the audience. Yet, there is evidence to realise that the audience is not precisely the only entity to refer to in order to have an exhaustive view-point on the role of post-WW2 avant-garde on our musical horizon. In fact, what, in the last 60 years, most performers of the highest level have shown through their approach -or lack thereof- to new music, clearly reminds us of the necessity to scrutinise the reason of this stalemate from the joint perspective of two different and equally competent musical figures: performer and composer.*

Key words: *atonality and musical discourse, avant-garde music, Boulez and Bernstein, Es muss sein, Massimo Di Gesu*

1. “Music has disappeared”

‘Music has disappeared [...] because its core essence has been obliterated. Music is made by a human being for a human being’ (Celibidache, 1974)

What does Celibidache mean by stating that music has disappeared? The TV lecture he was giving focussed on the “phenomenology of music”. On this occasion, the legendary conductor acutely illustrated the dynamic process by which music creates significance. This is possible thanks to a system of sound relations, which are accurately harnessed into the definition of an arch of tension reaching an apical point (at both phrasal and formal level), after which the aforementioned tension decreases. At this point, another cycle (arsis-thesis) can start again. The result is what could be exemplified through the phases of systole and diastole in the breathing process (the most eloquent of metaphors for a language based on “beats”), and for which the adjective “human” by all means fits.

2. Nature of the problem

But what led Celibidache to utter his rather concerning statement? What was the situation or phenomenon he bore in mind when pronouncing such bewildering words? Had there been other professionals expressing opinions of this kind on the topic in question? The subject triggering Celibidache’s tirade was evidently that of the post-WW2 avant-garde, manifesting itself in what is called “contemporary music”. The phenomenon of contemporary music has always been divisive: part of connoisseurs (scholars, composers, some of the most informed listeners) have always pleaded its cause with strenuous fervour; another part has often shunned the topic itself, and great part of the audience has never managed to accept it as music in the first place.

¹⁵⁹ Prof. ARCM FISM, concert pianist, Principal Piano Teacher at the Shrewsbury School, Shrewsbury, United Kingdom, email: bradley-fulgoni@hotmail.co.uk

3. Listeners or composers?

This latter attitude was once attributed exclusively to the audience (for either narrow-mindedness or laziness). Still in a 2013 interview, Pierre Boulez, one of the most revered figures of the avant-garde, blamed the peripheral role of contemporary music on the listeners' passivity (Belgiojoso, 2013 – p. 20). Anyway, not only does the stance in question seem to be literally shared even by some supporter of the avant-garde (see architect Andrea Branzi, talking of “music which is not music any longer” [Branzi, 2003 – p. 12], but, although more vaguely, its content is concerningly echoed in the opinions which have been expressed by various authoritative musicians and scholars in the last sixty years.

4. Performers

As regards the perplexities about post-WW2 avant-garde music, the opinions of professionals from various fields (which will be explored in section 5 and 6) are not less destabilising than another, and even more perceptible and concerning phenomenon, which seems to corroborate them. In fact, as regards the last 60 years, the scores which have been performed in the most renowned concert halls and opera theatres, i.e. the works which both artists and impresarios (and conservatory syllabuses) refer to as “repertory”, do not include music written after the birth of the Darmstadt School (the cradle of post-WW2 avant-garde), if not sporadically (and, in such case, the scores are often by authors who have never been associated with the category of post-WW2 avant-garde).

In other words, the fact that contemporary music is a peripheral phenomenon, may not be due to audience's “laziness” (as also Roman Vlad maintains [Vlad, 2006 – p. 9]), but, actually, to technical characteristics of contemporary music itself, in terms of musical discourse, which have caused great part of the spectrum of artists (and, evidently, the most renownedly skilled and culturally equipped performers) to divert their attention from music written according to post-WW2 avant-garde criteria.

5. A significant example: Benedetti Michelangeli

In this respect, besides the thunderous names of the aforementioned skeptical artists, we could mention the case of another musician of Olympian stature: Arturo Benedetti Michelangeli. The Italian pianist, in 1938, proved to be a most insightful performer of Schönberg's works, from the most aphoristically enigmatic ones to the dodecaphonic *Suite* op. 25 (in a country, like Italy, where the Austrian's name was only starting to be heard): according to Luigi Rognoni, one of the most proactive heralds of the Second Viennese School, Benedetti Michelangeli's performance of the *Sechs kleine Klavierstücke* op. 19 inspired “enthusiasm” (Rattalino, 2006 – p. 34).

After WW2, Benedetti Michelangeli confirmed his fervent interest for new repertory by lavishing his energies (and the offer of personal financial support) in the organisation of a most daring event featuring, in 1947, the performance of both *Pierrot Lunaire* and the *Ode to Napoleon* under the auspices of the Società dei Concerti Sinfonici “Santa Cecilia” in Brescia (Vitale, 2015 – p. 91-95). Years later he also performed Mario Peragallo's Piano Concerto, a vigorously muscular

dodecaphonic work which had been dedicated to the pianist from Brescia (Rattalino, 2013).

Such activity and achievements objectively portray an artist who is as talented as insightful, culturally equipped, and eager to explore the repertory in its most daring and enriching expressions. Therefore, the question (which could suit Benedetti Michelangeli as well as other musicians of comparable magnitude of his and younger generations) is: why did this artist admire the most challenging atonal and dodecaphonic output by Schönberg, while never showing any interest in post-WW2 avant-garde music?

After pondering on Benedetti Michelangeli's devotion to Schönberg's music (and other comparable cases could be mentioned), it can be objectively said that the dissonantic factor has little or no pertinence whatsoever to this question. The answer evidently lies elsewhere, and precisely in the discursive factor, i.e. in the more specifically dynamic aspect of music as "discourse".

6. Other authoritative voices: Ruwet, Gould, Bernstein, Vlad

Many and unmistakable are the opinions which converge to corroborate this answer. Linguist Nicolas Ruwet, at the outset of *Langage, musique, poésie*, stated that avant-garde music, score-wise, appears as very complex, it is indeed referred to as the epitome of complexity, yet it often sounds like a nebula of mutually interfering elements which result in utter stillness, where "nothing happens" (Ruwet, 1972 – p. 5). He also added a reason grounding such observation: the series had been contrived in order to grant uniformity of role to the 12 notes, but such uniformity, if projected to any parameter of the composition, can easily turn into syntactic and formal undifferentiatedness, i.e. discursive haziness, hence the aforementioned stillness (Ruwet, 1972 – p. 13).

In 1956 Glenn Gould had referred to the same topic in *The Dodecaphonist's Dilemma*, where he regretted being too optimistic when, five years before, had foreseen a luminous future for the successors of Schönberg (Gould, 1984 – p. 347). Besides, and specifically focussing on the linguistic factor, Gould added that, in Boulez's *Second Piano Sonata*, the French author showed little awareness of the "relative dissonance", unlike Webern: as the "relative dissonance" is an element of paramount importance with a view to creating a harmonic environment dynamically devised, the stillness mentioned above -in the case of Ruwet- seems to be here periphrastically anticipated (Gould, 1984 – p. 359).

And the staticness is once again at the basis of his conclusion, when, almost giving explicit object to the elliptical sentence by Celibidache, he referred to post-WW2 avant-garde music by resorting to the category of calcification of creativity, generating that indifference which led people to reject similar works (Gould, 1984 – p. 359). Taking once again Boulez as the paragon of post-WW2 avant-garde music, it is worth mentioning the view of Leonard Bernstein, who said something confirming the dynamically neutral discursive path of Darmstadt School-related scores.

In 1960, introducing his performance of Boulez's *Improvisation I sur Mallarmé* to the audience of the New York Philharmonic Orchestra, he was keen to describe the features of the work in programme, which, among others, included:

«lack of any rhythmic feeling [...]; there is nothing in this piece you can feel as a beat, nothing to tap your foot to, nothing can be recognised as symmetrical or asymmetrical» (Bernstein, 1960).

Needless to say, the eclipse of the beat is tantamount to the cellular disintegration of the body of music, and the impossibility of discerning symmetry from asymmetry is the periphrasis of that sort of highly entropic nebula which aforementioned Ruwet referred to. On the other hand, no musical “syntax” (from Greek: “putting in order”) can thrive where no point of reference is given. Composer and musicologist Roman Vlad confirmed the discursive factor as the element at the basis of any discussion on the avant-garde music’s status within our music world.

In fact, on the one hand he mentioned Adorno, stating that the achievements of an actually “liberated” dodecaphony could come only after a long process of cultural assimilation of its logic, on the other hand Vlad went as far as to state that Stravinskij’s *Sacre* is the epitome of a “liberated” extra-tonal idiom (Vlad, 2006 – p. 14). In so doing, he clearly showed that the artistic success of an idiomatically ground-breaking work is not a matter of time (or dissonantic coefficient), but of technical method aimed at discursive clarity.

7. “Genuineness and truth”: *es muss sein*

Interestingly, Vlad went on to highlight the stark contrast between the outcome of the avant-garde (characterised by the supremacy of the method over the work which should be its purpose, as Boulez little periphrastically asserts in *Schönberg is dead* [Boulez, 1952]) and the notion of genuineness and truth of music. In this regard he explicitly stated that, in order to be genuine (unlike a composer working *ex nihilo* [Vlad, 2006 – p. 9] i.e. implying the *tabula rasa* of any discursive principle [Lanza, 1991]), a composer has to aspire to truth and shape his method of composition accordingly (Vlad, 2006 – p. 13).

But what is “truth” in music? Or, in other words, what is significant in music, i.e. when does music “truly” make sense and generate Beauty? In this regard, a short lecture-interview featuring Leonard Bernstein seems to get to the point in a magnetising way. On the occasion of a TV series on Beethoven’s Symphonies, while introducing the *Pastoral*, Bernstein tells Maximilian Schell that, of all the qualities which Beethoven had, one was practically divine: the sense of “inevitability” he could give to any note he wrote (Bernstein, 1983).

Now, not only is something “inevitable” something which is firmly reliable and steadfast as such (in analogy to the root “deru-” of *truth* [Harper, 2024]), but the correctness of such keyword is confirmed by a motto whose memory it vividly triggers, and which was a sort of catchphrase for Beethoven (whose work is, of course, epitome of true value in music): *es muss sein!*, i.e. “it must be!”.

The motto in question must surely have been the distillation of an ideal at the core of Beethoven’s mindset. In fact, not only does it enigmatically appear on the score of the String Quartet op. 135, not only does it also appear as the title of Beethoven’s Canon WoO 196, but it was also an expression which the ineffable composer resorted to rather frequently, as his Conversation Books confirm (Beethoven, 2022 – p. 377). But the most incontestable evidence of the motto in question being the kernel of Beethoven’s “truthful” aesthetics, is the magnificent

work shaped by Beethoven's genius and willpower.

8. Human, relational, gravitational basis of a method of composition

Italian composer Massimo Di Gesu, whose compositional process I studied in the minutest detail, thanks to a collaboration which yielded 23 recordings of as many piano works of his, is the only professional I personally know who has a whole Weltanschauung based on a personal equivalent of the *es muss sein*, which he calls "principio di necessità" (principle of necessity).

Di Gesu asserts that «if, in a musical work, we feel "moved" [*as opposed to the aforementioned "stillness" – Ed.*] by a note which is perceptible as "necessary" to the one which precedes and the one which follows it in the space-time, it is because we existentially vibrate by "sympathetic resonance" with this phenomenon. This may likely happen by virtue of a state of things which sees any individual being "necessary", i.e. consubstantial, to what is beyond his bodily perimeter in space (ethics) and time (teleology). This is the core message, the fundamental answer of music to the ancestral "why?", and the reason why, in its revealing power, we cannot help calling it Beauty».

In the 25 years of long-distance conversations, and, above all, of rehearsals, I could see his compositional method gradually honing its process (in his case, the means is to an end, not to itself), always aiming at the most profound and limpid understanding of his score on the part of the performer: a functional insight on the part of the performer, is in fact of vital importance with a view to deciphering the breathing dynamic arch carved by his complex rhythmical demands and mesmerising polyphonic nets, within a harmonic jargon of the most unequivocal atonality, and yet of a dynamic-gravitational versatility rarely experienced in the post-tonal era.

sempre lirico il canto, sempre nitido il tessuto polifonico

The image shows a musical score for piano, consisting of two systems of music. The first system, labeled '1a', begins with a piano (*p*) dynamic. The second system, labeled '1b', includes a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic. The score features complex polyphonic textures with multiple voices and intricate rhythmic patterns.

The picture above refers to the beginning of *Rima petrosa* (Di Gesu, 2019a; Di Gesu 2019b)

Many of the characteristics of Di Gesu's approach to composition can be inferred from these few bars. His harmonic language features chords based on the whole tone scale, interspersed with alternately two and three notes from the complementary set: the whole tone scale (which can actually be rearranged into a sort of multi-altered Dominant chord) grants a dynamically flowing and mellow effect; the interfering notes (often creating frictions within which the major 7th interval is more frequent than the minor 2nd) are most useful with a view to either propelling the harmonic entity or stabilising it (as it can happen in the case of the

major 7th, which can easily turn from harshly vehement into liquidly contemplative according to its melodic-rhythmical placement).

Needless to say, the problem Di Gesu had to tackle, as regards the intelligibility of such harmonic system, was intrinsic to the richness of its constituting entities, which could be an obstacle to the detection of their discursive role. The solution he found was in counterpoint: the more accurately carved (both at rhythmical and intervallic level) are the lines, and the more they manage to reciprocally sculpt each other in their kinetic relationship, the more intelligible within the ensuing net is their profile, i.e. identity.

This is the process thanks to which “identity” achieves its etymologically essential and dynamic connotations, confirming Di Gesu’s assertion at the basis of the principle of necessity: identity of any individual entity is, at the same time, its identicalness with whatever entity is beyond its individual perimeter. Besides, this is the process whose results led Quirino Principe to define Di Gesu’s string quartet, *Verdigo*, as “strong music” (Principe, 2013), where the adjective radiates all its kinship with “inevitable” and “true”.

9. Conclusions - A constructive path

In other words, Di Gesu’s works stem from an existential urge (the universal “why?”) fuelling an ethical insight (consubstantiality revealed by the *es muss sein*) nurturing an aesthetic achievement (the breath of the significance of woven sounds, i.e. music). His output is a worthwhile example of a factual and constructive answer to Celibidache’s remark: Di Gesu’s music is by all means made by a human being for other human beings.

References

1. Beethoven, Ludwig van, (2022), *Il testamento di Heiligenstadt e Quaderni di conversazione*, edited by Sandro Cappelletto, Gli Struzzi, Giulio Einaudi Editore, Torino
2. Belgiojoso, Ricciarda, (2013), *Note d'autore – A tu per tu con i compositori d'oggi*, Postmedia S.r.l., Milano
3. Bernstein, Leonard, (1960), *Bernstein conducts Boulez: Improvisation I sur Mallarmé*. URL: <https://youtu.be/hKkOAH8vFJc?t=139>, accessed 21 March 2024
4. Bernstein, Leonard, (1983), *Leonard Bernstein and Maximilian Schell discuss Beethoven, 1983*. URL: <https://youtu.be/Yz9t-15mtcA?t=504>, accessed 21 March 2024
5. Boulez, Pierre, (1952), *Schönberg is dead*, in Boulez, Pierre (1968) *Notes of an apprenticeship* (p. 268-275), Knopf, New York. URL: <https://www.ubu.com/papers/Boulez-Schoenberg+Is+Dead.pdf>, accessed 21 March 2024
6. Branzi, Andrea, (2023), *La musica contemporanea e il suo spazio*, Lettera Ventidue Edizioni, Siracusa
7. Celibidache, Sergiu, (1974), *Celibidache - Musical Phenomenology Lecture*, URL: <https://youtu.be/Klw7ntZ3aY8?t=1487>, accessed 21 March 2024
8. Di Gesu, Massimo, (2019a), *Rima petrosa* for piano, Eurasian Editions

9. Di Gesu, Massimo, (2019b), *Massimo Di Gesu: RIMA PETROSA (2019) - Peter Bradley-Fulgoni, piano*, sound recording, URL: <https://www.youtube.com/watch?v=N3pHyb5Dwys&list=PLE8E4FAA93F2526E4&index=4&pp=iAQB8AUB> - accessed 21 March 2024
10. Gould, Glenn, (1984), *The Glenn Gould Reader*, Knopf – Translated by Anna Bassan Levi (1988), Adelphi Edizioni s.p.a., Milano
11. Harper, Douglas, (2024), truth, Online Etymology Dictionary, URL: <https://www.etymonline.com/search?q=truth> accessed 22 March 2024
12. Lanza, Andrea, (1991), *Il secondo Novecento*, E.D.T. Edizioni di Torino, Torino
13. Principe, Quirino, (2013), *La Scala rinnovata dai giovani*, in *Il Sole 24 Ore*, N° 149, 2 June 2013, p. 45, Gruppo 24 ORE, Milano
14. Rattalino, Piero, (2006), *Arturo Benedetti Michelangeli – L'asceta*, Zecchini Editore, Varese
15. Rattalino, Piero, (2013), *Arturo Benedetti Michelangeli*, Treccani, Dizionario Biografico degli Italiani. URL: https://www.treccani.it/enciclopedia/arturo-benedetti-michelangeli_%28Dizionario-Biografico%29/ accessed 22 March 2024
16. Ruwet, Nicolas, (1972), *Langage, musique, poésie*, Éditions du Seuil – Translated by Mario Bortolotto (1983), Giulio Einaudi Editore s.p.a., Torino
17. Vitale, Marco, (2015), *Arturo Benedetti Michelangeli – Frammenti di ricordi*, Marco Serra Tarantola Editore, Brescia
18. Vlad, Roman, (2006), *La dodecafonia tra il cielo di Mozart e l'inferno di Mann*, in Frova, Andrea (2006), *Armonia celeste e dodecafonia*, RCS Libri s.p.a., Milano

19. A PROGRAMMATIC VISION IN THE CREATION OF VLADIMIR SCOLNIC - *WAR AND NOSTALGIA FOR SOLO CONTRABASS*

Săndel Smărăndescu¹⁶⁰

Abstract: *The creation of the contrabass throughout the history of music and the evolution of musical instruments is quite limited. In the 20th century, the attention of composers was also towards this instrument, as evidenced by new and original creations.*

Key words: *musical creation, contrabass, instrumental technique*

1. Introduction

Vladimir Scolnic was born in Ukraine in 1947 and soon, in 1948, he settled in Romania where, in 1972, he graduated from the specialization courses in composition at the National University of Music in Bucharest in the class of university professor Anatol Vieru. In 1977 he emigrated to Israel. Here, the Hebrew University of Jerusalem awarded him the title of Doctor of Music (Suma Cum Laude) for his doctoral thesis on the subject of the Organization of pitches in the aleatory counterpoint of Lutoslawski's music composed in the 1960s, in 1994. V.Scolnic currently teaches composition and music theory subjects at the Academy of Music and Dance in Jerusalem. Between 2000 and 2001 he headed the composition, conducting and music theory department at the Academy. Also in this institution between 2005 and 2008 he was appointed dean of the Faculty of Theory, Composition, Conducting and Music Education.

2. Discussions

V. Scolnic wrote works for symphony orchestra, chamber orchestra (with or without soloists), flute orchestra, children's choir, scores for various chamber ensembles (non-traditional or traditional instruments) for solo instruments, for voice or educational music. The composer was also awarded the Award for Excellence in Composition, Research and Education by NYU & the International New Music Consortium (New York) and the 2004 Composer of the Year Award, given by Israeli Prime Minister Ariel Sharon. His creations have been presented publicly, recorded and broadcast on radio and TV, in concerts but also in international contemporary music festivals in countries such as: the United States of America, Spain, Italy, Russia, Poland, the Czech Republic, Serbia, Croatia, Romania, Moldova, Thailand, New Zealand, France and Israel.

War and nostalgia for solo contrabass was composed at the beginning of 2001, in the socio-political context generated by the Arab-Israeli conflict, and is a score that expresses an unacknowledged meditative-programmatic atmosphere. The composer, settled in Israel for about twenty-three years at the time, wanted to reproduce through this musical work, a psychological-poetic idea based on the highlighting of two emotional states: that of war in contrast to that of a quiet soulful meditation (nostalgia). All the feelings of deep melancholy experienced by the

¹⁶⁰ Interpreter instrumentalist, "George Enescu" Philharmonic, Associate Professor PhD., National University of Music, București, România, email: s_smarandescu@yahoo.com

author were often brutally interrupted by the violence of the shots that induced a state of fear and insecurity, a violent-emotional psychological balance experienced by the musician with an intense introspective-analytical lucidity.

Musical creation with narrative accents dedicated to *the contrabass War and nostalgia* surprises with a sound discourse full of moments spaced to extremes, able to sample the entire creative force of V. Scolnic. The choice of the contrabass, as an actor in this monologue, proves to be exemplary because this instrument demonstrates acutely dramatic technical-expressive possibilities, in-depth and ingeniously highlighted by the composer.

3. Results

The work has an episodic form (A, B, C), without being subordinated to the symmetry specific to classical forms, which results in an undisguised rhapsodic character. By choosing this syntactic formula, all musical ideas, presented in a programmatic development, are chained on the principle of capturing the uniqueness of the temporal moment. The scheme of the form is presented, simplified, in the following table:

A				B			C		Termination
a1	a2	a3	conclusion	b1	b2	development	c1	c2	
1-12	12-17	18-26	26-31	32-38	38-46	46-60	61-67	67-75	75-final

Ex. 1: Vladimir Scolnic, *War and nostalgia for solo contrabass*, scheme of the form of the work

The indication “r” designates the marks written above the beginning of each staff, to the left¹⁶¹. They do not represent measure numbers but mark sound events produced within each staff. Taken separately, each subsection has the role of exposing certain musical ideas, but sometimes also that of preparing the next moment. The tempo is specified by the composer through the indication of *Rubato*, namely the fourth equal to the metronome pulsation of about 50. Otherwise, the entire piece should last approximately 9 minutes in total, according to the indication noted at the beginning of the score. The sections and subsections displayed in the table regarding the structure of the form will be presented in detail, from the point of view of the morphology and expressiveness of the musical text.

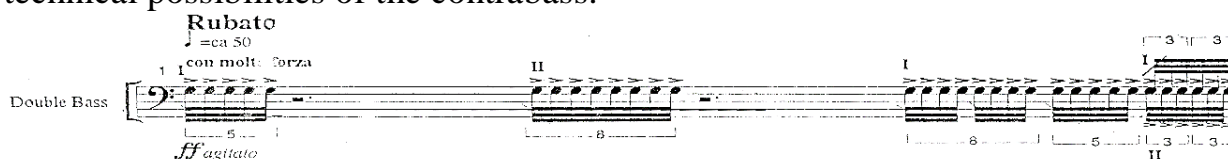
The beginning of the entire poem is made by repeating the *G* sound (which on the contrabass can also be played by vibrating the first free string, counting the number of free strings from the frequencies from the acute to the low register). The relatively short duration of this sound, which at the same time must be sung as accentuated as possible, jerky and in the shade of *fortissimo agitato*, with the explicit indication *con molta forza*, differs continuously, from the first rhythmic formula – the thirty-second quintet – to the second – octolet, of thirty-sevenths – or at the third one – the sequence of a formula of octolet, of quintolet and two triplets where all the sounds have the value of thirty-sevenths – which clearly demonstrates the composer's intention to suggest the shots.

The sonic violence characteristic of firearms followed by total silence, as well as the gradual decrease in the duration of the sounds of the three rhythmic formulas,

¹⁶¹ The composer, out of the desire to create a free musical discourse, gave up the measuring bars; therefore, the numbering of the "measures" in the diagram above, within the existing landmarks at the beginning of each staff, is critical. Clarification is done by explaining the musical moment and examples.

induce the feeling of traumatic horror specific to war situations. In the score, the indication of the production of the sounds of each rhythmic formula on a particular string (I—on G, the first string and II—on D, the second string) is also indicated in the score, as well as the combination of the two strings during the third formula where, on the triplets of thirty-eighths, the composer imposes on the performer the manner of playing on both strings simultaneously.

The bow feature for playing these percussive sounds is that of *gettato* (*jettè*). The programmatic effect sought by the composer is to suggest to the auditor the proximity of these firearms. The motives of the shots, more distant or closer, are inspired interspersed with motives of silence which, in the configuration of any musical work, have an overwhelming dramaturgical importance. Judging by the indications of an instrumental nature, the author proves a thorough mastery of the technical possibilities of the contrabass.



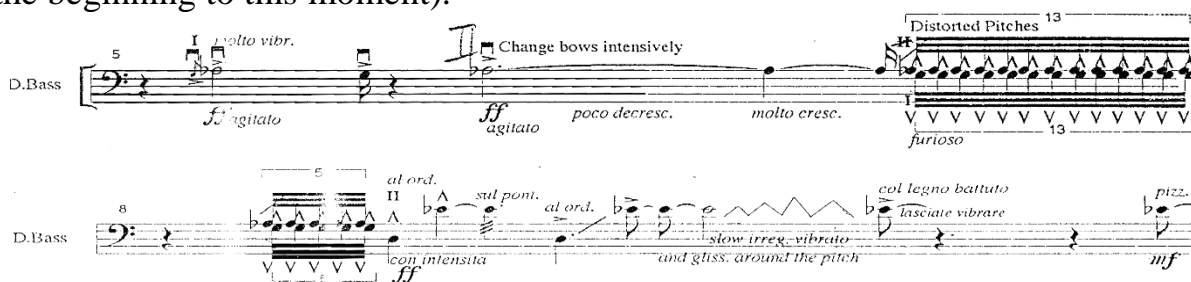
Ex. 2: V. Scolnic, *War and nostalgia for solo contrabass*

After these brutal signals, the motif of nostalgia also appears (r. 5), followed by the auditory suggestion of the appearance, within the course of the programmatic action of the poem, of other elements of military technique - flying machines - described here through surprising timbral processes such as *distorted pitches* doubled by a massive dynamic *ff agitato*, sudden bow changes, nuance variations, all converging towards the display of another rhythmic formula corresponding to the motif of the shots.



Ex. 3: V. Scolnic, *War and nostalgia for solo contrabass*

It is now outlined by two sounds played simultaneously, placed a split second apart; this dissonant interval amplified by the dynamic *ff furioso molto crescendo*, as well as by the extensive technical procedures (*sul poncicello* or *slow. irreg. vibrato* and *gliss around the pitch, col legno*) present on the last portion of the introductory section (m.1-m.12), becomes the expression of tension, horror, paroxysmal violence, a state constantly maintained throughout the introductory section (from the beginning to this moment).

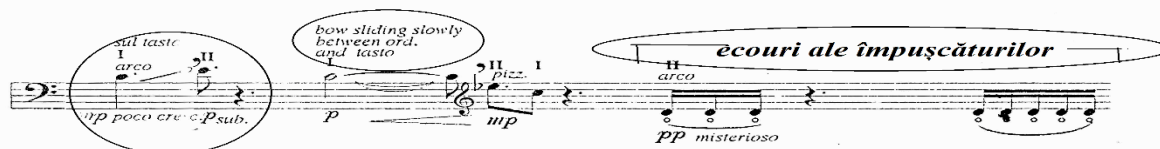


Ex. 4: V. Scolnic, *War and nostalgia for solo contrabass*

As an appropriate timbral indication for the sound intention described above, I have determined that the 3rd note in the musical example above (A flat) should be played on the second string (II). The last sound, E flat, indicated in the manner of *pizz.*, represents the echo of the gunshots that still lingers in the listener's memory,

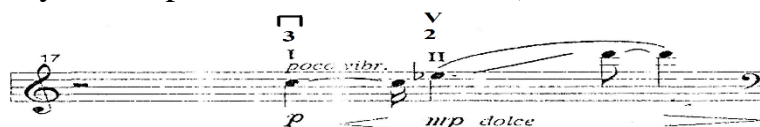
vibrating through two more staves.

There follows a break¹⁶² of three beats with a well-defined role, of transition to another group of ideas (a new subsection), at which point the first cramp of nostalgia themes appears. The very often chosen technical procedure to evoke the feelings of meditative sadness is the glissando, combined with other ingeniously chosen extended technical procedures, such as the alternation of *ordinario* and *sul tasto* sonorities but also the rapid change of strings, revealing their color differences. How they are combined can be clearly seen in the example below:^v



Ex. 5: V. Scolnic, *War and nostalgia for solo contrabass*

Next, after another pause of two beats, the last sound event of sections **a1** and **a2** is presented: the two contrasting musical ideas are stated before entering the developing module of section A. Here (respectively in **a3**) it was established a certain fingering and indicated the arch features necessary to achieve, with maximum accuracy, the expected semantic effect (a constant sadness).



Ex. 6: V. Scolnic, *War and nostalgia for solo contrabass*

Section **a3** (Development of A) begins with the obsessive two-beat pause that anticipates, in an oxymoronic manner, the exposition of a dense amalgam of simultaneously experienced feelings (fear, pain, revolt). The composer suggests them through a varied color palette, which abounds in extensive technical procedures, resulting in ample sonorities that will evolve towards the acute register with the appearance of the B section. This **a3** is made up of a transitive moment:



Ex. 7: V. Scolnic, *War and nostalgia for solo contrabass*

and an evolution, where the short melopee also has the role of conclusion, for which the glissando will also be shortened in duration.



Ex. 8: V. Scolnic, *War and nostalgia for solo contrabass*

At the end of the A section (respectively the **a3**), by introducing a new tempo indication (*Inquieto* quarter=60), there is a calming, a quieting of the sonic rush developed up to this point; it is played through a *slow downward glissando* starting from the note do, from the second octave, which, on the contrabass, represents a higher maximum of its register and the playback is done by pressing the first string

¹⁶² It is known that the pause is an essential means of expression in rendering semantic tension.

at the end of the instrument's tongue. Moreover, the composer, throughout the entire score, mainly explores the acute register (using sounds a semitone or even a tone higher than this note do, respectively the sounds do#/re⁻ or re natural).

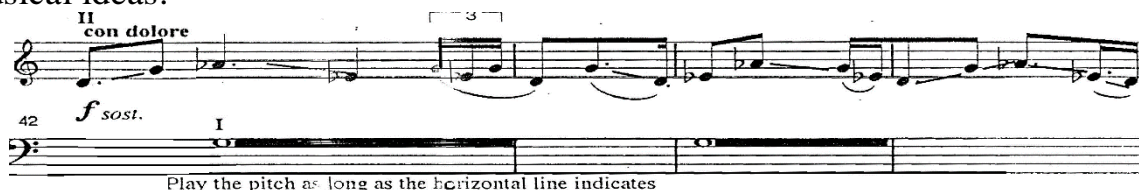


Ex. 9: V. Scolnic, *War and nostalgia for solo contrabass*

The de facto development of the entire musical work (i.e. section B) starts from the indication *Piu mosso* (quarter=60), a moment placed in the middle of the portative indicated by the reference 30, approx. m. 32, which lasts until *Tempo primo* (quarter=approx. 50 portable landmark 60). It is made up of two sections: the first is transitory and is formed, in turn, by the two subsections, **b1** and **b2**.

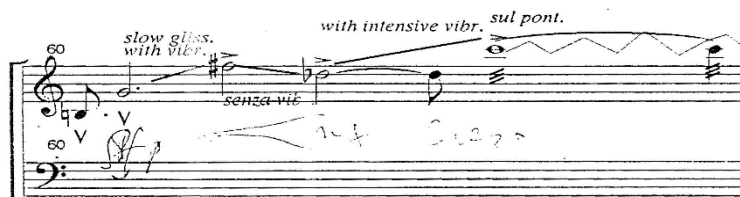
The end of the second subsection represents the exposition of the nostalgic idea, suddenly brought back to the fore, at the end of the bar with marker 38. It reverberates like a superb lamentation showing certain modal influences. This ontological-semantic ambivalence is the result of the direct anchoring of the composer's sociocultural roots in both national cultures (Romanian and Israeli).

The harmonic writing through which the theme is supported by the second voice, like the *ison*, consists of the sustained bass, achieved by maintaining the G sound (first free string). The dissonant sonority, doubled by the timbre of the singing on the first two strings of the contrabass, bring to the music, at this moment, an intense melodramatic content, creating a sharp contrast between the divergent musical ideas:



Ex. 10: V. Scolnic, *War and nostalgia for solo contrabass*

Next, with the indication of *Molto Agitato* (point 46-60), the point of maximum tension of the Development is stated (in its second section), which captures the unfolding of the struggle, the triggering of all the conflicting energies. Here the composer proves a real mastery in the use of multiple mostly extended technical procedures, managing to present to the performer and implicitly the audience, an intense state of delirium, hopelessness, negative psychic frenzy, emotional experiences maintained throughout this dynamic apocalyptic ascent. The dosing of sound effects, very ingeniously done, is abruptly completed at the last moment (r. 60) by an upward jump “with intensive vibrato” in the manner of *sul ponticello*.



Ex. 11: V. Scolnic, *War and nostalgia for solo contrabass*

In order to achieve maximum expressiveness, the sustaining of the last sound will be suddenly interrupted and the performer will mark a consistent moment of silence correlated with a gesture of freezing, of stopping any movement. This

complex gearing of technical-expressive procedures competes for the transmission of the semantic message suggested by the composer and also for achieving the contrast of ethos necessary to move to the last big section of the poem, the concluding section C - the last episode. The first of the three subsections (C1, C2 and Ending) suggested by V. Scolnic to be performed in the same tempo in which the work debuted – *Tempo primo* (quarter=50) begins with a musical idea in the piano tone:



Ex. 12: V. Scolnic, *War and nostalgia for solo contrabass*

to recall the main motifs appearing in the first exhibition – the sound metaphor of war (the gunshots) and the theme of nostalgia present here through 4 isons – Re, Re, Re and La. From a harmonic point of view, they build a minor chord characteristic of the state of sadness.

Ex. 13: V. Scolnic, *War and nostalgia for solo contrabass*

The reappearance of the nostalgia theme (at r. 67) marks the beginning of subsection C2 which is actually a melopea now developed without the preceding sequential pulsations, a procedure used in order to calm the musical discourse but also to make the connection with “The End” (r. 75). It conveys a state of tranquility through the prolonged cadence of the mi sound in the bass (free 4th string).

4. Conclusions

This is how V. Scolnic concludes his emotional, introspective and unspeakably sensitive musical-programmatic “story”, the score *War and nostalgia for solo contrabass*, integrating, through the fantasy and accuracy of the reproduction of sound imagery, into the series of contemporary musical opuses of real value, with formidable expressive load.

References

1. Brun, Paul, (2000), *A new history of Double Bass*, Paul Brun production
2. Hermann, Vasile, (1982), *Originile și dezvoltarea formelor muzicale*, Editura Muzicală, București
3. Sava, Iosif, Vartolomei, Luminița, (1997), *Mică enciclopedie muzicală*, Editura Aius, Craiova
4. Scolnic, Vladimir, *War and nostalgie*, manuscris, autor
5. Thomasz, Ștefan, (2005), *Repere timbrale ale literaturii secolului al XX-lea dedicate contrabasului în muzica românească*, Referat, UNMB
6. xxx, (2000), *Dicționar de mari muzicieni*, Editura Univers Enciclopedic, București
7. xxx, (1986), *Mic dicționar enciclopedic*, Editura Științifică și Enciclopedică București

PART II DRAMA / CHOREOGRAPHY

1. SCENOGRAPHIC IDEA AND CONCEPT IN CONTEMPORARY THEATER OF ANIMATION, FROM TRADITION TO ARTISTIC EXPERIMENT

Mihai Cosmin Iațeșen¹⁶³

Abstract: *In the era of accelerated digitization of all societal activities, artistic fields are also significantly affected by new technologies, which have a positive or negative influence on education as well. Visual arts have known surprising transformations and are increasingly faced with detachment and even delimitation from tradition. Puppetry, nowadays called theater of animation, has been favorable since ancient times to the constant mixtures specific to the language of visual arts, music and dance, since it relies on both tradition and modernity, on syncretism and functionality. The versatility of the language specific to the theater of animation largely appeals to the intellect of its audience, from the simple to the complex. The current superficiality of the artistic act is a consequence of the speed triggered by the alert rhythm of the search for new means of expression of the artist's ideas and concepts, and also by people's expectations. The transition from tradition to modernity can only be achieved through practice and experimentation. Unlike drama, the art of animation no longer preserves many constraints, this being a case-specific process. Various scenographers, puppeteers or companies, actors full of courage and vision such as Serghei Obrazțov, Yves Joly, Michael Meschke, Margareta Niculescu, Cristina and Cristian Pepino etc. made puppetry history for the new generations of artists passionate about puppetry. From scenographic idea to concept, the essential tool of the final perception's shaping the message may be the actor's stage improvisation, the scenographer's spontaneous vision and the director's openness to the present. The novelties brought about by numerous experiences contribute to the regeneration of the means, to the verticality of the evolution and the crystallization of the autonomy of the field.*

Key words: *theatre, scenography, animation, visual arts, tradition, experiment*

1. Introduction

The scenographic idea and concept have undergone changes in approach both from the perspective of the director and the scenographer, as well as from the viewpoint of the audience. Due to technological advancements, the contemporary audience relates differently to tradition and artistic experimentation. We cannot exclude the vision of the screenwriter either, who is also influenced by the onslaught of information as a result of digitalisation. In the digital era, we often encounter new effects of the surprising impact of new technologies on the process of artistic creation. However, their selection can be problematic due to considerations related to the compliance with certain strategies.

If we take into account the principles of diversity, authenticity, originality and copyright protection, we will achieve compatibility in terms of specialised information, under the personal touch of a common denominator given by the initial idea. By harmoniously interweaving the canons derived from tradition and the inventions obtained through experimentation, we establish a rhythm in the evolution of the concrete results of the creative process. In this way, we can ultimately develop a visually meaningful concept from a semantic point of view.

¹⁶³ Lecturer PhD., "George Enescu" National University of the Arts, Iași, România, email: iatecos@yahoo.com

2. The Impact of New Technologies on Animation Theatre

Digitalisation brings new possibilities for working with computer technologies to the forefront of debate and implementation. Photo-video image processing provides better organisation and archiving of promotional materials in the field of arts. Some benefits are evolving at an astonishing speed. Documentation on a given subject has become very accessible due to the rapid access to the vast amount of digitally stored data uploaded to various platforms. The systematic use of the knowledge accumulated by humanity from the sphere of electronically processed information, either through the use of computers or through laptops, tablets, or phones, has become an increasingly well-fulfilled and accessible rule in all social environments.

However, in all this amalgamation of huge quantities of information there is a risk of qualitative losses. Superficiality, as a result of the overturning of values, has indirectly led to “the loss of our collective sensitivity, of that vibration of society”¹⁶⁴ that has come with the development of artificial intelligence. An interesting example, presented by Alessandro Baricco in *The Game. A Digital Turning Point* is the case of cinematography and its transition to the digital language since the years 2000-2002.

3. Rigour and Syncretism

The attitudes and sensations generated in the field of visual arts and animation theatre share a common point, namely the language of expression applied within a syncretic, transdisciplinary vision. “The art of animation theatre is a form of visual art subordinated to epic art, and from the perspective of expression, the art of animation theatre is a form of dramatic art subordinated to visual art and rhythmic art.”¹⁶⁵ Therefore, the sensibility and the tenderness achieved with the help of puppets or marionettes can also be conveyed through the means of other arts that have the visual side as their objective, but certainly also through the support of musical sounds.

Artists recreate reality according to their own principles, their own specific reasoning, beyond their outward appearance. By metamorphosing aspects of reality and expanding their meanings through works of art, artists have conquered new semantic horizons. By transforming the “invisible into visible”, artists have acquired the ability to transpose the spirit into the absolute, as Schelling put it. Many aestheticians, philosophers and essayists are among those who have reflected on human creativity and the shaping of artistic images.

Kant asserted that through art it is possible to establish “a relationship between the universe and the human spirit”. Today, when tradition is increasingly preserved more from a documentary perspective and less in terms of its practical application, the field of scenography still can and must capitalise on the successful experiences of the past.

From the initial idea to the scenographic concept, the indispensable tool of the final perception for the shaping of the message can be the scenic improvisation

¹⁶⁴ Alessandro Baricco, *The Game: Jocul civilizației digitale*, translated from Italian by Anamaria Gebăilă, Humanitas Publishing House, Bucharest, 2023, p.137

¹⁶⁵ Raluca Bujoreanu-Huțanu, *Autonomia limbajului păpușăresc*, Artes Publishing House, Iași, 2008, pp. 28-29

performed by the actor, the spontaneity of the scenographer's vision and the director's openness to the present, a process that will lead to innovation. The novelty through which many experiences accumulate contributes to the regeneration of the means, to the verticality of evolution and to the crystallisation of the autonomy of the field. Scenography in contemporary animation theatre becomes all the more fascinating, considering that the field represents the foundation for the development of the story or the proposed scenario.

“The 20th century marked the transition from illustrative scenography to creative scenography, which aimed to convey ideas through plastic forms”¹⁶⁶. Adolph Appia was a precursor to scenography reforms in the pre-video era advocating for an emphasis on the emotional states of characters, a concept that was promoted in parallel with the diversification of technical means cultivated in the Bauhaus art school in the early decades of the 20th century. The visual framework in which tradition meets artistic experimentation is cultivated and developed with much more expressiveness through the effort of the scenographer.

The scenographic idea and concept are closely related to the traditions and origins of animation theatre. The connection between the plays of the puppet and marionette theatre and the cultural and folkloric traditions is well known. “The art of puppetry was discovered as making efforts to identify the lifeless matter of the puppet with human reality, as a younger relative of the art of the actor”¹⁶⁷. The context of the appreciations made by art specialists stimulated the evolution of puppetry into modernity.

After several centuries of extensive exploration, animation theatre has found its own direction of stylistic development. As early as 1927, Oskar Schlemmer initiated a discussion about its evolution towards the ideal concept of a *total theatre*, owing to the multitude of its defining components and its specific impact. Today, the art of animation theatre has the configurations of a specific language, with an intrinsic value rooted in the syncretic convergence of visual arts with music, literature, dance, design, and more recently, lighting design, alongside photo-video projections.

In animation theatre, multiple components come into play – actors, masks, puppets or marionettes, costumes, stage sets, manipulation systems, lights, and music. The harmonious blending and interaction between objects and performers, between working tools and stage technique, will undoubtedly lead to significant artistic achievements. The coexistence of tradition and experimentation is possible and even imperative in animation theatre. Tradition and modernity can only be reconciled through experimentation.

In the artistic field, we are currently witnessing a fast pace in the quest for new means of expression, a desire to always be in the spotlight. Scenography can draw inspiration from traditional elements to preserve and transmit a cultural legacy. The use of specific elements from folklore, traditional costumes or stage sets inspired by mythology can help create an authentic atmosphere.

The statements of some animation directors (S. Z. Soare, A. I. Maican, V. I.

¹⁶⁶ Daniel Stanciu, *Interferențe multimedia în spectacolul de animație*, Publishing House: Editura Muzicală, Bucharest, 2022, p. 28 – 29

¹⁶⁷ Ciprian Huțanu, *Teatrul de animație: tradiție, modernitate, kitsch*, Artes Publishing House, Iași, 2012, p. 75

Popa, I. Sava) and scenographers (Traian Cornescu, V. Feodorov, G. Löwendal, Th. Kiriacoﬀ), such as: "[...] the theatrical performance, like any artistic work, has a structure, it is carried out in a rigorous, expressive composition, and corresponds to the director's concept, it has dramatic effect, but it can only materialise in the scenic space available to the theatre"¹⁶⁸, are marked by a classical vision regarding the strictly delimited scenic space within the dimensions of the stage.

It has been concluded that a vast space is needed, which is essential for the background actors, for the atmosphere and special effects of the performance, and especially for the inertia of the stage sets. Experiments in unconventional spaces have proven that it is possible. "The relationship between the director, scenographer, musician, and actor is the only key that can lead to a performance characterized by stylistic unity."¹⁶⁹ This must function cohesively for each of them.

4. From Tradition to Modernity

Scenography in contemporary animation theatre represents the essential element for creating a unique and captivating experience for the audience. The evolution of scenography in this field can be analysed through the lens of the transition from tradition to artistic experimentation. Here is an approach to scenographic ideas and concepts in contemporary animation theatre:

- Respecting tradition with all known and validated elaboration principles.
- Using classical elements (such as elaborate stage sets and detailed costumes) by borrowing them from traditional theatre. These elements can contribute to establishing a familiar framework for the audience.
- Maintaining the traditional narrative by creating spaces that facilitate the understanding of the story and the interaction of the animated characters.
- Incorporating technology through the use of video projections and mapping; integrating video projections and mapping techniques onto stage sets can add an additional level of depth and dynamism to scenography. This approach can also provide a means to communicate subtler messages or rapidly change the atmosphere.
- Utilizing augmented reality technology, which can be integrated into the costumes and stage sets of the performance, creating an interactive and engaging experience for the audience.
- Experimenting with materials of different qualities at varying sizes.
- Using unconventional or recyclable materials in scenography can contribute to sustainability and innovation in the construction of objects used in animation theatre.
- Playing with dimensions, proportions, and sizes through experimentation can bring a captivating visual aspect. For example, creating a stage set that distorts reality can enhance the effect of fairy tale and magic.
- Exploring contemporary themes on subjects that appeal to the audience.

¹⁶⁸ Ion Cazaban, *Scenografia românească în secolul XX (Decorul)*, Cheiron Publishing House, Bucharest, 2016, p. 112

¹⁶⁹ Anca Doina Ciobotaru, *Teatrul de animație - între magie și artă*, Princeps Edit Publishing House, Iași, 2006, p. 143

5. Expressiveness and Functionality

From tradition to modernity, the specific language of animation theatre enjoys an incredible versatility through which this form of art becomes a reflection of the feelings of the human spirit at any age. “The classical art (of the fairy tale) needed experimentation (hence modern animation) to strengthen and refine its own forms of expression”¹⁷⁰. The scenography of the performance is based on a harmonious ensemble of consonant forms.

After a thorough study of fundamental concepts, elements, and language tools, as well as stylistic elements, artistic experimentation is a first step towards the progressive renewal and evolution of the arts. At the same time, contemporary animation theatre encourages experimentation and innovation on the part of the artists participating in the proposed creative act. Scenography can serve as a fertile ground for the exploration of new technologies, unconventional materials, and innovative approaches. If we were to refer to a specific period, we can agree with the idea that “the materials used are inexpensive – paper, textiles, and wood waste, and the imposed construction technique is that of papier-mâché.”¹⁷¹

However, the development of industrial technologies for obtaining materials with highly useful properties in this field has required first the experimental approach and then the adoption of materials specific to present-day industries. Some of these materials are quite costly, but the passion and efforts towards achieving qualitative results know no bounds. The use of projections, digital animations, advanced lighting techniques, or unconventional materials can transform scenography into a modern and captivating artistic experience. “Scenography represents an artistic synthesis, where multiple arts converge and collaborate to create a syncretic product, the performance”¹⁷².

The interaction of the actor with puppets and animated objects is a fundamental condition for the art of animation. In animation theatre, puppets and animated objects play a central role. “Oversized or of ordinary dimensions, animated in open spaces or on indoor stages, puppets have impressed with their plastic simplicity in relation to the messages conveyed through their *subversiveness*.”¹⁷³ Scenography should facilitate effective interaction between actors and puppets. The scenographic concept must consider how the scenographic space allows for the manipulation of the puppets and the creation of the illusion of animation.

Space and time are two crucial coordinates for both visual arts and theatre. Animation theatre is not confined solely to the stage, unconventional spaces having been explored through experimentation. Some of these spaces may already have a well-defined identity and stimulate the creativity of the troupe or the actor who constructs the characters within the script’s guidelines. Scenography can integrate the audience in innovative ways or use unusual spaces to provide a captivating theatrical experience. This approach can bring an additional dimension of interactivity and immersion.

Colours and symbols play a significant role in scenography. They can be used to convey emotions, emphasise themes, or create a specific atmosphere. A special

¹⁷⁰ Ciprian Huțanu, *op. cit.* p. 129

¹⁷¹ Anca Doina Ciobotaru, *op. cit.* p. 144

¹⁷² Ion Truică, *Teoria scenografiei*, Junimea Publishing House, Iași, 2003, p.100

¹⁷³ Anca Doina Ciobotaru, *op. cit.* p. 144

attention given to the colour palette and symbols employed can contribute to deepening the understanding of the performance. Lights and shadows hold a crucial position right from the beginning of the theatrical act, both for the classical stage settings and unconventional spaces, where they even have a *sine qua non* functional importance.

The experimentation that reproduces and interprets reality can progressively captivate the spectators' attention. The fantasy world can transport them into another dimension through immersive experiences, into imaginary environments that are either dreamlike or real. Often bizarre, the interpreted reality can represent archetypes and symbols with uplifting purposes.

Scenography in contemporary animation theatre is a crucial element that contributes to the creation of a unique and captivating artistic experience for the audience. "In the art of animation, the puppet is no longer a decorative element, but the central one".¹⁷⁴ A well-constructed puppet will lead to easier animation for the actor and a better audience reception. The evolution of this aspect in animation theatre can be explored within a context that highlights the transition from tradition to artistic experimentation.

6. From Tradition and Innovation to Experimentation and Language Autonomy

Relevant ideas and concepts for the process of structuring the performance include:

1. Traditional scenography oriented towards representational, classical puppet aesthetics is inspired by traditional puppetry. Scenography retains specific elements, such as marionettes and hand puppets, paying homage to cultural traditions.
2. Traditional stage sets and scenic elements that are specific to a particular genre or period contribute to the constant perpetuation of the values obtained from generation to generation, and to the establishment of the connection with the roots and history of animation theatre.
3. The use of harmonized and balanced lighting effects, with a specific focus on traditional puppet theatre, adds depth and atmosphere.
4. In contemporary scenography, innovation and experimentation rely on interaction with technology. The integration of modern technology, such as interactive projections, 3D mapping or even virtual reality, brings a new and exciting dimension to the scenic experience – the multimedia experience.
5. Abstract and nonconformist design, which involves abandoning conventional forms and exploring abstract artistic concepts with multiple interpretations, stimulates the imagination of the audience.
6. The use of unconventional and innovative materials, created by experimenting with new methods of making props (stage sets, costumes, puppets, marionettes), contributes to a unique and contemporary aesthetic.
7. The narrative and symbolism are present through the integration of symbolic elements in stage sets and costumes, their main role being that of conveying profound messages and themes to a diverse audience.
8. The use of unconventional narrative structures by exploring alternative narrative

¹⁷⁴ Anca Doina Ciobotaru, *op. cit.* p. 143

forms, such as nonlinear or interactive narratives, aims to engage the audience more deeply in the theatrical experience and allow them to identify common experiences and emotions that may be similar to those of the character.

9. Interdisciplinary collaboration during the construction of the performance can lead to the formation of a diverse creative team through the cooperation of scenographers, directors, visual artists, sound designers, and other professionals. This approach brings multiple perspectives and innovative ideas to the production.

10. The creation of a scenographic space characterised by freedom of improvisation and adaptability encourages direct interaction with the audience.

Through its scenographic elements, contemporary animation theatre can provide a complex and dynamic experience, bringing together tradition and experimentation as a result of harmonizing these two categories of elements. Thus, from the perspective of an exigent specialist, the performance can become memorable, delightful, and even provocative, with the potential to trigger strong reactions and attitudes among the audience.

In animation theatre, the dramatic text becomes a “score for sounds, shapes, colours, and movements”¹⁷⁵, entrusted by the playwright to a conductor (the director). The director is the one who harmonizes the language elements and “compatibilises the modes of representation of successive readings made by actors, scenographers, musicians, or light designers, (where) all will have a particular approach to imagining the abstractions promoted by the ideas of the transposed text”¹⁷⁶. Tradition and innovation are the foundations for building new experiments and acquiring a solid autonomy of language.

7. Resounding Names in Contemporary Animation Theatre

Over the years, a whole series of directors, actors, scenographers, puppeteers and companies have distinguished themselves in the art of animation. Bold and visionary actors such as Serghei Obrazțov, Yves Joly, Michael Meschke, Margareta Niculescu, Cristina and Cristian Pepino, among others, have written history for the new generations of puppeteers. “Peter Schumann's art meant more than a series of theatrical experiments because, through his performances, he demonstrated the puppet's ability to address major themes: political events, interpersonal relationships, the history of humanity, etc.”¹⁷⁷

When it comes to these names representing the field of puppet and animation theatre, each has contributed in their own way to the development and promotion of this genre of performance. Here are just a few pieces of information about each of these artists:

1. Sergei Obraztsov: (1901-1992) was a renowned Russian puppet theatre director who founded the Obraztsov Puppet Theatre in Moscow in 1931 and played a crucial role in the development of this form of art in the Soviet Union. His contribution lies in bringing puppet theatre into a modern era by combining traditional techniques with innovations, such as string puppet animation and articulated puppets.

2. Yves Joly is a French theatre director known for his contributions to the field of

¹⁷⁵ Anca Doina Ciobotaru, *Texte și pretexte scenice*, Artes Publishing House, Iași, 2010, p. 64

¹⁷⁶ Idem, p. 65

¹⁷⁷ Anca Doina Ciobotaru, *Teatrul de animație - între magie și artă...*, ed. cit. p. 144

puppetry and animation. He was one of the founders of Théâtre de l'Unité in France, which focused on artistic and social expression through puppeteers and puppetry, having a significant impact on the French art scene.

3. Michael Meschke (1928-2009) was a German-Swedish puppet theatre director and founder of the Marionette Theatre in Stockholm. Meschke's outstanding achievements include his innovative role in puppet theatre, making significant contributions worldwide through techniques such as string puppet animation and articulated puppets.

4. Margareta Niculescu (1923-2016) was a Romanian puppet theatre director known for her influence on Romanian animation theatre. Throughout her entire career, her contribution was particularly notable in promoting puppet theatre as an educational and entertaining medium for young audiences, holding an exceptional role in directing puppet shows for children.

5. Cristina and Cristian Pepino are directors at the *Țândărică* Animation Theatre in Bucharest, being renowned for their directorial and scenographic artistic creations in numerous performances and their contribution to the development of animation theatre in Romania.

The decisive contributions of these artists were innovations in animation theatre, tackling contemporary themes and experimenting with various techniques and styles. They had a significant impact on the world of animation theatre, whether by innovating techniques, exploring social themes or contributing to the development and promotion of this captivating artistic genre.

8. The Impact of Technology and Creativity on the Formation of a Modern Artistic Language

From a technological point of view, an experience is all the more immersive when it stands out through:

-visual quality (quantity and quality of pixels, resolution, colour accuracy, light and contrast);

-sound quality (high-resolution sound, clarity and precision);

-intuitive interactions (user-friendly and intuitive interfaces, accuracy, realism, along with contextual interactions – intelligent and personalised).

Successful experimentations rely on immersion and technology applied to the artistic fields, too. Nowadays, artistic immersion in photo-video art is most commonly experienced through technology. Examples of immersive experiences can be seen in live broadcasts of concerts or sports competitions, video games, video conferences, or cognitive and intuitive interfaces of certain applications. The best immersive experiences are those created through Extended Reality – XR. Its most well-known forms are Virtual Reality – VR and Augmented Reality – AR. By means of dedicated VR devices and equipment, these forms of reality can stimulate all our senses (visual, auditory, olfactory, tactile, kinaesthetic, and even gustatory).

The new forms of technology essentially involve the ability to create realistic experiences and make us feel like we are entering another dimension, even though we physically remain in the same place. It is worth mentioning that total immersion in virtual reality can only be achieved under special laboratory conditions with dedicated equipment. Extended Reality is considered one of the five trends that will

shape the future of humanity and will be referred to as the *end of distance*. Virtual Reality and Augmented Reality are thus becoming the latest innovations that remove the boundaries of distance by connecting people, information, and experiences.

9. Language Transformations, Stylistic Approaches and Concepts in Puppet Theatre and Animation Art

A clear distinction needs to be made between the art of animation and the art of puppetry. The origins of animation film can be found in the tradition of puppet theatre, with the manipulation of props on a small stage, following a simplified script. The work is equally coordinated by a director and a scenographer. But the rapid evolution of these forms of art has meant that influences and borrowings in terms of means of artistic expression have crossed the *boundaries* between their languages.

At the same time, the crucial roles that music, visual arts and dance are playing in this process should not be ignored – without them, the language of puppetry would not even exist. The aesthetic-syncretic interferences and the transformations in the representation and perception of form in relation to substance, which have been undergoing an astonishing dynamic in recent years, justify us in considering yet another redefinition of the means of language. These two concepts will always seek their identity due to excessive experimentation and their visible departure from tradition.

We may question whether tradition itself has nevertheless meant perpetual artificiality, a frequent search for identity. The impact of the constantly progressive interferences of influences, such as those related to “current events inserted into the traditional framework”¹⁷⁸, has an important effect on the receiving audience through a series of modifications.

As a result of events that were reported in the press of the time, such as the appearance of a comet, an eclipse, the launch of satellites, or the disastrous decisions of world leaders (Saddam Hussein, George Bush, or Vladimir Putin) that resulted in the suffering of hundreds of thousands of people, new characters appeared in puppet theatre, making use of satire and mocking these events. All this led to modifications at the level of both the text and the initial actions, generating reactions and associations of ideas. As a consequence of political influences on the subjects addressed in animation theatre, some disputes also led to censorship.

In the traditional Romanian archaic shows, which are characterised by carnivalesque features, we can observe echoes of the events that inspired them – for example, the mask show from northern Moldavia, which sparked a whole scandal regarding its humorous/propagandistic nature – “Putin, in a satirical representation, riding a decorated tractor, made to look like a tank, delivering bellicose speeches.”¹⁷⁹

Experiments resulting from interactions with audiences from different cultural backgrounds have led to language antinomies reflected in the construction of props. “Modernity and postmodernity generate new ways of finding the magic

¹⁷⁸ Daniel Stanciu, *Teatrul tradițional și teatrul cult de animație: origini și influențe*, Pro Universitaria Publishing House, Craiova, 2023, p. 52

¹⁷⁹ *Ibidem*

recipe that can transform a performance into an event; the daily rush forces both the creator and the receiver to resort to synthesis and selection”¹⁸⁰. The form and characteristics of the objects constructed by the animation theatre scenographer have been given new plastic meanings. The assembly and stylistic harmonization of new materials, different in texture, colours and shades, reflection, hardness (elasticity or malleability), flexibility, and the use of adhesives with reduced drying and solidification times have implied new opportunities to test ideas for a successful expression of concepts and for the completion of a unified construction of the performance.

The revival of traditional European puppet theatre within international festivals has emphasized the importance of tradition and national specificity not only from Italy, Indonesia, Turkey, Vietnam, Africa, China, or Russia but also from Romania and Hungary. We are all familiar with famous characters from traditional puppet theatre, such as *Pulcinella* from Italy, *Punch* and *Judy* from England, *Petrushka* from Russia, *Kasperle* from Germany or the Czech Republic, *Vasilache* and *Mărioara* from Romania or *Paprika Jancsi* from Hungary. They have been promoted in successful projects at international festivals organised by Stefano Giunchi or Kovacs Ildiko (see the “Purgateatrum”¹⁸¹ performance).

The scenographers have thus had to constantly renew their means and forms of expression in order to capture the audience's attention and make them understand the characters, meanings, and nature of the performance. Puppet and marionette theatre, now referred to as animation theatre, “cannot live by its traditions alone” says London professor George Speaight¹⁸².

We should also address other related areas from this particular point of view. The transition from tradition to modernity in the field of animation film represents a fascinating process. It is necessary to specify from the outset that the art of animation involves at least two different concepts. A first concept would be that in which we find props manipulated by actors from classical puppet theatre. In this case, objects built from various materials by scenographers or plastic artists are used, especially marionettes or puppets. In other cases, these objects can then be used in the making of animation films by specialists in photo-video arts or design.

Creativity and technology converge in order to redefine and reimagine the visual experience. Here are a few highlights of this evolution:

1. Tradition in classical animation: animation by drawing, where each frame is drawn manually. Notable examples include early Disney films.
2. Stop motion: another traditional technique that involves the use of puppets or animated objects in frame-by-frame motion, creating the illusion of life. This is an old technique that was popularised by creations such as *Wallace & Gromit*.
3. Undoubtedly, the advent of technology has propelled modernization in video animation. Applications and programs have seen incredible advancements. Video animation has transitioned towards the use of computers to generate images and movements. Pixar and DreamWorks are pioneers in this direction.
4. Virtual reality (VR) and 3D animation are produced in accordance with the

¹⁸⁰ Anca Doina Ciobotaru, *Texte și pretexte scenice...*, ed. cit., p. 71

¹⁸¹ Daniel Stanciu, *Teatrul tradițional și teatrul cult de animație: origini și influențe...*, p. 59 – 60

¹⁸² U.N.I.M.A. *Teatrul de păpuși în lume – Jocul de păpuși contemporan*, Meridiane Publishing House, Bucharest, 1966

environment and the use of new technology brings a new dimension, allowing viewers to immerse themselves in captivating virtual worlds.

5. In experimental animation, artists can express their creativity through a variety of unconventional techniques and styles, bringing new perspectives and sensibilities to the world of animation.

6. The convergence with other forms of interactive art has led to interactive animation, which allows spectators to influence the story or explore animated worlds in a more active manner.

7. Through collaborations with the musical field, with emphasis on the sound and rhythms it provides, the artistic event acquires new qualitative values. Animation can be integrated into live concerts or music videos, creating innovative audio-visual experiences.

8. By exploring profound themes, contemporary animation often focuses on communicating social and political messages through creative and accessible visual means, such as the films produced by Studio Ghibli.

9. Modern animation is increasingly concerned with representing cultural and social diversity, offering varied voices and stories.

10. Strategies in the Process of Artistic Translation from Idea to Scenographic Concept

Among the strategies in the process of artistic translation from the idea to the scenographic concept in animation theatre, we will focus on a series of working stages that combine two defining aspects in an organized way – creativity and functionality. Creative freedom becomes an integral part of this process, along with the originality of the theme. The generation of the idea can stem from a variety of sources of inspirations, such as a story, a concept, a theme or even an emotion that the creators want to communicate to the audience.

Creative collaboration involves a consensus of ideas between scenographers, directors, writers and other team members. The thorough analysis of the script or concept is also important in defining the content. The scenographer begins by analysing the script or the basic concept, identifying key elements that can be highlighted in the set design. He or she may conduct research to better understand the time period, place or style addressed in the production by synchronizing the theme and context in which the creation will be set, and may also explore various design approaches, by considering aspects such as colour, shape, texture and lighting. By elaborating sketches and visual concepts through drawings of the set, costumes and lighting designs, the scenographer communicates preliminary ideas in a visual manner.

For the scenographer, another stage implies experimenting with different materials and textures to get a clearer idea of how his or her visions will work in practice. Subsequently, the scenographer presents his concept to the production team, including the director and other key members, and gets feedback to make adjustments to his concept in accordance with the suggestions received. Once the overall concept is established, the actual work begins, with a focus on details such as precise dimensions, specific materials, and construction or manufacturing plans. At this point, the scenographer collaborates closely with the production and

construction teams to implement the concept according to the predetermined plans.

The final step, during which the set is brought onto the stage, frequently involves some adjustments during the set and costume rehearsals organised prior to the production. Once the performance is complete, the scenographer and crew can evaluate the impact of the scenography on the production and glean insights for forthcoming projects. Therefore, communication between the director and other members of the team and their active interaction are crucial ways to understand the overall vision and aesthetic direction of the show.

11. Space and Time in Animation Theatre

Space and time in animation theatre are essential elements that contribute to building a unique and engaging stage experience. “Scenography for animation theatre is subject to distinct laws, some different from those of dramatic theatre, because the characters are puppets and not actors, with a different way of reporting in terms of proportions”¹⁸³. In this case, scenography is structured according to performance and expressiveness, from miniatures to oversized objects, depending on the proportions of the puppets.

These aspects are carefully approached, as they are meant to communicate stories and provoke emotional and intellectual responses in the audience. “The scenographic conception anchors the scenic creation not only in spatial coordinates but also in temporal coordinates”¹⁸⁴. When discussing dance and pantomime with marionettes, we will observe that puppeteers can redefine their performance space, an *empty space*, by means of dance steps, reactions and gaze, with everything that is involved in that particular comedic conflict.

Anca Ciobotaru gives us the convincing example of the Russian dance called *trepak* where “the suggestions offered by the music determine the placement of the characters in a spatio-temporal matrix, while also providing a good premise for the choice of costume elements and their stylization direction; shapes and chromatics claim their identity.”¹⁸⁵

From a spatial perspective, suggesting the continuity of the performance venue beyond the physical boundaries of the stage can vary in size and format. Depending on the dimensions of the physical space, scenographers have the possibility to create varied sets for the different parts of a story and also to adapt them to the specific technique of the stage. For these reasons, it is important to design and model elements to scale. The space must be structured in such a way that actors, puppets and animated objects can interact effectively in their environment, with the stage sets contributing to realism and coherence within the narrative framework of the action.

From a temporal perspective, puppets and animated objects are often utilised to create the illusion of time, of fleeting moments, and of motion. Through movement and manipulation, through metamorphosis and metaphor, animators can convey the passage of time in a fascinating and captivating manner. Animation theatre offers the opportunity to explore flashbacks and time leaps in a creative way,

¹⁸³ Aurelian Bălăiță, *Incursiune în teatrul de animație*, vol. I, Artes Publishing House, Iași, 2007, p. 38

¹⁸⁴ Ibidem

¹⁸⁵ Anca Doina Ciobotaru, *În căutarea marionetei*, ed. cit., pp. 124-125

blending tradition with experimentation. Puppets and stage sets can be used to change the stylistic context and provide the audience with glimpses into the past or future and opportunities to make comparisons and observe character models and principles of life. Maintaining the audience's engagement through rhythm and visual stimuli is of crucial importance.

Animation theatre can also explore other themes related to the passage of time, such as ageing, social changes or character development. The temporal elements of storytelling can also be expressed through the space of the stage. By means of the careful representation and suggestion of space and time and the use of visual metaphors, animation theatre offers the possibility to create spectacular and innovative experiences, challenging the audience to engage in imaginary worlds and explore profound and complex themes.

12. Conclusions

The scenographic idea and concept in contemporary animation theatre imply a balanced approach between tradition and artistic innovation. By exploring and integrating traditional elements in a modern context and experimenting with new technologies, scenography becomes an essential component in creating a unique and memorable theatrical experience.

The process of artistically translating the idea into the scenographic concept involves a complex combination of creativity, collaboration, and technical expertise to bring the vision of the director and production team to life. The transition from traditional to modern animation is a dynamic process, where technology and innovation combine with artistic heritage in order to create captivating and relevant works for the contemporary world.

References

1. Baricco, Alessandro, (2023), *The Game: Jocul civilizației digitale*, translated from Italian by Anamaria Gebăilă, Humanitas Publishing House, Bucharest
2. Bălăiță, Aurelian, (2007), *Incursiune în teatrul de animație*, vol. I, Artes Publishing House, Iași
3. Bujoreanu - Huțanu, Raluca, (2008), *Autonomia limbajului păpușăresc*, Artes Publishing House, Iași
3. Bell, John, (2001), *Puppets, Masks, and Performing Objects*, A TDR Book, New York
4. Cazaban, Ion, (2016), *Scenografia românească în secolul XX (Decorul)*, Cheiron Publishing House, Bucharest
5. Ciobotaru, Anca, Doina, (2010), *Texte și pretexte scenice*, Artes Publishing House, Iași
6. Ciobotaru, Anca, Doina, (2006), *Teatrul de animație - între magie și artă*, Princeps Edit Publishing House, Iași
7. Ciobotaru, Anca Doina, (2015), *În căutarea marionetei*, Artes Publishing House, Iași
8. Dănăilă, Natalia, (2003), *Magia lumii de spectacol*, Junimea Publishing House, Iași
9. Huțanu, Ciprian, (2012), *Teatrul de animație: tradiție, modernitate, kitsch*, Artes

Publishing House, Iași

10. Obrușov, Serghei, (1966), *Câteva considerații despre teatrul păpușăresc în Teatrul de păpuși în lume*, UNIMA, Meridiane Publishing House, Bucharest

11. Stanciu, Daniel, (2023), *Teatrul tradițional și teatrul cult de animație: origini și influențe*, Pro Universitaria Publishing House, Craiova

12. Stanciu, Daniel, (2022), *Interferențe multimedia în spectacolul de animație*, Publishing House: Editura Muzicală, București

13. Trucă, Ion, (2003), *Teoria scenografiei*, Junimea Publishing House, Iași

2. THE IMPORTANCE OF BODY CONSTRUCTION IN SPORTS PERFORMANCE

Raluca Minea,¹⁸⁶
Ana - Cristina Leșe¹⁸⁷

Abstract: *Starting from the morphological types established by anthropologists and sketchers artists over time based on experience of "the real" and using the measurements performed on students at the gym of UNAGE Iași, correlated with studies in the field of anthropometry, we tried to demonstrate the close connection between the construction of the body and the different sports skills that could be exploited at a given moment at a high level. This study could be used in the eventuality of some selections in schools and in institutions with a sports program.*

Key words: *anthropometry, morphology, sport, performance*

1. Introduction

From intuitive classification based on the observation of the truth from nature to measurements and the establishment of relationships between different segments of the body, the present study tries to demonstrate the fact that the assessment of anthropometric aptitude for a sports discipline is a fundamental aspect of performance in this field. There are scientific studies that tried to correlate anthropometric characteristics with a specific sports discipline, presenting complex information about the weight of adipose tissue, bone structure and diet. The present study tries to capture the essence, the evidence of the construction of the human body making an intuitive analysis of it.

2. Artistic perspective in anthropometry

Artists were the first specialists concerned about the proportions of the human body. Since Antiquity, the human body has been studied by Egyptian, Greek, and Roman artists. Renowned Greek sculptors, such as Lysippos (390-300 BC), Polykleitos (480-420 BC), Praxiteles (395-330BC) developed canons of proportion which have retained their validity to this day, establishing a module (proportioning segment) and finding different mathematical ratios between body segments.

Lysippos notices the defining aesthetic importance of the ratio between the head height and waist (vertex-ground distance). Taking for the first time the height of the head and the ratio waist / height of the head = 8, as module, he establishes a proportionality system that will know a wide use: the head is comprised 8 times in the waist, 3 times in the torso, 4 times in the lower limbs, 3 times in the upper ones, 2 times in the leg and shoulder width (T. Vlad, R. Minea, 2019, p. 163).

Based on the artist's need to choose his own models and to categorize them, depending on the specifics of its composition, the main morphological types were developed. They are primarily differentiated by construction, general shape, external modeling, but also by the particularities of the proportions of the body and its parts (between them and relative to the whole body). The morphological type is

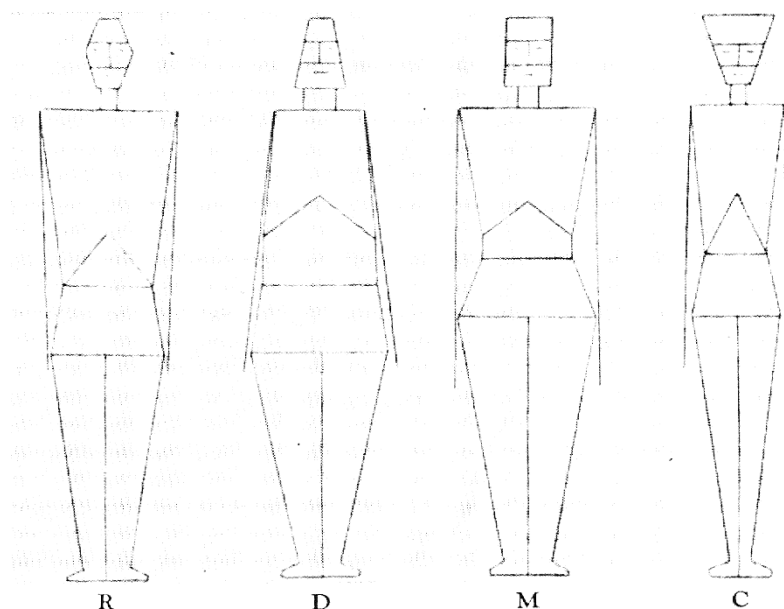
¹⁸⁶ Lecturer PhD., "George Enescu" National University of Arts from Iași, România, email: ralucaminea.74@gmail.com

¹⁸⁷ Associate Professor PhD., "George Enescu" National University of Arts from Iași, România, email: anales2000@yahoo.com

a benchmark resulting from the comparison of a large amount of people, a reference model for some particular cases.

The essential proportionality factor is the ratio between the length of the torso and that of the lower limbs. According to this report, individuals can be classified as dolichomorphic (with high limbs), mesomorphic (balanced) and brevimorph (with short lower limbs). In all three types the constant segment is the height of the torso, differentiating itself on the basis of the variable length of the lower limbs (T. Vlad, R. Minea, 2019, 130).

The Mesomorphs have a proportionate body construction, balanced between the torso and the lower limbs. The Dolicomorphs are defined by the length of the lower limbs. They appear shorter when seated and taller when standing (orthostatism). Dolicomorphs are usually tall and thin, but they can also be medium or short. Brevimorphs are distinguished by shorter lower limbs. By this feature of construction, they appear taller when seated and shorter when standing. Brevimorphs are usually stocky when short, and stout when tall.



The morphological types presented schematically: R -respiratory type, D- digestive type, M- muscular type, C- cerebral type. (according to Claude Sigaud)

The morphological type can be defined starting from the experience of the real (the anthropological method) but it can also be glimpsed in works of art, in which we can recognize real specimens. Claude Sigaud envisages a method of defining morphological types, emphasizing the classification of constitutional categories on functional characteristics. He thus develops a typology based on the discrete predominance of one of the four great apparatuses: respiratory, digestive, muscular and cerebral (Gh. Ghițescu, 2011, p. 94).

Claude Sigaud notes the stylistic unity of the four variants in which the dominance of one apparatus does not influence the balance of the others and does not destroy the harmony of appearance. According to him, the respiratory type has a torso in the shape of an upside-down trapezium, long in relation to the lower limbs and the wide thorax dominates the other segments.

The digestive type has a long torso also, but its general shape is trapezoidal with the large base down, being dominated by the large development of the abdomen. Unlike the respiratory type, the digestive one has a high flank region and

a high umbilical-symphysis distance, an open xiphoid angle, and the shoulders pulled towards the torso. Linked to the development of the mandible, on the face, the lower floor is dominant. The contour of the head is a trapezoid with the base down.

The muscular type is characterized by balanced in proportion torso and lower limbs. In turn, the torso is rectangular and the development of the thorax and abdomen is well balanced. The face has a straight contour also, with an equal development of the three floors, and harmonious features.

The cerebral type has a high waist, dominated by the length of the lower limbs. The torso is quadrilateral, straight and thin. The long limbs lead to a relatively short torso located in the upper part, towards the ground. Because of the greater development of the forehead, the face has a trapezoidal contour with the large base upwards, which gives an aesthetic impression dominated by severity.

3. The scientific perspective

There are scientific studies (Magdalena Wiacek, Ryszard Tomasiuk, Igor Z. Zubrzycki, 2022) that looked at the applicability of anthropometric measurements for a personalized selection of sports disciplines. The sports disciplines studied in this regard were wrestling, triple jump, badminton and tennis. The ratio between the height of the torso and the length of the lower limbs, the length of the arm, the ratio of height-chest circumference, height of the torso-length of the leg were taken into account. There are studies that included other ratios, such as sitting height/leg length, sitting height/arm length, sitting height/waist circumference, sitting height/chest circumference, arm/leg length, and arm length/forearm length.

Some studies (Smaruj, M.; Orkwiszewska, A.; Adam, M.; Jeżyk, D.; Kostrzewa, M.; Laskowski, R., 2019, p. 154) suggest that total adipose tissue is a factor of great importance when considering fitness for a particular sport, but a recent review of body composition by training season (Heydenreich, J.; Kayser, B.; Schutz, Y.; Melzer, K., 2017) revealed that body composition does not it is related to the sport, but is a function of diet and training. Furthermore, it is a marker of aptitude for a particular sporting discipline. Therefore, it cannot be considered a crucial factor for assigning a competitor to a certain sports discipline (Magdalena Wiacek, Ryszard Tomasiuk, Igor Z. Zubrzycki, 2022).

4. The morphology of development, a fundamental aspect in anthropometry

The growth of the skeleton and the muscular system in length, width and depth alternates according to a rhythm that allows the division of the growth over periods. The morphological aspect will thus be dominated either by length, or by width and depth, each being found in the three epochs of growth: childhood, puberty and adolescence. Changes in the size, proportions and thickness of bones and skeletal complexes (pelvis, thorax, shoulders) during growth are closely related to alternating periods of growth of *full shapes* with those of *slender shapes*.

They are characterized not only by the preponderance at a given moment of the round or thin shapes but more, by the dominance of the increase in length or width and depth in the two intervals. The appearance of the body as a whole gives the impression of being stocky or slender, through the dimensional ratios of height

and transversal diameters, which are associated with the appearance of the various segments. In the physical evolution of an athlete the data provided by the way the body grows and the genetic aspect are relevant.

During prepuberty (between eleven and thirteen years old) the still soft and round shapes announce the changes of the near puberty by the accentuated increase in height. The pelvis and shoulders have minimal development compared to the waist. In boys, growth is slower, discreet and delayed, continuing upwards in the next period. The pelvis is proportionally narrower than the shoulders and slightly wider in girls. In girls, the increase in height is fast and ends almost abruptly at the end of this period and the morphological changes are faster and more pronounced. The transition from childhood to puberty is accompanied by a second change in appearance during growth. Up to and including puberty, the growth of the lower limbs dominates and starting at puberty the growth of the torso dominates (T. Vlad, R. Minea, 2019, p. 143).

During puberty (from thirteen to fifteen years old in girls and up to seventeen years old in boys) is the era when width and depth prevail again, the increase in width exceeds the one in length again. The gap between the diameter of the shoulders and the pelvis occurs in *the third period of full forms*, backwards for the two sexes. An important morphological role in these is the increase of the transversal dimensions of the pelvis and hips, causing waist emphasis.

After puberty, adolescence is characterized by a slow increase in height and a gradual completion of differences in the width of the shoulders and pelvis. The height, which has almost reached its term, ceases permanently in girls until the age of nineteen, when the sexualization of forms is completed, announcing the adult female characteristics. At the boys, it continues at a slow pace until the age of twenty-five. The growth stops as the epiphyses are ossified. The male morphological type, with wide chest and shoulders, strong muscular reliefs and rich and varied surface modeling, is gradually approaching the final appearance (T. Vlad, R. Minea, 2019, p. 145).

In the middle of all this changes of the human body is placed a highly specialized structure, called the growth cartilage. This structure has direct implications in the processes of growth, ossification and skeletal modeling in the case of vertebrate species (Marino R., 2011). During embryonic development, most of the skeleton is formed by enchondral ossification, with growth cartilage as the osteoforming source (Xie Y, Zhou S, Chen H, Du X, Chen L., 2014).

In the case of fractures that involves areas of the growth cartilage, they may compromise the metaphyseal vascularisation, with variable consequences depending of the degree of involvement of the growth cartilage. Growth cartilages ossify physiologically at the end of the puberty. In case of boys, the age corresponding to the process is 15-17 years, and in case of girls, 13-15 years (Ağirdil Y., 2020). If the fracture involves a significant portion of the cartilage, the bone may undergo angulation during osteogenesis or the osteoforming process may be completely compromised, resulting in limb length differences at the end of the growing period (Nguyen JC, Markhardt BK, Merrow AC, Dwek JR., 2017).

5. Conclusions

Considering the elements of morphology, body construction, but also the genetic factor and age, morphological models can be established that suit the practice of certain sports and, moreover, the achievement of certain performances by capitalizing on the abilities of the respective subjects. The results of scientific studies show that there is a clear relationship between a sports discipline and the anthropometric ratio established in athletes. Anthropometric measurements of wrestlers are the most remarkable of the disciplines studied. The presented approach allows the selection of a specific sports discipline for a young person. Moreover, anthropometric measurement can be a practical tool for the selection of athletes.

References

1. Ağırdil, Y., (2020), *The growth plate: a physiologic overview*. EFORT Open Rev. Sep 10; 5 (8): 498-507. doi: 10.1302/2058-5241.5.190088. PMID: 32953135; PMCID: PMC7484711
2. Ghițescu, Gheorghe, (2011), *Anatomie artistică, Morfologia artistică și expresia*, III, Iași, Editura Polirom
3. Heydenreich, J., Kayser, B., Schutz, Y., Melzer, K., (2017), *Total Energy Expenditure, Energy Intake, and Body Composition in Endurance Athletes across the Training Season: A Systematic Review*. Sports Med. Open, 3, 8
4. Marino, R., (2011), *Growth plate biology: new insights*. Curr Opin Endocrinol Diabetes Obes. Feb;18 (1): 9-13. doi: 10.1097/MED.0b013e3283423df9. PMID: 21157322
5. Nguyen, J. C., Markhardt, B. K., Merrow, A. C., Dwek, J. R., (2017), *Imaging of Pediatric Growth Plate Disturbances*. Radiographics. Oct; 37 (6): 1791-1812. doi: 10.1148/rg.2017170029. PMID: 29019753
6. Smaruj, M., Orkwiszewska, A., Adam, M., Jeżyk, D., Kostrzewa, M., Laskowski, R., (2019), *Changes in Anthropometric Traits and Body Composition over a Four-Year Period in "Elite Female Judoka Athletes"*, J. Hum. Kinet. 70, 145
7. Vlad, Tiberiu, Minea, Raluca, (2019), *Anatomie și morfologie artistică*, Iași, Editura Artes
8. Wiacek, Magdalena, Tomasiuk, Ryszard, Zubrzycki, Igor Z., (2022), *Correlations between Anthropometric Measurements and Sports Discipline Aptitude*, Appl. Sci. 12 (12), 5932; <https://doi.org/10.3390/app12125932>
9. Xie, Y., Zhou, S., Chen, H., Du, X., Chen, L., (2014), *Recent research on the growth plate: Advances in fibroblast growth factor signaling in growth plate development and disorders*. 11. J Mol Endocrinol. Aug; 53 (1): T11-34. doi: 10.1530/JME-14-0012. PMID: 25114206

3. THE MICHAEL CHEKHOV SYSTEM AND THE ACTOR

Antonella Cornici¹⁸⁸

Abstract: *Russian actor, director, and educator Michael Chekhov is renowned for his significant contributions to the art of acting. The system he developed promotes a creative, expressive, and internal approach to acting, assisting actors in creating authentic and memorable characters. Photo credit: Antonella Cornici (images are from the workshop led by Natalie Yalon on the topic of the Michael Chekhov System in Nancy, France, Erasmus program, November 2022).*

Key words: *actor, Michael Chekhov, character, theater*

1. Michael Chekhov - short biography

Michael Chekhov was a Russian actor, director, and pedagogue, born on August 29, 1891, in St. Petersburg, Russia, and passed away on September 30, 1955, in Santa Monica, California, United States. The nephew of the renowned playwright A.P. Chekhov, he is known for his significant contributions to the art of acting. He studied acting under the guidance of the famous director Konstantin Stanislavski at the Moscow Art Theatre, where he was classmates with other important actors like Vsevolod Meyerhold. Later, he collaborated with Stanislavski and became his assistant at the Moscow theater.

After the Russian Revolution in 1917, Michael Chekhov traveled and worked in Europe, then emigrated to the United States in 1928, where he continued his career in theater while also teaching the art of acting. He developed his own method for actors, now known as the Michael Chekhov Acting Technique, which became renowned for its innovative and holistic approach to acting. The Michael Chekhov Acting Technique focuses on using imagination, body, voice, and emotions to create authentic characters and develop acting skills. This system was influenced by Stanislavski's theory but also by expressionist theater and his studies in music and painting.

He traveled worldwide, teaching acting and working in theaters and drama schools in various countries. He also wrote about his method in the book *To the Actor*. His work as an educator and contributions to acting had a significant impact on the development of modern theater. Michael Chekhov remained an influential figure in the theater world until today, and the Michael Chekhov Acting Technique is still studied and practiced by actors and directors worldwide.

2. Principles of the Michael Chekhov System

The Michael Chekhov Technique is a psycho-physical approach to acting, aiming to build and find emotion through physical gestures, a process emphasized in the five basic principles of this system:

a) Psychology of Gesture

The psychological gesture, derived from the symbolist theories of writer

¹⁸⁸ Associate Professor PhD., “George Enescu” National University, Iași, România, email: antonellacornici@yahoo.com

Andrei Bely¹⁸⁹, is a vital aspect of the Michael Chekhov Technique. It involves the physical expression of a character's internal desire, need, or impulse as an external gesture. This aspect focuses on how actors can use gestures and physical movements to convey and reveal the psychology and state of the character. Here are some key aspects of the psychology of gesture in this system:

- *Organic Gestures* - actors learn to create gestures that are authentic and consistent with the psychology of their character. These organic gestures stem from within the actor and are generated by the emotional state and motivations of the character.

- *Awareness of Gestures* - actors learn to be aware of their natural gestures and adapt them to fit the psychology of the character. For example, a character feeling closed off and vulnerable may move and navigate space differently than a confident and powerful character.

- *Understanding the Meaning of Gestures* - actors are encouraged to understand the significance of gestures and movements in the context of the story and relationships between characters. Gestures can express emotions, intentions, moods, and interpersonal relationships.

- *Experimentation and Exploration* - actors experiment with different gestures and movements to find those that best fit the psychology of the character. This exploration allows them to develop a diverse repertoire of gestures that they can use to build their characters.

- *Using Gestures as a Tool* - gestures and movements become tools through which actors can express the emotions and thoughts of the character and communicate with the audience. Gestures can be used to highlight the traits and distinctive characteristics of the character.

The psychology of gesture in the Michael Chekhov System helps actors develop authentic and vibrant characters that can communicate with the audience not only through words but also through body language. Through this approach, actors can deepen their understanding and expression of characters, bringing them to life convincingly and expressively.



b) Imagination and Imagery

A central aspect of this method is the use of the power of imagination to create and explore characters and situations. Actors are encouraged to harness their

¹⁸⁹ Andrei Bely (born Boris Bugaev) was a Russian novelist, poet, theorist, communist, and literary critic. His novel "Petersburg" was considered by Vladimir Nabokov as one of the four greatest novels of the 20th century.

imagination to connect with their roles and access the necessary emotions. This includes sensory imagination, which is the ability to feel, hear, see, smell, and taste things that are not physically present on the stage. By using sensory imagination, actors can bring their characters to life and create strong connections with the audience. Here are a few exercises:

c) X-Ray Exercise

In the X-Ray Exercise, actors visualize their character as if it were an X-ray. They envision their character in detail, including physical appearance, posture, facial expression, and any other distinctive features. This exercise helps them create a clear and detailed image of their character, as if examining an X-ray of it. Steps for this exercise:

- *Relaxation*: The actor begins by relaxing and clearing their mind of daily thoughts and stress. Deep breathing and relaxation techniques can be helpful in this phase.
- *Visualization*: The actor starts to visualize their character in detail. Picture the character's appearance, how they are dressed, and their facial expression. It is crucial to be as specific and detailed as possible.
- *Internal Exploration*: While focusing on the character's image, the actor begins to explore internal aspects. They question how the character feels, what emotions and thoughts they have at that moment. Imagine what is happening inside your character.
- *Emotional Connection*: The actor tries to emotionally connect with the character by experiencing the character's emotions and states. How does the character feel? What experiences have influenced their current state?
- *Polarity and Change*: The actor can explore the character's emotional polarity changes. For example, from sadness to joy or from calmness to anger. This helps them better understand the character's psychology.
- *Mobilization in Play*: After thoroughly exploring the character, the actor can use this image to get into character and build their performance on stage.



d) Secret Room Exercise

In the *Secret Room Exercise*, actors imagine having access to a secret room within their character's mind. Through this room, they can observe the character's thoughts, emotions, and memories. This exercise helps them enter the character's inner world and understand its psychology.

The actor begins by imagining a secret room within themselves, an imagined space where no one has ever been. This room can have any appearance and size. They mentally enter this secret room and start exploring the space with all their senses. Additionally, the actor can interact with imagined objects or characters in this room. While in this secret room, the actor starts to bring traits or characteristics of the character they will portray in the upcoming performance. The actor can use this room to explore and develop specific ideas or actions for their character. This exercise provides an opportunity to connect with the inner and unseen aspects of their character before bringing them onstage.

After spending time in the secret room, the actor returns to the present and uses this experience to enhance their portrayal of the character on stage. *The Secret Room Exercise* encourages the actor's imagination, creativity, and awareness of inner space. It helps them create deeper and more authentic characters, grounding them in their inner experience and relationship with their mental space.

e) Imaginary Store Exercise

Actors visualize an imaginary store with objects that are significant to their character. They explore these objects and try to understand their meaning and connection to the character's psychology. The actor begins by imagining an imaginary store with shelves, displays, and various objects. This store can be any kind of store, from an antique shop to a toy store or a candy store. It is essential for the actor to imagine this space as detailed and realistic as possible.

The actor enters the imaginary store and starts exploring the shelves and imagined objects. They should focus on all possible details, including the texture, color, smell, and sound of the objects. While exploring the imaginary store, the actor should interact with the objects. They can take items off the shelves, inspect them, touch them, feel their weight, and explore them with all their senses.

Additionally, they can create the story or history of each object, imagining who bought or sold it, why it was created, and how it ended up in the imaginary store. During this exercise, the actor can experience different emotions and moods. They can choose to feel joy, sadness, amazement, or any other emotion based on their interaction with the imagined objects.

After exploring the imaginary store and having rich interactions with the objects, the actor returns to reality and uses this experience to develop their observational skills, awareness, and imagination in their stage performance. This exercise helps the actor develop a deeper connection with the inner world of characters and create a rich and authentic space in their imagination.

f) Image Archive Exercise

Actors create an “archive” of images representing experiences, places, or people that have influenced their character. These images can be used to access the character's emotions and memories during performances. The purpose of this exercise is to enable the actor to build a rich source of personal images and memories that can be used to breathe life into their portrayed characters. By connecting to these personal images, the actor can bring authenticity and depth to their interpretations, creating more complex and detailed characters.

g) Imaginary Scenario Exercise

Actors imagine and construct scenarios in which their character interacts with

other people or finds themselves in different situations. This exercise helps them explore the character's relationships and reactions to various circumstances. The actor begins by selecting or creating an imaginary scenario for the character they are about to portray. The scenario should involve a specific situation or event that engages the character.

They then vividly imagine this scene, considering all elements involved: time, relationships with other characters, stage props, and the circumstances leading to this situation. The actor can explore different variations of the imaginary scenario, altering circumstances or details to develop a more comprehensive understanding of the character.

h) The Character's Meditation Exercise

Actors meditate on their character, allowing themselves to delve deep into their character's world. During meditation, they focus on the character's psychology, emotions, and thoughts.



These exercises encourage actors to use their imagination to create a rich and authentic inner world for their characters. By developing this inner image of the character, actors can become more connected and authentic in their performances, bringing the characters to life convincingly.

3. Psychology of Space

The concept of the psychology of space involves exploring and becoming aware of the impact of space on actors and their characters. Michael Chekhov argued that space is not just a passive background but significantly influences the interpretation and mood of actors.

- Physical Space

Actors are encouraged to be aware of the physical space where the action takes place and use it creatively to develop their characters. This includes being conscious of the objects on stage, the relationships between characters in space, and how space can influence the movement and behavior of characters.

- Mental Space

In the Chekhov Method, mental space refers to the imaginary inner space that actors create in their minds to explore characters and situations.

- Energy of Space

Chekhov suggests that space has a certain energy or atmosphere that can influence

interpretation. Actors are encouraged to feel and react to the energy of space authentically and creatively.

- *Transforming Space*

Another essential aspect of the psychology of space in the Chekhov Method is the ability of actors to transform space to reflect the states of characters or events on stage. This involves using imagery and movement to change space significantly.

4. Conclusions - Actor's Body

The Chekhov System places a particular emphasis on the awareness of the actor's body, using movement and relaxation techniques to allow actors to better express their characters and emotions. Actors learn to use their bodies to create lively and expressive characters. Body movement and posture can be used to show character traits, express emotions, and communicate moods. Actors are encouraged to be aware of body movements and use them intentionally.

The Chekhov Method allows actors to physically transform their appearance and behavior to fit the characters they portray. This may involve changes in posture, voice, or gestures to reflect the characteristics of the character. Breath is an essential element in acting. Actors are taught to develop control and awareness of their breath to support their expressiveness. By altering the rhythm, depth, and direction of breathing, actors can influence the mood and expression of their characters.

The Michael Chekhov system for actors has become increasingly popular in theatrical education and the film industry. It provides actors with a powerful set of tools to develop their acting skills and create memorable and authentic performances.



References

Web resources

1. <http://michaelchekhovactingstudio.com/philosophy.html>
2. https://www.researchgate.net/publication/233181783_'The_Actor_Imagines_With_His_Body'_-_Michael_Chekhov_An_Examination_of_the_Phenomenon
3. https://www.youtube.com/watch?v=_awDQuDTFWY
4. <https://www.youtube.com/watch?v=dT6kQ1bQVwg>
5. <https://www.youtube.com/watch?v=djFYL8CjBQg>
6. <https://www.youtube.com/watch?v=Zym1L1oR6mw>
7. <https://www.backstage.com/magazine/article/what-is-chekhov-technique-acting-explained-74762/>
8. https://ro.scribd.com/document/216157507/Acting-Transcendent-Dimension-MChekhov?utm_medium=cpc&utm_source=google_search&utm_campaign=Scribd_Google_DSA_NB_RoW_P1_UGC&utm_adgroup=Documents&utm_term=&utm_matchtype=&utm_device=c&utm_network=g&gclid=CjwKCAiA3aeqBhBzEiwAxFiOBsFWmn7Y4E4gQJxEsCwrJ4zknkRsNpFXzNEF6eTdt8KjNMhRxDqLRoCzZ4QAvD_BwE
8. http://www.studiomichaelchekhov.org/?page_id=225
9. https://ro.scribd.com/document/375768307/MichaelChekhov?utm_medium=cpc&utm_source=google_pmax&utm_campaign=Scribd_Google_Performance-Max_RoW_P1_UGC&utm_term=&utm_device=c&gclid=CjwKCAiA3aeqBhBzEiwAxFiOBixOeFWARQfAtWNmexHzr2IrrZcAYe_oXzU6f6dxz52ErXQyejALBoCQCsQAvD_BwE

4. ZETGENERATION – SMILE, EMPATHY, THERAPY. THE OPPORTUNITIES OF ART AND EDUCATION REGARDING DEPRESSION AMONG GENERATION Z PREADOLESCENTS

Cezara Ștefania Sava Fantu¹⁹⁰

Abstract: *Concurrent global events such as political changes, natural disasters, climatic changes, protests, wars, and pandemics are factors that help with defining a generation. What are the characteristics of Generation Z and what are the problems its members face? Preadolescence is a period during which individuals strongly feel the need to reflect deeply on what is happening to them. Several questions arise: “Who am I? Am I a normal person? Am I a competent person? Am I worthy of being loved?”¹⁹¹; “How do I manage my emotions (e.g. fear, anger, and sadness)?”. Anxiety and depression disorders are two of the most common issues that arise during adolescence. The project ZETgeneration - Smile, Empathy, Therapy aims to facilitate access to culture for generation Z preadolescents affected by depression disorders, with the help of art and therapy. This is achieved through four contemporary art productions based on interviews and questionnaires conducted with 300 children from Iași. This article, an interdisciplinary perspective between art, education and mental health, explores how cinema, theater, and art therapy can prevent depression and encourage conversations between adults and children on topics related to mental health.*

Key words: *depression, preadolescence, generation Z, performance, Iași*

1. Introduction

One of the oldest forms of criticism of youth behaviour is attributed to the ancient philosopher Socrates, who argued that: “The children nowadays love luxury; they have bad manners, contempt the authority; show disrespect for the elders and love chatter in place of exercise”¹⁹². Conflicts between adults and children are, metaphorically speaking, older than the oceans. Poet Khalil Gibran wrote: “Your children are not your children / They are the sons and daughters of Life’s longing for itself / They come through you, but not from you, and even if they are with you, they don’t belong to you”¹⁹³. The emotional growth of a child is not something you can observe, unlike their physical growth.

Children need Socratic conversations. They need to be allowed to make their own choices, and they desire for more profound challenges in their lives and education, other than: “What was your grade in maths today? Look at me when I’m talking to you; Do you even bother listening to me? You are addicted to technology; What do you know about being stressed out? You have no reason to feel depressed; Do as I told you to! You’ve never walked in my shoes! God knows where you’ve been fooling around! That’s the reason you get bad grades; You are acting like you are staying at a hotel, not your house.”

¹⁹⁰ Candidate Doctoral, “George Enescu” National University of Arts, “Alexandru Ioan Cuza” University, Iași, România, email: f.cezaraaa@yahoo.com

¹⁹¹ The ZETgeneration – Zâmbet, Empatie, Terapie project is financed by the SEE Grants 2014-2021 within the RO-CULTURE Program, CALL 6 - Strengthening cultural entrepreneurship and Audience and public development - Session 3, the partner being The National Athenaeum of Iași

¹⁹² Dean Burnett, *Creierul mic despre creierul mare*, Translated by Loredana Bucuroaia, Publishing House BAROQUE BOOKS & ARTS, Bucharest, 2020, p. 10

¹⁹³ Khalil Gibran, *Profetul*, Translated by Radu Carneci, Publishing House, MIX, Bucharest, 2000, p. 21

This article promotes arts as an instrument of meditation and community action, an interdisciplinary approach, which links theatre, visual arts, cinema, psychology and sociology in order to help preadolescents from the city of Iași develop their self-knowledge capacity and build a healthy relationships with self and others, through the project *ZETgeneration - Smile, Empathy, Therapy*¹⁹⁴. This project also concerns parents and teachers, local community members and the general public, via a set of integrated actions designed to be implemented simultaneously in Romania (Iași city) and Norway (Oslo area).

To that end, four contemporary artworks have been produced: a medium-length film, called *My Couch/My coach*, a performance called *Generația Zet. Story al unui Suferman cu Glugă*, an art installation created in Romania, named *Recul*, with another similar artwork to be produced in Norway in 2024, as part of a mirrored experiment, and, finally, a series of art therapy workshops¹⁹⁵. In this article, I will describe the impact of this manifesto, in which “art aims to make a difference” at a community level, and I will also draw conclusions from this small case study, which could help open up a new line of research.

2. Preadolescents in the city of depression

Life, for some people, for certain reasons, can be described as an emotional roller coaster. However, emotions, as they are defined today, began to be analysed after 1830¹⁹⁶. There are as many different definitions as there are researchers, and even more because people often change their minds. In short, emotion is defined as “the term we use to encompass everything we understand as feelings, moods, pleasures, pains, passions, sensations, and desires”¹⁹⁷.

Adolescents often struggle to manage their emotions, especially anger, fear, and sadness, which makes the transition to anxiety and depression a fairly small step. Approximately 280 million people worldwide suffer from depression. 700,000 young people aged 15 to 29 commit suicide every year, due to depression¹⁹⁸. This many people could fill a city, a city of depression. Early-onset depression can have significant effects.

The numbers do not reflect reality because this mental illness is often reported late, parents being convinced that the emotional state that the adolescent is experiencing are specific to the age and temporary. In Romania, some parents are unable to recognise depressive symptoms, while others do not take them seriously. There are also parents who consider that having their children see a psychologist is something to be ashamed of.

As far as schools are concerned, little is done to support children’s mental health (prevention and intervention), because of the lack of basic teacher’s training in this regard and because of the shortage in qualified school psychologists. In the

¹⁹⁴ The *ZETgeneration – Zâmbet, Empatie, Terapie*, project cit.

¹⁹⁵ The official website of the project where all activities are described in detail is: <https://zetgeneration.ro/>. Link accessed on 4 Oct. 2023

¹⁹⁶ Jane O’Grady, Review of *From Passions to Emotions: The Creation of a Secular Psychological Category; The Navigation of Feeling: A framework for the History of Emotions*, by T. Dixon & W. M. Reddy, *Philosophy*, vol. 80, no. 311, 2005, pp. 156–59. JSTOR, <http://www.jstor.org/stable/4619635>. Accessed on 4 Oct. 2023

¹⁹⁷ *Ibidem*

¹⁹⁸ Institute of Health Metrics and Evaluation. Global Health Data Exchange, specifically: <https://vizhub.healthdata.org/gbd-results/>. Accessed on 4 Oct. 2023

municipality of Iași, for example, in the year 2019, a total of 45,256 children were enrolled in Pre-University Education, of which 11,774 were enrolled in Middle/Lower-Secondary Education (Gymnazium)¹⁹⁹.

Regarding the current extent of counselling provision in schools, currently there are only 55 school counsellors available to offer counselling services to pupils²⁰⁰, meaning that there is one counsellor for over 800 children. Moreover, depression and anxiety have been heightened during the COVID-19 pandemic²⁰¹. In this regard, experts recommend a proper evaluation of adolescents, as it is known that they can easily dissimulate their symptoms.

3. Generation Z, Generation iGen or Generation DITTO²⁰²

The concept of generation is a sociological one. “A generation includes individuals who live in the same time span and have roughly the same age, acquire common characteristics generated by living similar experiences, have a common history and economy, and are shaped by similar technological and social conditions”²⁰³. Its representatives are born around the same time and have similar behaviours, they share some common memories from the context in which they live, and they have a common culture.

Generation Z has over twenty-five names²⁰⁴ and is known to have been born between 1995 and 2010. In Romania, Generation Z is considered part of the post-communist generation (1990-2015). iGeneration, Centennials, or “digital natives” represent approximately 2.47 billion of the global population and 25% of the US population²⁰⁵. Representatives of this generation have a special dialogue with brands, are very interested in understanding the world around them, and are tech-savvy. They had an online childhood, devices are omnipresent, and they are a high-tech generation, which is why this generation is also called the iGen. This has given rise to two new concepts, namely FOMO (fear of missing out) and JOMO (joy of missing out), born from the desire to always stay connected to what others are doing.

The most prominent influencer representing Generation Z is Kylie Jenner (333 million followers on Instagram). Living offline creates a state of anxiety; they have few face-to-face interactions, which also results in a low level of empathy. They communicate more in writing, using a language based on images and signs. They have developed what psychologist Howard Gardner calls “visual-spatial intelligence”²⁰⁶ and possess visual thinking, combining lateral thinking and vertical thinking. Young people of Generation Z suffer from accelerated thinking syndrome,

¹⁹⁹ Information available at: <http://statistici.insse.ro:8077/tempo-online/>. Accessed on 4 Oct. 2023

²⁰⁰ Information available at: <http://www.cjrae-iasi.ro/info/cjap/echipa>. Accessed on 4 Oct. 2023

²⁰¹ Information available at: <https://www.unicef.org/romania/ro>. Accessed on 4 Oct. 2023

²⁰² Generation DITTO (Diversity, Individualism, Teamwork, Technology, Organizational Support), expression used by Elena Bonchiș, in „Generația Z. Educație și vulnerabilități”, in *Parenting de la A la Z. 83 de teme provocatoare pentru părinții de azi*, Georgeta Pânișoară (coord.), Publishing House Polirom, Iași, 2022, p. 116

²⁰³ Çalıș, kan, C. (2021), “Sustainable tourism: gen Z?”, *Journal of Multidisciplinary Academic Tourism*, Vol. 6 No. 2, pp. 107-115, doi: 10.31822/jomat.2021-6-2-107

²⁰⁴ Idem, p. 116.

²⁰⁵ Department of Economic and Social Affairs, *World Population Prospects 2022. Summary of Results*, UN DESA/POP/2021/TR/NO. 3, United Nations New York, 2022, specifically: https://www.un.org/development/desa/pd/sites/www.un.org.development.desa.pd/files/wpp2022_summary_of_results.pdf. Accessed on 4 Oct. 2023

²⁰⁶ Çalıș, kan, C., op. cit., p. 118

exhibit multitasking behavior, which causes some to suffer from attention deficit. They are concerned about the environment and are focused on academic performance. 50% of them want to build their own start-up, to travel, to have financial independence and be in control of managing their time.

4. *Blue Monday* vs. “Tomorrow is Monday. It makes me feel depressed”

The project *ZETgeneration - Smile, Empathy, Therapy* started with the development of a methodology for selecting pilot schools, where interviews and questionnaires were to be conducted with approximately 300 preadolescents. University professor and psychologist dr. Ovidiu Gavrilovici, and sociologist Virgil Leițoiu, both specialists involved in the project, selected ten pilot groups from the educational units in Iași, in collaboration with the School County Inspectorate, respectively nine groups from the state schools in Iași (normal) and a special school, where children with disabilities are enrolled.

The interviews were conducted in schools with the consent of directors, teachers and parents. Initially it was important for us to evaluate the adolescent’s perspective on depression, as in their responses they use expressions such as “the math teacher makes me feel depressed”, “tomorrow is Monday, it makes me feel depressed”. Here are some of their responses. When I think of depression, I think of: “a snow-filled glass globe that has been shaken, like a Christmas one, with a person inside”; “a withered flower”; “a cube, not material, physical, but like a hologram in space”; “rain”; “stacks of white papers with folded corners”; “an abandoned cat”; “an eclipse”; “autumn”; “a broken hourglass from which the sand has poured out”; “a mental illness”.

Depression has been associated with colours such as dark blue, black, pink, aurora borealis, dark green, orange, and navy blue. A symptom of depression is sadness. When I am sad: “I go into my room and isolate myself from everyone”, “I put on my headphones and listen to music”, “I want to be alone”, “I withdraw from others and try to forget”, “I need a hug to feel safe”, “I cry”, “I have thoughts impossible to imagine”, “I smoke and listen to music”, “I think about running away from home. About suicide”, “I think about what I did to make myself feel sad”, “I escape into my thoughts”.

5. Depression among young people from Iași expressed through art, film and devised theatre

Regarding the level of cultural consumption of Romanian people, relevant for the project is the study *Cultural Barometer 2019*: The consumption of culture in Romania is five times lower than the European average. Romanians spend an average of €27 per person per year for culture, while the European average is five times higher²⁰⁷. The proposed project aims to increase the degree of access to culture for consumers from Romania and Norway, who will be able to participate in some of the cultural activities we have proposed. The interviews and questionnaire responses of the preadolescents from Iasi were a source of inspiration for creating four artistic productions, which have in common the theme of depressive disorders

²⁰⁷ Information available at: <https://www.culturadata.ro/barometrul-deconsum-cultural-2019-experienta-si-practicile-culturale-de-timp-liber>. Accessed on 4 Oct. 2023

among Generation Z.

The medium-length film *My Couch / My Coach*²⁰⁸ presents the perspective of twelve preadolescents on depression, is filmed in unconventional spaces in Iasi and has as a yellow couch as a binder (as most of them stated that this is the colour of happiness). The film is available online and runs as part of the installation artwork made within the same project that is exhibited in the foyer of Iași National Athenaeum. The soundtrack was created by the partner from Norway - DAC Music Performance, an association coordinated by Dragoș Andrei-Cantea. One of the questions in the questionnaires addressed to preadolescents was: “What object do you associate depression with?”, so a long list of objects and natural phenomena inspired the installation art called *Recul* made by plastic artist Alexandru Grigoraș.

The following objects were selected from the pupils' list: ax, bed, light bulb, scissors, key, padlock, cube, knife. They are placed in a circular box made of glass and mirror, which through a series of LEDs creates an effect of infinity, multiplying the thoughts in our mind. The round shape that forms the basis of the installation takes the shape of an eye. We are challenged to look deeply through the retina which, due to the materials used, projects a collective and unique unconscious, from where the mirror pushes these objects out.

The image of an (androgynous) child stands above this circular box, a black sculpture, a man emptied of colour, with colour being a metaphor for positive emotions. Caught in a rope, as a symbol of strangulation, the man stretches out a hand to the sky, thus asking for help. This image is enclosed in a circular Plexiglas that has portions of wire in the upper part meant to give the outline of a brain on which the led strips resemble a neural network. Depression is a *Recul*²⁰⁹.

The performance called *Generația Zet. Story al unui Suferman cu Glugă* was created on the principle of devised theater by four actors, namely Andrei Sava, Bianca Ioan, Sorin Cimbru and Cezara Fantu. Following the case study, based on the answers received, the four performers created a supporting text. The main situations were selected according to the place where pre-adolescents spend most of their time, respectively: “At Home”, “At School”, “Between School and Home”. Additionally, “A Solution” was inserted, a scene featuring a therapist's office.

The performance has become a lesson, as in this interactive show revolving around emotions and how to manage them the audience can vote, using two cards, one red and one green, the emotion with which they want to continue the scene. The voting moment is based on the message “You choose!” as a reminder that you can choose the emotion you use in a situation in your life.

The performance has two directions, one of an informative-educational nature in terms of the psychological perspective on emotions, and the other one proposing a strictly interpretative-dramatic text. These cultural products are available to the public free of charge. At the end of each performance, attendees can sign up for a series of art therapy workshops at no cost.

²⁰⁸ The film can be viewed by accessing: https://www.youtube.com/watch?v=yWswQ_B8B70. Link accessed on Oct. 4, 2023

²⁰⁹ Kickback

2. Conclusions

Non-formal and informal education helps to clarify the values that young people have or wish to acquire at this stage, which is a tumultuous one from an affective and behavioural point of view. It is important to support them to “become healthy adults” in order to prevent certain mental illnesses. There is an emerging interdisciplinary field of arts and health aimed at integrating the arts on individual and community level as “participation in artistic and cultural activities is significantly associated with good health and high life satisfaction”²¹⁰.

The arts contribute to a range of profound cognitive, emotional and behavioural changes. “What is emotion?” is as complex a question as “What is blue?”²¹¹, “Who am I?” is humanity’s greatest challenge, a question we answer throughout our lives because we keep “becoming”. We are always rediscovering ourselves and trying to understand ourselves as well as the others. Social complexity has helped us to evolve as we have lived in groups to survive. Young people need to learn that. Man is a social being or whatever that means.

References

Books

1. Burnett, Dean, (2020), *Creierul mic despre creierul mare*, Publishing House BAROQUE BOOKS & ARTS, Bucharest
2. Bonchiș, Elena, (2022), „Generația Z. Educație și vulnerabilități”, in *Parenting de la A la Z. 83 de teme provocatoare pentru părinții de azi*, Georgeta Pânișoară (coord.), Polirom Publishing House, Iași
3. Firth-Godbehere, Richard, (2022), *O istorie a emoțiilor umane*, Trei Publishing House, Bucharest
4. Gibran, Kahlil, (2000), *Profetul*, Translated by Radu Carneci, Publishing House MIX, Bucharest

Articles

1. Çalışkan, C. (2021), *Sustainable tourism: gen Z?* in *Journal of Multidisciplinary Academic Tourism*, Vol. 6 No. 2, pp. 107-115
2. Jane O’Grady, (2005), Review of From Passions to Emotions: The Creation of a Secular Psychological Category; The Navigation of Feeling: A framework for the History of Emotions, by T. Dixon & W. M. Reddy în „Philosophy”, vol. 80, nr. 311, pp. 156–59
3. Mowlah, A., Niblett, V., Blackburn, J., & Harris, M. (2014). *The value of arts and culture to people and society – an evidence review*, Arts Council England.
4. Perkins, D.F, (2001), *Adolescence: The Four Questions* în FL: University of Florida Extension,.FCS 2117, 2001, Gainesville

Web resources

1. Andrei Ivașc, *My Couch/ My Coach*, Youtube:
https://www.youtube.com/watch?v=yWswQ_B8B70

²¹⁰ Mowlah, A., Niblett, V., Blackburn, J., & Harris, M. (2014). *The value of arts and culture to people and society – an evidence review*, Arts Council England

²¹¹ Richard Firth-Godbehere, *O istorie a emoțiilor umane*, Translated by Alexandra Cork, Publishing House Trei, Bucharest, 2022, p. 11

2. County Resource and Educational Assistance Centre, The official website: <http://www.cjrae-iasi.ro/info/cjap/echipa>
3. UNICEF, <https://www.unicef.org/romania/ro>
4. Department of Economic and Social Affairs, (2022), *World Population Prospects 2022. Summary of Results*, UN DESA/POP/2021/TR/NO. 3, United Nations New York, 2022, The official site: https://www.un.org/development/desa/pd/sites/www.un.org.development.desa.pd/files/wpp2022_summary_of_results.pdf.
5. Institute of Health Metrics and Evaluation. Global Health Data Exchange, <https://vizhub.healthdata.org/gbd-results/>
6. Tempo Online: <http://statistici.insse.ro:8077/tempo-online/>
7. The National Institute for Cultural Research and Training, <https://www.culturadata.ro/barometrul-deconsum-cultural-2019-experienta-si-practicile-culturale-de-timp-liber>
8. Zet Generation – Zâmbet, Empatie, Terapie: <https://zetgeneration.ro/>

NUMBER 28

PART III FINE ARTS

1. RELATION BETWEEN ART, DESIGN AND CRAFT: THE IMPORTANCE OF LEARNING ARTISTIC TECHNIQUES TEXTILE IN THE FORMATION OF FUTURE FASHION DESIGNERS

Cornelia Brustureanu²¹²

Abstract: *This study started from the idea that knowledge of visual elements and aesthetics of textile arts, understanding contemporary textile techniques, is a form of reflective learning in which the practice (for example: physical actions in the fabric of the technique, touching and feeling the materials) can lead to the deepening of the creative process, contributing to the creation of an aesthetic that is not only visual, but also deeply material and even technical. This way of integrating the knowledge and values of art into fashion design in an experimental and reflexive manner can be a creative factor, therefore the analysis focused both on the idea of how fashion can be transformed through different ways of making textiles and on understanding the importance of knowing them.*

Key words: *design integration, art in education, craft learning, thematic instruction, experiential learning*

1. Introduction

Education is a social training activity, but also a catalyst that generates knowledge processes in the individual, among its essential results being the development of the desire for dialogue, the ability to investigate, to reason and meditate, etc. In artistic fields the dynamics of educational systems and mechanisms are constantly changing, education itself is constantly adapting and improving. Higher artistic education is a vocational education in which the improvement of skills focuses on improving receptivity, sensitivity, and spirituality. Through specific methodologies and artistic processes, the art and design of a country expressing the quality of life and values of society.

Design – as the activity of finding solutions to certain requirements – is a technological effort, but the activity of design requires creativity and imagination, and because it gives an aesthetic content to the consumer object, it can be viewed in this key as an “art”. The skills and creativity of the artist, craftsman, designer are indispensable in all these types of activities, but if we subjectively compare design with art from the perspective of aesthetic and technological elements, we notice that the aesthetic dominates the technological element as a concern in the textile arts and vice versa in the case of design (Vieriu, 2022: 68). In the case of crafts, there is a relatively balanced relationship between aesthetic and technological aspects (Mărghidan, 2018: 47).

Fashion design must be understood transversally, working in the fashion industry does not just mean developing a collection of clothes, it means a complex

²¹² Professor PhD., “George Enescu” National University of Arts, Iași, România, email: cbrustureanu@arteiasi.ro

process that starts with a well-defined and argument intention. Fashion design expresses the spirit of the time to which it belongs, the dynamics of the lifestyle and the ideals of the people of a period, it is the form of dialogue between textiles, fabrics and the human body. By shaping the shape of the garment, the pattern, stitching and fabric form a structure on the human body. Given the strategic importance of design in the competition between manufacturers, among its implicit objectives is that the product is functional, to attract attention and be different.

2. Textile material, influencing factor of creativity in fashion design

In fashion design, the most important element after color is fabric. The considerations that arise from working with textiles can, as such, be very different. Textile materials can therefore come to influence the design process from sketch to execution, the soft and flexible nature of a material dictates the direction of form a product as it predicts how a fabric will fall, bend, stretch etc. Good materials research can help a designer understand the materials they are designing with, their properties, and how they can be used in products. It can also give him an idea of the design direction.

Uninformed, a designer cannot act fully, deficient or incomplete study in relation to the behavior of a material will influence his decision-making ability, influence his performance in designing form, its expression, construction, etc. In fashion design, research is based on the observation of materials as they influence the design process in many ways. The way in which material research is done by the designer differs significantly as process (Nilsson, 2014).

The properties of a material inspire, help to develop the idea, and the design direction resulting from this process is related to the aesthetic aspect of a material and its physical properties. It is an implicit part of the design and becomes one of the main features of a product. So, involvement in the creation of textile materials and fabrics offers an asset in imposing new aesthetic directions and artistic expression.



Fig. 1. Guțu Anișoara, *Sample*, 2020

Expanding students' knowledge of the technologies of obtaining fabrics, jacquard surfaces, knitting, embroidery, prints and other finishing techniques, which aim to provide useful information in industrial production, to give them an understanding of industrial processes and requirements, to the ways of transforming

clothing surfaces through traditional textile techniques, is a determining factor that can influence the design process.

3. Teaching textile art techniques and their used in new fashion design projects

Experiments in handling materials, workshop exercises, facilitate understanding and rediscovering the link with crafts that have been lost today, because the fabrics are made in large production units, which synthesize the process, make it efficient but impoverish it of expression, a determined fact of the need to relate the design of the fabric to the production technology, to the configuration and potential of the machines. Artists and designers tend to have no limits in expressing a set of concepts and signs that they choose in different way (Barbarosa, 2016: 7). Over the centuries, people's growing desire to be individual and different from others led to a diversity primarily a clothing models and later this diversity manifested itself in fabrics, accessories, patterns, clothing details. In recent years, the surface tactility of a garment gained importance and efforts to increase their diversity are priority.

At the Fashion Design study programme, within Faculty of Visual Arts and Design, "George Enescu" National University of Arts in Iași, textile artistic techniques have an important role in current education, they contribute to the formation of an experimental educational environment, emphasizing the study of materials and techniques processing, creates multiple alternatives for training knowledge and creative skills, so necessary for students. It is true that learning the skills and creative use of textiles is done only by working, that the acquisition of professional skills is done only by making material works of art, and that this aspect of knowing textiles through their use is an important one.



Fig. 2. Oancea Mădălina, collection *Entropia*, 2018



Fig. 3. Ungurean Iulia Alexandra, collection *Entropia*, 2018



Fig. 4. Gorban Daniel, collection *Entropia*, 2018

However, I cannot ignore, as a teacher, that this principle of their understanding and learning can acquire several aspects. I believe that the crucial role of understanding the material has changed today, the emphasis of its use in the creative process is no longer placed only in relation to the final result, the purpose of its choice is no longer strictly aimed at obtaining a beautiful object.

The concept of materiality as an alternative approach is necessary in the

education of students, this aspect does not imply abandoning the learning of textile techniques, highlighting the concept of materiality could support a better development of their skills. By understanding that materiality is the ability of a material to express meaning through its physical qualities, future designers can develop another way of creating that begins with a material. This way of studying can facilitate the insertion of unusual materials or the creation of new textile structures, it can give confidence in creating atypical materials with varied qualities. Interacting with a material, any artist or designer can be inspired by its physical qualities and process it innovatively, through different manipulation techniques (Pöllänen, 2011).

As a teacher, I have often proposed to students in the subjects of fiber study and/or textile techniques, themes and garment projects in which to they work with a foreign, non-textile material that they have never used before. The idea pursued being that of not strictly following to obtain the functionality, but only the artistic expression. The students were often receptive and used various types of unusual materials in their works, for example: food pasta, plastic straws, plastic foils, etc.

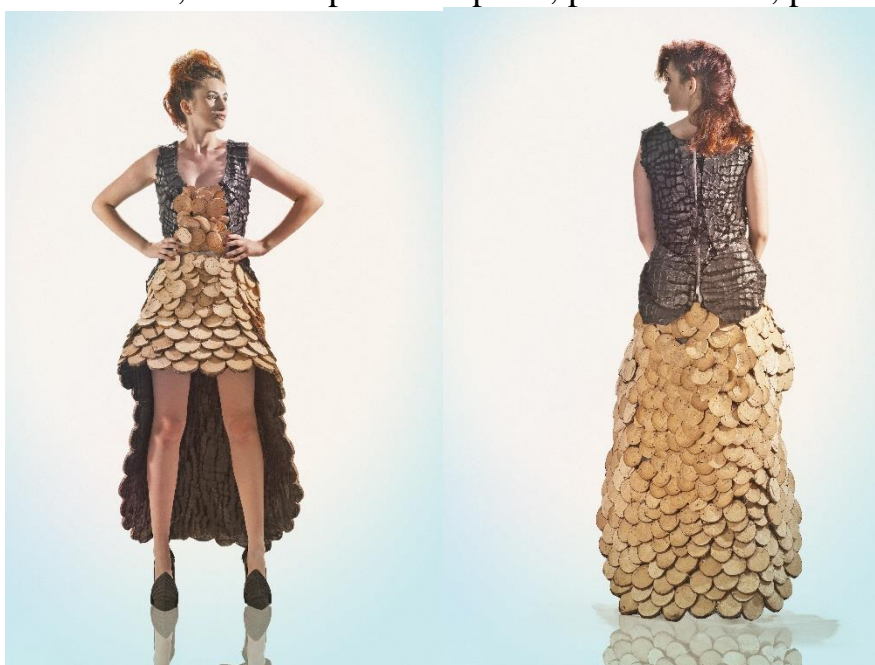


Fig. 5, 6. Ungureanu Emanuel, *The wood dress*, semester project, made within the discipline *Study of form*, an example of the creative use of non-conventional materials in the creation of clothing items, 2014.

In other projects, the choice of material is not left to the students, they are imposed from the beginning. How these are incorporated by them in the phases of the creation and realization process, and how they influence their design process, is an important evaluation criterion.

The purpose of these approaches requires, among other things, that students understand that in addition to the physical qualities or characteristics of materials, such as color, texture, they can also use in their creations the most unusual ones such as sound. I try to guide students to make an association between physical reality and an imaginative idea. This is a way of using fabric in fashion design, as a metaphor. Metaphorical thinking can help students find ways or techniques to create unusual artwork or design. I proposed this kind of educational exercise because I thought it necessary for them to develop a personal interest in the material, to be able to explain and always argue why they chose it.



Fig. 7. Floarea Alexandru, *Paper dress*, semester project, made within the discipline Study of form, an example of the creative use a jurnal paper in the creation of clothing items, 2014.

At the same time, I believe that this exercise not only helped the students to better understand their practice, it also contributed to improving the skills of making them and explaining the purpose for which they made them.

4. Conclusions

In conclusion, I can say that I fortunately teach in a field where the norm is not “normal”. Students show their creativity through their creations, during classes we explore. Connecting students to previously acquired knowledge will be easily done through fashion, design opens the door for them to see the world differently and understand the whole connectedness that exists globally. The ultimate goal is for students to see the relevance and existing relationships between one field and another, in an innovative and original way.

The way students approach textiles in their creations represent more or less elaborate solutions, but awareness of their possibilities can help students to prevent changes along the way of their idea or, on the contrary, to be open to such a use that involves redirection and developing the failure into something new. But in general, not being familiar with textiles, not using them as a tool, risks creatively limiting what a designer can make. Textile materials influence design and the design process, therefore it is important for a designer to actively reflect and consider how they can manage and use this influence in their practice, so as not to limit their own creativity.

List of illustrations

Fig. 1. Guțu Anișoara, *Sample*, 2020. First year student, Faculty of Visual Arts and Design, Iași, UNAGE. Project made for the *Study of form* course. Project coordinator: PhD asist. professor Brustureanu Cornelia. Photo: Guțu Anișoara

Fig. 2. Oancea Mădălina, collection *Entropia*, 2018, third year student, Faculty of Visual Arts and Design, Iași, UNAGE. Project made for the *Fashion design collection* course. Project coordinator: PhD asist. professor Brustureanu Cornelia.

Photo: Ungurean Iulia Alexandra

Fig. 3. Ungurean Iulia Alexandra, collection *Entropia*, 2018, second year student, Faculty of Visual Arts and Design, Iași, UNAGE. Project made for the *Fashion design collection* course. Project coordinator: PhD Asist. professor Brustureanu Cornelia. Photo: Ungurean Iulia Alexandra

Fig. 4. Gorban Daniel, collection *Entropia*, 2018, third year student, Faculty of Visual Arts and Design, Iași, UNAGE. Project made for the *Fashion design collection* course. Project coordinator: PhD asist. professor Brustureanu Cornelia. Photo: Ungurean Iulia Alexandra

Fig. 5, 6. Ungureanu Emanuel, *The wood dress*, 2014. First year student, Faculty of Visual Arts and Design, Iași, UNAGE. Semester project, made within the *Study of form* course, an example of the creative use of non-conventional materials in the creation of clothing items. Project coordinator: PhD asist. professor Brustureanu Cornelia. Photo: Pînzariu Florin

Fig. 7. Floarea Alexandru, *Paper dress*, 2014. First year student, Faculty of Visual Arts and Design, Iași, UNAGE. Semester project, made within the *Study of form* course, an example of the creative use a jurnal paper in the creation of clothing items. Project coordinator: PhD asist. professor Brustureanu Cornelia. Photo: Pînzariu Florin

References

1. Barbarosa Martins, Ana Cecília, (2016), *Embodied self-expression through textile design*, Malmömo University
2. Gong, Lin; Shin, Jooyoung, (2013), *The Innovative Application of Surface Texture in Fashion and Textile Design*, revista Fashion & Textile Research Journal 15 (3), p.336-346, Institute of Textiles and Clothing, The Hong Kong Polytechnic University, Hong Kong, <http://dx.doi.org/10.5805/SFTI.2013.15.3.336>
3. Maarit Salolainen, Anna-Mari Leppisaari, Kirsi Niinimäki, (2018), *Transforming Fashion Expression through Textile Thinking*, Arts 8 (1):3, DOI:10.3390/arts8010003
4. Mărghidan, Ecaterina, (2018), *Artele textile în secolul XX. De la obiect la ambient*, Editura Artes, Iași
5. Nathan, Linda F., (2018), *Creativity, the Arts, and the Future of Work, Sustainability, Human Well-Being, and the Future of Education*, J. W. Cook (ed.), https://doi.org/10.1007/978-3-319-78580-6_9
6. Nilsson. Linnéa, (2014), *Textile influence: exploring the role of textiles in the product design process*, University of Borås Studes in Artistic Research
7. Pöllänen, Sinikka, (2011), *Beyond craft and art: a pedagogical model for craft as self-expression*, International Journal of Education through Art, 7 (3), pp.111–125. DOI:10.1386/eta.7.2.111_1, <https://www.researchgate.net/publication/233599521>
8. Vieriu, Mădălina, (2022), *Obiectul Textil*, Editura DanaArt, Iași

2. THE PHILOSOPHY OF KANT AND *THE BOOTS OF VINCENT*

Geanina Havârneanu²¹³

Abstract: *This article aims to summarize the Kantian philosophy of visual aesthetics, realize the logical discrimination between plastic aesthetics and the philosophy of aesthetics, the distinction between art object and artwork, and the essentialization of the value significance of the artwork exemplified in a relevant case study: the painting "Boots" by Vincent Van Gogh.*

Key words: *Kantian philosophy of visual aesthetics, the philosophy of aesthetics, art object versus artwork, Vincent Van Gogh*

1. Introduction - The aesthetics of art

Aesthetics (etymologically, *aisthētikós*, which refers to sensory perception) examines the philosophy of aesthetic value, which is determined by critical judgments of artistic taste (Zangwill, 2019). According to Fechner (1876), aesthetics is an empirically comprehensive experiential perception that fundamentally depends on the characteristics of the subject experiencing the experience and the perceived properties of the object. Currently, psychologists and neuroscientists define the field of aesthetics more narrowly, considering the perception, creation, and evaluation of objects that evoke intense feeling (Chatterjee, 2011), at the physiological, phenomenological (experience), and behavioral levels, because aesthetic experience involves the combination of sensory and emotional reactions. This could explain the large variability among individual preferences for art images (Vessel et al., 2012).

The function and value of the aesthetics of art

The function of aesthetics is a critical reflection on art, culture, and nature (Riedel, 1999). The aesthetic value of a generic object, paradigmatically speaking, a work of art or a natural environment, is its capacity to have positive value (by inciting pleasure) or negative value (by inducing unpleasantness) when it is seen or experienced it aesthetically. In other words, the absolute aesthetic value of an object can be quantified by the number of subjects who prefer the object in question.

Art aesthetics versus art philosophy

A distinction must be made between the aesthetics of art and the philosophy of art. Aesthetics considers why people like some works of art and not others and how art can affect their moods and beliefs (Munro, 1986). The philosophy of art specifically studies how artists imagine, create, and execute works of art and how receptors use, enjoy, and have critical views of art. Both aesthetics and philosophy of art seek to answer the following questions: How exactly functions art, and what makes it valuable?

2. The philosophy of art in Kant's conception

If we are to establish what art is, I think the most eloquent definition is the one Kant gave (1790), which differentiates art from craft because art is a free game that assumes certain constraints intrinsic to the type of art conceived. In addition, art also

²¹³ Lecturer PhD, "Alexandru Ioan Cuza" University, Iași, România, email: geanina.havarneanu@uaic.ro, ID ORCID <https://orcid.org/0000-0003-2402-0789>

differs from science because art is a practical ability that requires the knowledge of specific techniques, but “art is only that which, although perfectly known, cannot be immediately executed.” (Kant, 1790). Kant's aesthetic philosophy is structured in four theses.

The first thesis is called Functions of the Faculties of Judgment. It includes the three faculties of the soul: the faculty of knowledge (with the levels of sensitivity-intuitions with functions of knowledge of forms of content, intellect-judgments with normative functions; reason-ideas with constitutive functions), the faculty of pleasure/displeasure (it is a faculty of the soul based on the possibility of constructing judgments of taste, judgments of appreciation, essential in the horizon of art) and the faculty of wanting (autonomous, free, ready for action determined by motivation/inclination and purpose, the goal the ultimate of desire being the Sovereign Good—the synthesis between perfect morality governed by duty and total happiness).

The second thesis, called The Reflexive Aesthetic Judgment and the Aesthetic Judgment of Taste, is based on the faculty of pleasure/displeasure and constitutes, together with the faculty of knowledge and the faculty of wanting, components of the architecture of the human soul. Kant specifies that this type of aesthetic judgment works in a double register. On the one hand, is elaborate empirical concepts, systematized teleologically, technically, and subjectively based on the experience through art, representing reflexive aesthetic judgments. On the other hand, are conceived judgments relative to objects, elaborated as representations or phenomena in the faculty of knowledge at the level of sensitivity, depending on the pleasure/displeasure felt by the subject, representing aesthetic judgments of taste.

These judgments are not knowledge because they are not elaborated by the intellect but through the lens of the teleological principle. Reason, as a level of the faculty of knowledge, builds a perceptive scheme of the targeted object that belongs to the imagination. As a level of the faculty of knowledge, the intellect has its *a priori* forms, constituted in categories that complete the scheme of imagination, resulting in knowledge of transcendental subjectivity.

Pleasure represents precisely the concordance at the level of transcendental subjectivity between imaginary schemes and intellectual categories. The ratio between the faculty of wanting and pleasure/displeasure leads to an aesthetic judgment of taste. The relationship between the faculty of knowledge and pleasure/displeasure leads to a reflexive aesthetic judgment, which creates considerations for artistic conventions.

The third thesis, called the Judgment of Taste and the Beautiful, captures the idea that a judgment of taste can subjectively acquire a character of universality when the characteristics of the object in question become the cause of pleasure/displeasure. The object thus considered acquires the quality of being agreeable/beautiful/good, respectively sublime, and the faculty that judges the object in this way is taste, respectively the aesthetic reason. Pure aesthetic judgment is that which is not based on experience, but only on the *a priori* of finality and the agreement/disagreement of the various faculties of the soul. The pure aesthetic judgment of the sublime has to do with moral finality.

The cultivation of aesthetic taste must be based on the existence of some

objective principles so that based on deduction as an operation of the intellect, judgments of knowledge with necessary and universal validity can be obtained in different ways. The first way of make judgments is according to qualitative criteria (pleasant-interest of the senses, beautiful-disinterested, good - interest of reason) or according to the quantitative criteria (the pleasant-appreciated in particular, the beautiful-universally appreciated²¹⁴); in this case, the validity of these judgments of taste is not objective, because they are not based on the faculty of knowledge²¹⁵.

The second way to make judgements is according to the relations, considering that purpose is in relation to a being who conceives it, and the finality is in relation to the intended subject of the object; in this case, the beautiful is the purposeless finality, and the good is the purpose of our reasons²¹⁶ or to the modalities; in this case the *sensus communis* gives the judgment of taste universality, which is rightly subjective²¹⁷.

The fourth thesis entitled, Art and Genius, presents value judgments on the difference between Art and nature. It emphasizes that nature cannot produce Art because this would require rational reflection, a capacity that nature lacks. In Kant's understanding, we should call Art only what is produced by one's own free will, with a clear intention, based on reason, and focused on the observance of certain conditions related to the architecture of the human soul.

According to these conditionings, Kant distinguishes mechanical Art (an art of learning, not of genius) and aesthetic Art (based on pleasure/displeasure: agreeable-focused on senses or beautiful-focused on reflections). "*Pleasure presupposes culture and works to sensitize our spirit to ideas. Otherwise, by practicing amusement, we accentuate the self-discontent of the soul.*" (Kant, 1790).

Kant's conception of genius, under romantic influence, is the base of the post-Kantian theories about the artist (genius appears as the creator par excellence of the fine arts) and beyond. Kant claims that a certain proportion of imagination and intellect is apt to lead to expressing ideas in an original and exemplary product. Originality is the consequence of the fact that the creative act of genius does not follow predetermined rules and does not even know the rules of his spontaneous creation. The exemplarity represents the ability of the original product to become a model for other creators of genius or not.

3. The Art

Art has been defined as a vehicle for the expression or communication of emotions and ideas, as a medium for the personal exploration and appreciation of formal elements related to form and style, and as mimesis or representation (Levinson, 2003) or even, in an idealistic view, as an expression of the creator's emotions, so the work of art would essentially exist in his mind (Croce, 1902).

Art can connote a sense of trained skill or mastery of a medium. Art can also refer

²¹⁴ Definition of beautiful from the perspective of quantity: "Beautiful is what is universally pleasing without any conceptualization." (Kant, 1790, p. 112)

²¹⁵ The definition of beautiful from the perspective of the relation to the judgment of taste: "Beauty is the form of the finality of an object because we perceive it without the representation of a purpose." (Kant, 1790, p. 129)

²¹⁶The definition of beautiful from the modality perspective on the judgment of taste: "We call beautiful what is known without a conceptualization as an object of a necessary satisfaction." (Kant, 1790, p. 133)

²¹⁷ The definition of beautiful from the modality perspective on the judgment of taste: "We call beautiful what is known without a conceptualization as an object of a necessary satisfaction." (Kant, 1970, p. 133)

to the effective and efficient use of language to convey spontaneous, deep meanings. Art can be defined as an act of expressing feelings, thoughts, and observations.

Art object versus artwork

Heidegger (1950) distinguishes between the work of art and the object of art, noting that the work of art is essentially defined by his capacity to be active in a historical dimension; once the culture changes and the work is no longer able to actively engage culturally, it becomes a simple art object. Wollheim (1980), on the other hand, affirms that an object can be characterized as a work of art if this was the intention of its creator, regardless of its purpose or function (for example, Duchamp's "fountain"), obviously, on the assumption that no it is a mass product, that is, if there is no intentionality of its multiplication.

The artistic value of the artwork

A work of art's aesthetic value is reflected in its beauty, harmony, balance, and elegance. In that case, the artistic value of the work of art is the quintessence of the sum of aesthetic, cognitive, and historical values (Sauchelli, 2016). Moreover, artistic values include ethical, moral, behavioral, and psychological values (Stecker, 2019). Valorization of the work of art is polarized either as a cult value or as an exhibition value. The cult, ritualistic, sacred value of a work of art is primarily given by its inaccessibility, at any time, for reasons related to the rituals in which they are used, the exposed artifacts. In practice, the cult value of a religious artifact is diminished when it is excluded from the ritualic act but is increased in exhibition value, becoming art capable of creating emotions, thoughts, and experiences on the assumption that it is not a mechanical reproduction of the original object (Walter, 1935, p. 4). Photographing or filming does not create cult value because a critical attitude towards the artifact is privileged, thus losing its religious function (1935, p. 6).

The value of the work of art depends on the axiological scale proclaimed by the social system and implicitly on the artistic styles promoted and the existing cultural tastes to which the artists and their receptors adhere. By exhibiting the work of art in a gallery as a social and cultural practice, the aesthetic transfer from the private sphere to the public sphere is allowed, which leads to the increase of the social value of the work of art (Walter, 1935). On the other hand, the inherent contemporary political representations of the leader social class induced some transformations in art production, which can turn a work of art into a commercial product, which can metamorphose a modern means of expression into a mass artistic reproduction, with severe consequences which destroy cultural, aesthetic, historical value and politics of the work of art, through its dispossession of the original art object's authenticity (Berger, 1972).

Contemporary conceptions of the artistic quality of the work of art distinguish between three attitudes: a realistic reception, in which the quality of the work is perceived as an absolute value, independent of any human point of view; an objectivist reception, in which the quality of the work is perceived as an absolute value, but dependent on the general human experience; and a relativistic reception, in which the quality of the work is not perceived as an absolute value, but dependent on the background of the receiving individuals, in particular (Wollheim, 1980).

Modern art and technique must be understood from the perspective of the progressive development of the contemporary cultural context, in which matter,

space, and time have acquired new perceptive, conceptual, and pragmatic meanings, which makes all art techniques metamorphose, bringing astonishing changes in the very notion of art (Valéry, 1928). A work of art's aura derives from authenticity (uniqueness) and location (physical and cultural) (Walter, 1935, p.1).

The artistic value of the work of art resides, in large part, in the unmotivated purposes embedded in the artistic act, which are an integral part of being human (no other species creates art), transcend the individual, and do not fulfill a specific external purpose, being beyond utility, relying exclusively on the basic human instinct for harmony, balance, rhythm (Schiuma, 2011).

However, the fundamental feature of modern and contemporary art as an artistic value is artists' common, intentional, conscious goal to be privileged to have public recognition, independent of specific interdisciplinary characteristics such as cultural, social, moral, economic, ethnic, ethical, or political changes.

4. Case Study

As a work of Van Gogh, *The Boots* is definitely an artwork. On the one hand, its value is aesthetic because when you look at the picture, you feel a mixture of pleasure (positive value) and unpleasure (negative value). The pleasure is given by the sense of sight, which perceives the harmony of colors, the minuteness of details, and the finesse/subtlety of inducing the feeling of naturalness: the image of the targets/ergonomic mini-cleats on the sole, the flow of the laces on a shoe, the outline drawing of the boot model.

The unpleasure is given by the meta-image, the image created in the soul of the viewer who feels the discomfort, the painter's soul turmoil, suggested by a multitude of details, starting from the simple kneading of colors which indicates the floor; with the gloomy play of lights and shadows; up to the eye-catching details at the level of decrepitude, degeneration of the artist's boots; at the careless disorder that seems to be the result of profound hopelessness; the lack of visualization of the laces of the second pair of boots that can symbolize uniqueness, but also loneliness, sadness; the tongue hanging out of the boot in an abnormal position, indicating *The Boots* of Vincent as a work of Van Gogh is, on the other hand, loaded with artistic value because it clearly indicates a subjective event in the life of the artist who arrived home and feels the need to contemplate and even immortalize the image created by his abandoned boots in disorder, as he felt - abandoned and despoiled.

Also, the work symbolizes an objective, timeless, but authentic moment in universal human life, because the respective boots may belong to some peasant, contemporary with Gogh, as Heidegger (1995) considered. The artistic value is also given by the technique that the painter used in rendering the spatiality, through color, dense as a paste and intense for the first plan represented by the boots and the floor, respectively more diluted as a paste and in lighter tones for the second plan, represented of the wall painted in green, the color of the joy of living, in counterpoint with the shaded area where the light does not reach, colored in earth tones, colors of mourning.

The correspondence between the shades used on the boots' outer part and the walls' shaded area is a harmonious technical element that pleasantly impresses the viewer's retina. The use of complementary contrast (blue-orange), very intensely

rendered through the use of vibrant colors, as a dominant element is a technical element with an overwhelming effect on the viewer's soul, conveying the artist's intense inner turmoil.

5. Conclusions

Van Gogh's *Boots* are recontextualized through the creative act felt and performed by the painter, acquiring an additional denotative meaning, which further valorizes the painting. Van Gogh, an emerging artist of his era who broke out the patterns of normality in many ways, offering the whole life experience in his work, is again amazing through his creative force, which recontextualizes a banal element of daily life. This element is resemantized in his masterpiece, becoming a universal value interconnected to the noosphere (Eco, 1975).²¹⁸



References

1. Berger, John, (1972), *Ways of Seeing*, Penguin Books, London, p. 32–34
2. Chatterjee, A, (2014), *The aesthetic brain: How we evolved to desire beauty and enjoy art*, Oxford University Press
3. Chatterjee, Anjan, (2011), *Neuroaesthetics: a coming of age story*. Journal of Cognitive Neuroscience, 23 (1):53–62. doi:10.1162/jocn.2010.21457. ISSN 1530-8898. PMID 20175677. S2CID 16834885
4. Croce, Benedetto, (1902), *L'Estetica come scienza dell'espressione e linguistica generale*, Sandron of Palermo
5. Eco, Umberto, (1975), *Trattato di semiotica generale*, (1982), (*Tratat de semiotică generală*, București, Editura Științifică și Enciclopedică
6. Fechner, Gustav T., (1876), *Vorschule der Ästhetik*, (Introduction to aesthetics), Breitkopf, Härtel, Leipzig
7. Flynt, Henry, (1963), *Essay: Concept Art*. As published in *An Anthology of Chance Operations*
8. Genette, Gérard, (1982), *Palimpseste: La littérature au second degré*, (Palimpsests: Literature in the Second Degree), University of Nebraska Press
9. Heidegger, Martin, (1995), *Originea operei de artă*, București, Editura Humanitas
10. Heidegger, Martin, (1950), *Der Ursprung des Kunstwerkes*, Einführung von

²¹⁸ Umberto Eco-NooSfere

Hans-Georg Gadamer: Reclam

11. Kant, I., (1790), *Kritik der Urteilskraft (Critique of Judgment)*, Berlin und Libau: Lagarde und Friederich
12. Kaplan, S., & Kaplan, R., (1989), *The experience of nature: A psychological perspective*, Cambridge University Press
13. Levinson, Jerrold., (2003), *The Oxford Handbook of Aesthetics*, Oxford university Press, p. 5. ISBN 0-19-927945-4
14. Munro, Thomas, (1986), *Aesthetics*. The World Book Encyclopedia, Vol. 1, ed. A. Richard Harmet, et al., (Chicago: Merchandise Mart Plaza), p. 80
15. Riedel, Tom, (1999), *Encyclopedia of Aesthetics* 4 vol. (Ed. Michael Kelly), *Art Documentation: Journal of the Art Libraries Society of North America*. 18 (2): 48. doi:10.1086/adx.18.2.27949030
16. Sauchelli, A, (2016), *Aesthetic Value, Artistic Value, and Morality*, Book Editor(s): Kasper Lippert-Rasmussen, Kimberley Brownlee, David Coady
17. Schiuma, G., (2011), *The Value of Arts for Business*, Cambridge University Press. p. 37. ISBN 978-1-139-49665-0
18. Valéry, P., (1928), *The Conquest of Ubiquity*, <https://codepen.io/andyhullinger/full/BookKgB>
19. Stecker, Robert, (2019), *Why Artistic Value is not Aesthetic Value*, *Intersections of Value: Art, Nature, and the Everyday* (Oxford, 2019). <https://doi.org/10.1093/oso/9780198789956.003.0003>
20. Vessel, E. A., Starr, G. G., & Rubin, N., (2012), *The brain on art: Intense aesthetic experience activates the default mode network*, *Frontiers in Human Neuroscience*, 6 (66), 1–17. <https://doi.org/10.3389/fnhum.2012.00066>
21. Zangwill, Nick, (2019) *Aesthetic Judgment* Archived in Wayback Machine. *Stanford Encyclopedia of Philosophy*, 02-28-2003/10-22-2007. Retrieved 07-24-2008
22. Walter, B. (1935), *The Work of Art in the Age of Mechanical Reproduction*. p. 1, In: *Illuminations*, (1968), edited by Hannah Arendt, London: Fontana, p. 214–218, ISBN 9781407085500
23. Wollheim, Richard, (1980), *Art and its objects*, p.1, 2nd ed, Cambridge University Press, ISBN 0521 29706 0

3. ALTERNATIVE FORMS OF ARTISTIC RESEARCH IN THE ACADEMIC CONTEXT

Lucian Brumă²¹⁹

Abstract: *The distinction between different forms of research is a subject of interest for a large part of theoreticians, philosophers, professors in universities, but also for contemporary artists. The current text proposes an alternative approach to artistic research, resulting from working with technology, associated with pictorial practice. The image, understood as the main resource of the visual medium, became in the case of the present research, a tool of analysis for the 3A application, a software developed (in the academic research context of the National University of the Arts in Bucharest) to issue, structure and elaborate a series of objective technical parameters in image classification. The present paper describes a way of assimilating the results of the research carried out in an academic context in artistic practice, the works produces being the consequence of the experience of working with the 3A application software and the way in which the technology had an impact on the personal artistic discourse.*

Key words: *artistic research, image, technology, artistic practice, academic education*

1. Introduction - Artistic research in an interdisciplinary context

The distinction between different forms of research is a subject of interest for a large part of theoreticians, philosophers, professors in universities, but also for contemporary artists. The current text proposes an alternative approach to artistic research, resulting from working with technology, associated with pictorial practice. The image, understood as the main resource of the visual medium, became in the case of the present research, a tool of analysis for the 3A application, a software developed (in the academic research context of the National University of the Arts in Bucharest) to issue, structure and elaborate a series of objective technical parameters in image classification.

The present paper describes a way of assimilating the results of the research carried out in an academic context in artistic practice, the works produces being the consequence of the experience of working with the 3A application software and the way in which the technology had an impact on the personal artistic discourse. This type of research is determined by two essential dimensions. On the one hand, is the investigation of aspects of visual construction and composition is delimited, on the other hand, the evaluation, analysis of distortions arising through the digital reproduction of works of art that are part of the used image database.

The reason why I dwelled on this historical period, is the fact that the 60s constituted for artistic production a period of consolidation of new social, cultural and artistic paradigms that forever changed the subsequent history of art. In addition to the rise and affirmation of conceptualism in art during this period, the recognition of photography as an artistic medium would lay the foundations for the distinction between traditional and new artistic mediums²²⁰.

²¹⁹ Assistant PhD., "George Enescu" National University of Arts, Iași, România, email: lucianbrumă@gmail.com

²²⁰ Edward Lucie Smith, *Movements in Art Since 1945*, Thames and Hudson, London, 2020, pp. 78-89

² David A. Petit, *Art Education, The Object as Subject in 20th Century American Art*, Published by: National Art Education Association, Vol. 43, No. 2, 1990, p. 36-41

2. Discussions

The research approach on the image started from the hypothesis that image archives constitute a main source in the elaboration of studies on previous artistic productions. There are situations where image databases are perceived and used as the image itself and not as a string or stack of multiple images regardless of their distinct meanings and semantics. Although the textual dimension of the research is made up of the result of the association of several directions of study: the theoretical one, the working one with the 3A application and the practical one, they work simultaneously and support the research framework as a whole²²¹.

The second part of the research process involved the actual analysis of the images, images that were selected and systematically organized in two registers, that of the relevant examples from Pop-Art painting, respectively that of the artistic photographs from the second half of the 20th century. The image database developed in this way is made up of 1894 images, the archive itself, which is a study vehicle for the digital image archive and effectively involves the structuring of sub-archives specific to the study interests, starting from the initial and reconfiguring it in relation to the analyzes developed along the way. In this sense, it can be said that “in fact, the image database is an archive of archives”.

Due to the need to frame the analyzes performed on the image archive thus obtained, my approach aimed to cover as many dimensions of the image study as possible. In this sense, the problematization of the different relationships between the image databases that are the subject of the research, brings in the form of a hybrid of ideas and hypotheses to the same place, theories and theoretical interpretations coming from different perspectives and periods. Concerned with the models and methods of working with the archive and the image, especially in the case of the significant artistic practices of the two analyzed mediums from the second half of the 20th century, namely Pop-Art painting and artistic photography, an important component of my approach was the realization of a series of practical works, in which the principles of developing and signifying the image, according to the two mediums specified previously, underpin their own artistic practice.

In this context, we would consider it necessary to describe the historical, social, cultural, political and economic condition of the second half of the last century, in order to build the framework for a deeper understanding on the one hand, as it was born and the impact that Pop art had in the era, on the other hand, of the overwhelming role that artistic photography replaced in the same period. Although it emerged in the mid-1950s in Britain and the late 1950s in America, Pop art reached its peak in the 1960s. Beginning as a movement of revolt against dominant approaches to art and culture, but also traditional views about what art should represent, the young artists of the time felt that what they were taught in schools and what they saw in museums had nothing to do with their lives or the things they saw around them in every day²²². Instead, they turned to sources for their artistic practices such as Hollywood films, advertising, product packaging, pop music, and comic books as the source of the imaginary. In 1957, Pop artist Richard Hamilton

²²¹ Lev Manovich, *The Language of New Media*, MIT Press: Boston, 1999, p. 21-33

²²² Stephen Bann, *Pop Art and Genre*, *New Literary History*, Vol. 24, No. 1, Culture and Everyday Life (Winter, 1993), pp. 115-124, Published By: The Johns Hopkins University Press, <https://www.jstor.org/stable/469274>

listed the “characteristics of Pop Art” in a letter to his architect friends Peter and Alison Smithson, noting that “Pop-Art is: popular (designed for a mass audience), transient (term solution short), expandable (easy to forget), low cost, mass produced, young (aimed at young people), witty, sexy, quirky, glamorous, a big deal”²²³.

Although the artists of the two dimensions of Pop art were inspired by similar subjects, British Pop is often seen as distinct from American Pop. Early British Pop Art was fueled by American popular culture viewed from afar, while American artists were inspired by what they saw and worked with while living within that culture²²⁴. In the United States, the style proposed by pop productions represented a return to representational art (art that depicted the visual world in a way that made it recognizable), to the use of framing and rigid forms along with the waning of interest in pictorial abstract expressionism. By using generic, banal imagery, Pop artists also wanted to move away from the emphasis on personal feelings and personal symbolism that characterized Abstract Expressionism. During this time, in Britain, the movement took a somewhat more academic approach. While he used irony and parody, he focused more on what the American popular imaginary represented and its power in manipulating people's lifestyles. The art group established in 1950, The Independent Group (IG), has been considered the forerunner of the British Pop Art movement²²⁵.

The creation of free universities represented a major process towards a change in the perception of reality, laying, among other things, the foundations of the new radicalism of the left, and facilitating the transition from the outside to the inside brought to the fore a method of self-examination and an inner consciousness that they made the estranged man of the 60s aware of the meaning of the famous statement “one man, one soul”²²⁶. The intentional mechanical reproduction of goods and, in a certain form, feelings, emotions, contributed to a kind of process of dehumanization of society. The youth's call for change was the most effective “wake-up call” for an inert generation of visual consumers.

The counter-culture thus meant a social revolution that determined a new way of thinking about reality, a new way of communicating with people, a new way of self-perception and self-awareness. As Roszak noted, the counter-culture assumed “a youthful opposition, a fresh and lively experience, a cultural revolution that enlightened the outdated and indoctrinated technocratic regime”⁸. Without such fresh experience, self-relevance would not have found expression in a world dominated by conformity and depersonalization. What took place in the 1960s was a rejection of Western rationality and a reliance on genuine emotions, intuitions, feelings. Young Americans began to say “I feel” rather than “I think”, creating an alternative to the dictation formula: “I think, therefore I am” (“Cogito, ergo sum”).

Further, my research involves presenting the concepts, principles and methodology of working with the 3A application, as well as the types of reports studied. In this sense, the personal artistic project was carried out in the context of the practical research resulting from the logic of the image theory arguments

²²³ Bradford R. Collins, *Pop Art*, Phaidon, 2012, pp. 57-60

²²⁴ Edward Lucie-Smith, *Movements in Art Since 1945*, Thames and Hudson, London, 2020, pp. 78-89

²²⁵ www.tate.org.uk/art/art-terms/p/pop-art.

²²⁶ Theodor Roszak, *The Making of a Counter Culture: Reflections on the Technocratic Society and Its Youthful Opposition*, 1969

obtained by working with the image archive and the 3A application, a fact that I seek to resume through a comparative analysis exercise similar to the applied to the whole database of images, later oriented on own works. Through this, I seek to highlight the significant influence, contribution and artistic potential that working with technology (3A application software) has in contemporary art practice. I find this type of research organization cursive and significant for understanding both overall and detailed current art research.

The artistic challenge consisted of internalizing the results of the elaborated analysis and constructing a series of personal works, which included identifying and essentializing the thinking of pop artists, as well as their medial preference for experiment, collage and assemblage. The artists whose works are the subject of the image database worked during the rise and development of the Pop movement, but more than that, they have practices that created a common context for the pictorial and photographic medium. The selection of artists we reviewed includes William Egglestone, Lee Friedlander, Roy Lichtenstein, Stephen Shore, Jasper Johns, Frank Stella, Keith Haring, Allan D'arcangelo, Robert Indiana, Eduardo Paolozzi, Andy Warhol, Robert Rauschenberg, Tom Wesselmann, Martin Parr.

Among the most relevant and significant concepts with a constant presence in the elaboration of the research, is that of the archive, which I decided to study from the perspective of the digital medium, a fact for which the texts of Lev Manovich and his theories had a considerable contribution, and understanding the archive in the context of the circulation of images presupposed the formulation of ideas around its cultural and artistic importance, focusing especially on the definitions of Boris Groys.

3. Results

An essential feature of the way the 3A application software works is that distortions arising from the reproduction of images by photography or scanning, and which are part of the image database, are reduced, or even annihilated. The entire process of working with the image database and the application itself was demonstrated, presented and argued extensively in the doctoral thesis entitled “Comparative compositional principles between pop-art painting and artistic photography of the second half of the 20th century”, research which was published for general public reading under the title “Source Image”, Ed. Pim, 2023.

Focusing on the main interest of the research, it consists in establishing the quantitative ratios (color ratios, gray ratios, black and white ratios) in the imaging production of pop art, artistic photography in the second half of the 20th century, as well as of the discursive tools used. This analysis aims to demonstrate the ways of expression of the specific artistic language and assumed the composition of three large clusters. The first of these is the cluster of 1175/1894 images, open dominant (represents more than 60% of the presence of white pixels in the entire database), the cluster of 433/1894 images, with dark dominant (represents more than 22% of the area covered by black pixels), and the third cluster is made up of 286/1894 images and represents a balanced ratio of over 15%.

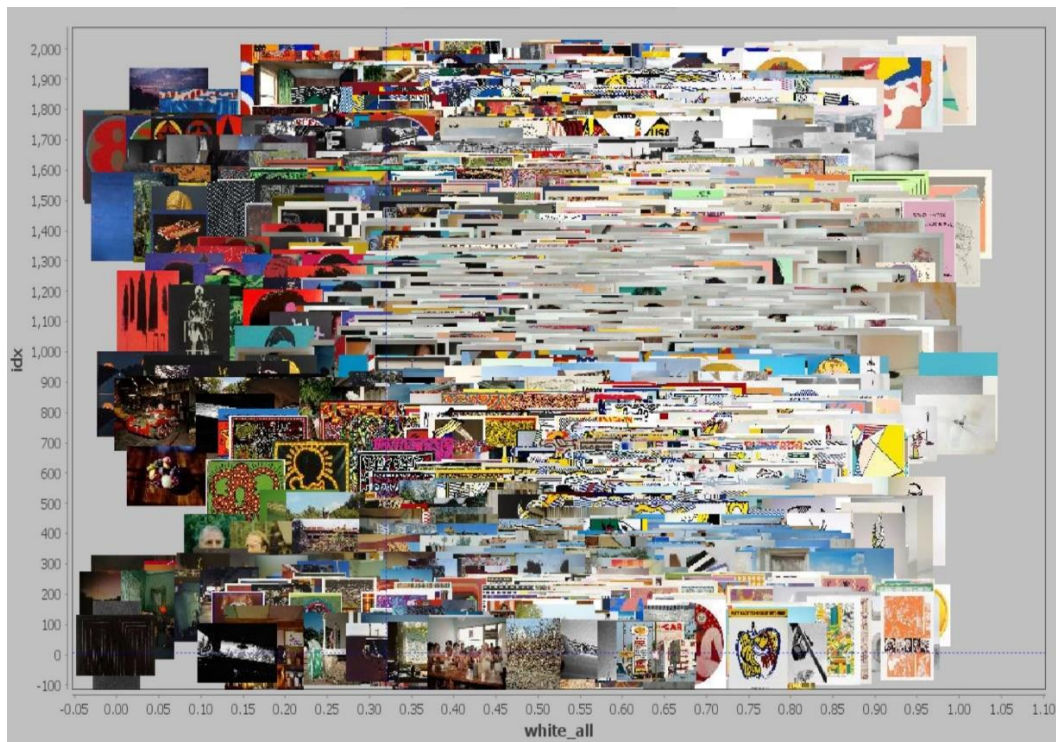


Image obtained using the 3A software, by applying the Ratios Scatter Plots filter
White/ all/ 2 levels (1894 images)

Part of the work methodology involved organizing the quantitative reports resulting from working with the 3A application, subsequently formulating the conclusions of these investigations. Thus, an important working preference represented the chromatic ordering according to the chosen expressive direction and the use of chromatic contrasts as a possibility of control over the chords between the tones, but also outside the complementary harmonic norm. This stage is based on the actual analysis of the images, images that have been selected and systematically organized on two registers, that of the relevant examples of Pop-Art painting, respectively that of artistic photographs from the second half of the 20th century.

The analysis process started from tracking the variables resulting from the ratio of white/black/2 levels since this is the ratio that provides the conclusions most easily identified in the associations within the clusters. Following this analysis, a valid conclusion can be reaffirmed for all analyzes performed on all 3 value levels 2, 4 and 6, which demonstrates and argues that the database of 1894 images is dominated by light tones, since both the selected images from Pop-Art painting and those from artistic photography from the second half of the 20th century show relevant similarities on an expressive and grammatical level. The statistics of the presence of the 2 grays in the images from the database of 1894 images are presented in the developed tables, from which we can draw the following conclusions:

- a) Both grays are found in a balanced proportion (over 60%) both in the 1044 images of the Pop-Art painting database and, by comparison with the 850 artistic photographs from the second half of the 20th century.
- b) A more consistent presence of gray amounts² can be noted, a fact that confirms and justifies the composition of the 3 clusters that take into account the ratio white/black/2 levels, since the largest cluster is the one in which white dominates in a significant proportion of over 60% (1175/1894 images).

Applying the same rules regarding the value of quantitative ratios (<0.1; <0.2; <0.3; <0.4...) to white/all/4-level and black/all/4-level ratios, I intend to identify

some expression variables correlated with those of gray1/all and gray2/all ratios. In the case of the analysis of the values of the 4 ratios of dividing the image into 4 tonal levels, we drew the following conclusions. In artistic photography from the second half of the 20th century, we identify larger amounts of grays than in Pop-Art painting (at values between 0.1 and 0.5 of the ratios in the tables, which also generates a more stable balance of grays in those images. Between the ratios white/all/4 levels and black/all/4 levels, we find a greater presence of light tones (white) at a percentage level than that of black, illustrative of the 2 tonal steps analysis. In the case of the ratios white/ all/ 4 levels and black/ all/ 4 levels we find a higher percentage in the case of the database of 1044 images from the Pop-Art painting, than in the case of the 850 images from the 20th century photography, a fact that underlines an inverse situation with the percentage-quantitative situation of the two grays.

Thanks to these observations, it becomes possible to question the variables of proportion between the two grays, for which the analyzes demonstrate values of the ratio that generate clusters of 97% of the images, up to clusters in which 19.7% and 9.5% are present, respectively. Similarities were identified in the two archives, the most relevant results being those that indicate the percentage values of each cluster depending on the selected gray1/grey2 ratio and the database from which the images come. It is notable that in the analyzed columns we find significantly higher values in the case of the database of 1044 images from the Pop-Art painting. Thus, we can conclude with the idea that the balance at the level of the two grays resulting from the 4-level image reduction is associated with an equivalent division of the two tonal values at a division on 2 value steps, since the balance of grays in the images is also contained in some balance between white and black.

Following the formulated analyses, it can be observed that the values of the variables that dominate the surface in a proportion of more than 60% are open tones at a 2-level black/white ratio performed on the entire database of 1894 images. So, both in the case of Pop-Art painting and photography from the second half of the 20th century, there are similarities and constants of expression in the construction of the compositional space, since in the analyzed visual contexts, the image is delimited by registers, often symmetrical, be they vertical or horizontal, and the relationship of medians, vertical and horizontal axes with sections of thirds or quarters of the frame are the basis of the geometric structure of the image.

Following the analysis, I was able to state the following observations: in both cases, both Pop-Art painting and artistic photographs made in the second part of the 20th century are dominated by white. The black/all and white/all/4 and 6 level ratios, illustrated by the presence of gradual amounts of black or white pixels in the images, from values of 10% to 100%, indicate that the analyzed images tend to be dominated by white, since their number increases when the scale of amounts of white or black moves towards lighter values and decreases when it moves towards more black.

Having as a starting point the similarities between the achieved black and white ratios, we were able to identify the evolution of the amounts of all white and all black. The examples used demonstrate balanced relationships between the analyzed grammatical categories, confirming the analysis model used in this stage of the research. The group of 1894 images that was subjected to quantitative analysis is dominated by white and gray 2 (intermediate gray), resulting in a balanced ratio,

both in Pop-Art painting and in artistic photography from the second half of the 20th century.



Black/White ratio $> 0.5 = 1632/1894$ images (2-level reduction, cluster 18/1632 images)

Once the three clusters of images were created, the questioning of the quantitative constants involved following the syntactic parameters of their organization, both in the case of reducing the image to 4 and 6 levels, as well as in the case of the analysis of the geometric structures of the images in the database. Due to the fact that parts of the analysis of the 3 groups of images were used and related to the whole analysis of geometric constants, at this stage I will detail the investigation of a cluster derived from the one of 1175/1894 images (with open dominant), which represents more than 60% from database images.

Derived from it is the cluster 641/1894 images, since it demonstrates in a considerable proportion syntactic parameters coming mostly from the analysis of the grammatical constants of Pop-Art painting, but also from the artistic photography of the second half of the 20th century. Concluding on this stage of the research, the use of musical ratios in the elaboration of visual compositions made both in the pictorial and in the photographic medium, specific to the second half of the 20th century, demonstrates a constant concern of the artists for the balance and premeditation of the images.

The working method used in the elaboration of this research meant for me to acquire in my artistic practice, the operating principles of the 3A application. In this vein, following the construction of the image database, the selection of relevant images and practices for my research, but also after performing related analyzes such as those related to the reduction of images to 2, 4 or 6 levels, the structure constants geometric and expressive or chromatic, I tried to take the principles of image analysis and recontextualize them in my practice.

Since the researched period is that of Pop Art, the initial stage of building my practical projects consisted in identifying and essentializing the thinking of Pop artists in their preference for experiment, collage and assemblages, which I thought could be capitalized in the works mine, through an medium analysis. Although painting is the basis of my practical concerns, in these series of works I have integrated materials, textures, surfaces, sometimes objects that expand my artistic approach, but which are also a reference to the appropriation of Pop-Art practices.

Later, at the level of conceptualizing the content of the constructed images, I worked in an experimental way with chromatic relations, exploring the expressive potential of saturated colors, but also of their meanings. An example of this is the series of works with small dimensions, but which together cover a monumental

surface, creating over 600 such fragments. My intention was to transpose into an analogical, physical dimension, an essential element of the digital image, with which I worked during my doctoral research, namely that of pixels. For this reason, the pixels I make are representations of the main elements of visual language and references to essential geometric shapes.

4. Conclusions

From an medium perspective, there are a number of works that explore the language of abstract expressionism, questioning the representational condition of painting itself. But common to all constructed images are overlays, layering and overwriting techniques, as well as the intentionality to take over and transform the functions of the 3A software into my practice and artistic research approach.

The fact that it is common for the two media to communicate through the two-dimensionality of their surfaces or the rectangular delimitation of the supports, the analyzes through which the images from the database were subjected demonstrate that including at the formal, grammatical, compositional, chromatic and value levels, as well as conceptually, syntactically, of content, the achievements of the two mediums coincide, being able to state that the thinking of the painter meets that of the photographer in a considerable number of situations and on more levels than we initially anticipated.

Pop Art creates a zone of uncertainty between mass, mechanical and high art reproduction. The metaphor of repetition becomes a visual pretext, and the effects of Pop art consist in re-evaluating the role of art, due to the fact that there is no cultural hierarchy and that art can borrow notions from any source, which was otherwise one of the most influential characteristics of Pop art and moreover, the foundation of these series of works produced during the research period.

References

1. Bann, Stephen, (1993), *Pop Art and Genre, New Literary History*, Vol. 24, No. 1, Culture and Everyday Life (Winter), Published By: The Johns Hopkins University Press, <https://www.jstor.org/stable/469274>
2. Bradford R. Collins, (2012), *Pop Art*, Phaidon, London
3. Groys, Boris, (2003), *Fundamentalism: middle way between high and mass culture*, Idea art + society, #14
4. Heinrich, Wolfflin, (1968), *Fundamental Principles of Art History*, Meridiane Publishing House, Bucharest
5. Manovich, Lev, (2003), „New Media from Borges to HTML”, in *The New Media Reader*, ed. Noah Wardrip-Fruin and Nick Montfort, MIT Press, London
6. Manovich, Lev, (1999), *The Language of New Media*, MIT Press: Boston
7. Manovich, Lev, (2017), *Visual Semiotics*, Media Theory and Cultural Analytics
8. Petite, David A., (1990), *Art Education, The Object as Subject in 20th Century American Art*, Published by: National Art Education Association, Vol. 43, No. 2, (https://www.jstor.org/stable/3193205?seq=1#metadata_info_tab_contents)
9. Roszak, Theodor, (1995), *The Making of a Counter Culture: Reflections on the Technocratic Society and Its Youthful Opposition*, University of California Press
10. Smith, Edward Lucie, (2020), *Movements in Art Since 1945*, Thames and Hudson, London

4. PARADIGMS OF RESEARCH IN HYBRID ARTISTIC PRACTICES

Sarah Muscalu²²⁷

Abstract: *The context in which artistic practices are developed today requires a constant preoccupation with the challenges and commitments of artistic research, an intrinsic condition of these endeavors. Artistic research supports many points of coincidence, interaction, or overlap with the principles of scientific research, although they are characterized by a series of specific parameters. Due to the particularities of artistic research, art that questions topics of global interest (as happens in the case of sustainability, ecology or technology) is the art of our time, and the communication of these positions presupposes the development of ideas through research. The present text establishes a series of parameters related to engagement in artistic research, approached through the prism of representative contemporary artistic practices.*

Key words: *interdisciplinarity, artistic hybridization, artistic research, artistic practices, post-mediality*

1. Introduction

Artistic research supports many points of coincidence, interaction, or overlap with the principles of scientific research, although they are characterized by a series of specific parameters. In the case of artistic research, in addition to academic research (which involves going through and visiting previous research, publications and approaches on the subject under investigation), a fundamental importance is given to practice through experimentation, or artistic practice understood as research. Due to the particularities of artistic research, art concerned with topics of global interest (as happens in the case of sustainability, ecology or technology) is the art of our time, and the communication of these positions presupposes the development of ideas through research.

Considering the fact that one of the theses of contemporaneity is that everything that could be produced in art has already been done, the importance of researching the methods of artistic production by which new languages are obtained and innovative technical solutions are elaborated resides. These paradigms are made possible by the association of mediums, whether we are discussing artistic mediums with each other, or artistic mediums with other related fields and mediums, through mechanisms of translation and hybridization.

2. Discussions

The context in which the current research approach is defined is that of the art world hyperpopulated by cameras and electronic devices that have favored the process of democratizing access to (photographic) image production, and the consequence of this paradigm specific to contemporaneity includes the need to curate or manage this huge amount of information. These aspects associated with the current condition of the increasingly technological and digitized world, have resonated in contemporary artistic practices, which is why artistic mediums, but also the relationships between them, have been subjected to recontextualization and

²²⁷ Assistant PhD., “George Enescu” National University of the Arts, Iași, România, email: muscalusarah@gmail.com

reconsideration, post-photography being such a result.

In post-photography we discuss the artistic practices in which the image is obtained through other tools or methods than the use of the camera, and in the case of post-painting, the pictorial material, therefore the color and the brushes, which assimilates in itself a mechanism of recycling or reuse of image archives. The current condition of contemporary artistic practices assumes an intermediate approach, at the border between mediums, in which the technological, material and conceptual resources specific to various artistic mediums (such as photography, painting, installation) are recontextualized and re-signified with the aim of obtaining new artistic discourses and innovative.

Wherever you look in the contemporary world, the photographic object seems to be an object of crisis, or at least in a process of severe transformation. Of course, it has been a long time since the reformulation of the history and theory of photography seemed a vital intellectual necessity, a process of art history born rather for the new importance of photography in the artistic practice of the '70s and '80s. But in the way it was theorized at the time, post-modernism could be described as a photographic event, since a series of artistic practices were being reorganized around photographic parameters, taking up Rosalind Krauss' idea of the *theoretical object*²²⁸. On the other hand, the photographic object has been completely absorbed by the last decades of digital recording and the world of contemporary art that seems rather to have passed the time, orienting itself towards the cinematic turn, more than the photographic one.

George Baker wrote about the expanded field of photography, contextualizing the beginning of the millennium in a moment completely different from that described by Krauss in 1979, referring to the sculpture in the expanded field ("Sculpture in The Expanded Field"). In this case, the categories of elastic and infinitely malleable media identified by Krauss at that time do not seem to coincide with the expansive situation proposed by Baker. The critical consensus held that the problem in the early 2000s was not that anything based on images could be considered photographic, but rather that photography itself had been "enclosed, removed, technologically abandoned, and aesthetically displaced"²²⁹.

The photographic artists of the period, most of whom are still active today, are precisely those figures like Jeff Wall who reconcile photography's relationship with an older medium, such as painting, through a surprising reversal of photography's revenge on traditional artistic mediums. Another case is that of practitioners such as Andreas Gursky, who were concerned with a new hierarchy and technology of digital recoding of photography (this condition being hardly evaluated as an opposition of possibilities: Wall also embraced the digital, and Gursky is considered among others, a pictorialist)²³⁰.

In the situation of Thomas Demand, he accompanies his photographic simulacra constructed with the help of simulated projections in the same way, dynamizing the obtained constructions, and Rineke Dijkstra chooses to place video recordings of the portrayed subjects alongside the information from the

²²⁸ George Baker, *Photography's Expanded Field*, *October*, Vol. 114 (Autumn, 2005), pp. 120-140

²²⁹ *Ibidem*

²³⁰ *Idem*, p. 132-134

photographic description. George Baker was of the opinion that even among those artists who continue in a certain way the photographic practice today, the medium seems like an expedient, an insufficient bridge to other, more convincing artistic forms, hence the need to confirm post-mediums²³¹.

More than forms of critical judgment and description related to the object, as well as the moment of announcing the technological extinction of the medium, the possibility of imagining how the “photographic object has been reconstructed” in contemporary artistic practice is delineated as a necessary act of critical imagination forms of contemporary art and one that will respond neither to technological exegesis nor to traditional formalist criteria.

But, for the reconstruction of the theoretical object that Krauss argued for, a structuralist vocation is delineated, as it was described a long time ago by Roland Barthes, respectively the critical gesture made more than three decades ago in the demonstration of Rosalind Krauss. At a time when the photographic turn no longer seems to dominate in postmodern theories, another explanatory device of the era appears (the notion of postmodernism understood as the opening to an “extended field of practice”) that only gains in utility²³².

Theorists such as Abigail Solomon-Godeau have absorbed Krauss's critical lesson and described postmodern photography as moving toward an expanded rather than reduced field of practice, but the precise mapping of this expansion has never been verified or imagined in concrete way²³³. Perhaps the epistemological notoriety of the photograph inherently rests from the structural order and analysis of what Krauss called the extended field. The purpose of all structuralist activity, reflexive or poetic, is to reconstruct an “object” in such a way as to thereby manifest the rules of operation (“functions”) of this object²³⁴. Therefore, the structure is not actually a simulacrum of the object itself, but a directed, interested simulacrum, because the imitated object exposes something left invisible or, rather, unintelligible in the natural object²³⁵.

Returning to a contradictory context, Baker named this condition “photography between narrative and stasis”, isolating the location within the aesthetics of the new objectivity (*Neue Sachlichkeit*) of the moment of high modernism²³⁶. In the case of Sander, that Baker offered as a reference, an aesthetic is identified located between the narrative dimensions of his archival compilation of portraits, and his repetitiveness, the inability to avoid freezing one's exposure through “the systematic and serial implementation of positions, formed and similar patterns”²³⁷. Thus, the problem of meaning and its construction in photographic terms raises a question to which photographic theories test or put pressure on the exchange in the technology of photography, and in other cases bring out the dimension of a kind of formalist or phenomenological account of the image.

In “Sculpture in The Expanded Field”, Krauss used structures of the kind that

²³¹ George Baker, op. cit., p. 132-134

²³² Rosalind Krauss, *A Voyage on the North Sea: Post-Medium Condition*, Thames & Hudson: New York, 1990

²³³ Abigail Solomon-Godeau, *Photography after Photography*, Duke University Press, 2017

²³⁴ Rosalind Krauss, *Ibidem*

²³⁵ Roland Barthes, *Activitatea structurală*, în *eseuri critice*, trad. Richard Howard Evanston, III, Northwestern University Press, 1972, p. 214-215

²³⁶ George Baker, op. cit., p. 132-134

²³⁷ *Ibidem*

trace whether modernist photography was somehow caught between two negations, between the conditions of being neither truly narrative nor static in the effects of its meaning. If modernist photography has become a sum of exclusions, then this opposition of negative terms easily generates a similar opposition, but expressed positively, namely that “(non-narrative) is, according to the logic of a certain kind of expansion, only another way of expressing the term (stasis), and (non-stasis) is simply (narrative)”²³⁸.

3. Results

On the other hand, George Baker's structured conclusions on the current condition of extended practices argued that “in contemporary art, we should instead pursue the life and potential transformation of the former extended field of the medium. We are dealing less with authors and their influence, and rather with a structural field of new formal and cultural possibilities, all ratified by the expansion of the photographic medium”. The current cultural expansion is a reason why the author considered it necessary to recover the model of the expanded field and map its photographic dimension.

Not being concerned about the recurrence of ideas about the medium in the essays of Rosalind Krauss or Hal Foster (in Krauss's work, this problem never went away, because the idea of the medium that these critics try to explore seems in line with the expansions mapped in their own earlier work), George Baker argued that, in retrospect, Krauss's text refers to a deep meditation on what a medium in the postmodern era might be²³⁹. It was this context that made it possible to call for a series of much more conservative practices from the perspective of the specificity of the medium, but the turn to traditional artistic objects, practices and discourses should have been treated with resistance, according to the author.

So the situation is identified in the act of returning to an medium that has been, if not expanded, then decentralized. As Foster has noted, the problem with Krauss's essay is to resist the latent need for “recentering” implicit in the extended field model of postmodernism²⁴⁰. Foster wrote that “the work is freed from the term sculpture...but only to be related to other terms such as landscape, architecture, etc.”²⁴¹. Although no longer defined in a single code, the practice remains distant. De-centering becomes re-centering, when the field is (precisely) “extended” rather than “deconstructed”²⁴².

In a more spatial than temporal extension of photography a series of artistic practices are built: from Louise Lawler and James Welling to younger artists such as Rachel Harrison, Tom Burr, Zoe Leonard and Gabriel Orozco. As Fredric Jameson suggested at an earlier fork in the development of postmodernity, what is needed now are maps. The solution would rather lie in mapping the expansion possibilities of the medium and not in withdrawing from the extended field of contemporary photographic (or pictorial) practice, deconstructing the potential of its

²³⁸ George Baker, op. cit., p. 132-134

²³⁹ Ibidem

²⁴⁰ Hal Foster, *Bad New Days: Art, Criticism, Emergency*, Verso, New York, 2015, p. 71

²⁴¹ Ibidem

²⁴² Ibidem

conclusion and the subsequent elaboration of multiple logics²⁴³.

Artistic research in the context of contemporary practices is deeply related to the demonstration through theoretical and experimental argumentation of the need for mixing and equivalence of mediums as a current method of obtaining new artistic discourses. While the relationships between the mediums are being redefined, photography and painting (and beyond) should occasionally come together in appropriate and ever-renewed exchanges and collaborations, for such an interaction will be mutually beneficial. The hybrid works that present photographic objectivity and pictorial matter through the explicit fusion of media demonstrate their potential to be metamorphosed with or in another media, and therefore, the need to elaborate a research on this direction.

Moreover, it is important to state that specific to artistic research are artistic practices (artworks, artistic endeavors, creative processes) which do not only function as a catalyst for the subject of research, but precisely the artistic practice itself and the processes in the workshop become processes of research. We talk about artistic research (“research in the arts”/research in the arts) when artistic practice is not only the result of research, but also includes its own methodological vehicle, when research is carried out in and through the act of creating and performing. Thus, a distinctive feature of this type of research is delineated within the entire academic research.

4. Conclusions

In a process of investigating artistic research as a form of knowledge production, the description of the process - in terms of subject, method, context and result - as research in and through artistic practices is delineated. Intrinsic to artistic and academic contexts, artistic research seeks to convey and communicate content that is embedded in aesthetic experiences, enacted through creative practices, and materialized through artistic products.

Particularly relevant to artistic research is the awareness that we do not yet know what we do not know²⁴⁴. Art invites and allows for lingering, resting at the edge of what is, while offering a glimpse of what could be. Artistic research becomes the deliberate articulation of these contingent perspectives, while the impact of research, in the case of artistic research, analyzes the reporting to the larger context, of the overall picture in which the artistic endeavor is positioned.

Acknowledgements

This research was supported by the project PROINVENT – Program for increasing the performance and innovation in excellence doctoral and postdoctoral research project, contract no. 62487/03.06.2022 POCU/993/6/13 - Code SMIS: 153299.

²⁴³ Frederic Jameson, *Postmodernism, or the Cultural Logic of Late Capitalism*, Duke University Press, Chicago, 1991

²⁴⁴ Kavior Moon, *Research Art is Everywhere. But Some Artists Do It Better Than Others*, <https://www.artnews.com/art-in-america/features/what-is-artistic-research-1234660125/#!>

References

1. Baker, George, (2005), *Photography's Expanded Field*, October, Vol. 114 Autumn
2. Barthes, Roland, (1972), *Structural Activity*, in *Critical Essays*, trans. Richard Howard Evanston, Ill. Northwestern University Press
3. Foster, Hal, (2015), *Bad New Days: Art, Criticism, Emergency*, Verso, New York
4. Jameson, Frederic, (1991), *Postmodernism, or the Cultural Logic of Late Capitalism*, Duke University Press, Chicago
5. Krauss, Rosalind, (1990), *A Voyage on the North Sea: Post-Medium Condition*, Thames & Hudson: New York
6. Moon, Kavior, (2023), *Research Art is Everywhere. But Some Artists Do It Better Than Others.*, <https://www.artnews.com/art-in-america/features/what-is-artistic-research-1234660125/>
7. Solomon-Godeau, Abigail, (2017), *Photography after Photography*, Duke University Press, Chicago

5. ARTIFICIAL INTELLIGENCE IN CONTEMPORARY VISUALITY

Cătălin Soreanu²⁴⁵

Abstract: *The new discourses in the contemporary art space and in the art education field regarding artificial intelligence are a consequence of a major mutation in the paradigm of contemporary art. Starting from the visual forms generated by artificial intelligence as a creative-technological instance, the current research aims to discuss the reconsideration of the human contribution in the authorial legitimation of art. The author, the lecturer, the systemic process of communication specific to art, all other instances and relationships submit to the effort to incorporate a tool of knowledge that goes beyond the traditional functionality of a passive resource, migrating to forms of active autonomy. We are witnessing the revolutionizing of the dialogue between creative technologies and the world of art, in which active instances systematically reinvent themselves, eluding the specific quantification of information technologies specific to the artistic field.*

Key words: *artificial intelligence, contemporary art, education, technology, visual culture*

1. Introduction

This article addresses today's mediatic paradigm which reflects the cultural understanding of objectivity in the communication process, how the truth is reflected in the message, and questions the way the meaning is formed at the intersection of personal subjectivities and collective objectivity. Since we are both creators and consumers of cultural information in the "global village", we consume advertising, and we digest news in ways inconceivable a few years ago. We talk about information, we read images, we look at texts, we listen to videos, and we understand a wide array of communication supports which define our very identity as information processors and "matrix" workers²⁴⁶. We are creating both the context, and the vehicle of this paradigm where the information is the main currency, and the visuals are dominating the news exchange market.

While analysing the forms of the contemporary communications media, we will investigate the advertising patterns, the news dissemination, and the everyday culture of images, and we will attempt to summarize the outcome of our interactive position as active players in this globalized media industry. As a critical and conceptual tool, we will address the Rashomon effect, a principle which allows us to investigate the communication process in its multiple perspectival dimensions, questions the values and the validity of the memory and recognition as cognitive processes, and provides a multi-perspectival tool of digesting the communication content.

2. Selective milestones

Artificial intelligence (AI) is a field of computer science and computer science that focuses on developing systems and technologies capable of imitating human

²⁴⁵ Associate Professor PhD., "George Enescu" National University of Arts, Iași, România, email: csoreanu@gmail.com, ID ORCID <https://orcid.org/0000-0001-6958-1809>

²⁴⁶ The McLuhan's "global village" concept and the artist as "information processor" were discussed by Lev Manovich in his analysis of "The language of new media" from 2001 (Manovich 2001)

intelligence and performing tasks that require human thinking. An analysis of the way in which the art based on artificial intelligence is present in the field of contemporary visuality obliges us to consider some selective moments as significant milestones, precisely because they highlight the creative contributions of scientists and researchers to a domain traditionally associated with human intelligence and creativity.

Bearing a resemblance to an artistic creativity pattern, the essence of artificial intelligence lies in its ability to learn and make decisions, often drawing upon incomplete information. In 1763, Thomas Bayes formulated a framework for probabilistic reasoning, employing mathematical principles to adjust the probability of a hypothesis as additional information is acquired (Alquier 2022, 1-13). Today, Bayesian methods are gaining importance in “machine learning” and artificial intelligence problems, being extremely popular for statistical inferences procedures. This pivotal contribution of “thinking in numbers” paved the way for Bayesian inference to appear as a crucial method in machine learning, marking one of the earliest landmarks in the timeline of artificial intelligence that we would consider in our research.

Arthur Samuel (researcher and engineer of IBM in 1959) introduced the term “machine learning” while describing the process of programming a computer so that it learns to play a better game of checkers than the program’s author²⁴⁷. Assuming complex processes such as machine learning capability, solving intricate problems, proving efficiency in processing voluminous data, and continuous innovation in development of advanced technologies, the “machine learning” process is one of the critical domains in artificial intelligence that pertains to the ability of systems to learn and enhance performance based on data and experience. Defining it as a process that emulates the human ability to get knowledge and nurture and educate through learning sets up a bridge between artificial intelligence and the human intellect.

“Thinking” and “learning” as artificial intelligence processes require consistent resources to navigate the modern visual culture, leading to our next milestone of evolution – the democratization of data. In 2009, Stanford researcher Fei-Fei Li²⁴⁸ launches ImageNet, a database of 14 million images which were later used to train neural networks (are a mathematical model inspired by the functioning of the human brain), taking AI into a new age. The platform was initially created to support the annual image recognition competition known as the ImageNet Large Scale Visual Recognition Challenge (ILSVRC), where the participants used this database to train image recognition algorithms and evaluate their performance in identifying and classifying various objects in images (ImageNet 2017).

The arrival of AI in the art domain, specifically on the world auction scene, was signaled in 2018 with the first AI work at auction in Christie's Prints & Multiples sale, when the artwork title “Portrait of Edmond Belamy” was sold for

²⁴⁷ Arthur Samuel said that “enough work has been done to verify the fact that a computer can be programmed so that it will learn to play a better game of checkers than can be played by the person who wrote the program.” (Samuel 2000)

²⁴⁸ Dr. Fei-Fei Li is the inaugural Sequoia Professor in the Computer Science Department at Stanford University, and Co-Director of Stanford’s Human-Centered AI Institute. Online source: <https://profiles.stanford.edu/fei-fei-li> (accessed: 2024.01.02)

\$432,500 (Christie's 2018). A Paris-based trio artistic group titled “Obvious”, fascinated by the artistic potential of artificial intelligence, worked with an algorithm fed with 15,000 images of portraits from different artistic time periods, having it generate a new portrait, simulating the original works that could pass as man-made²⁴⁹. Similar cases are the ones from August 2022 in Colorado, when Jason M. Allen won the first place in the emerging artist division’s “digitally-manipulated photography” category at the Colorado State Fair Fine Arts Competition, with an image titled “Théâtre D’opéra Spatial”, created with Midjourney, a “bright, surreal cross between a Renaissance and steampunk painting”²⁵⁰, which sparked intense debates within the art community, reigniting discussions about the legitimacy and validity of artwork generated with the assistance of a computer.

We should also mention the case of the German photographer Boris Eldagsen, who won the Creative category of the prestigious Sony World Photography Award. He refused the prize on the grounds that he used an artificial intelligence image generator to create his submission, specifically the image generator DALL-E 2. His intention was to highlight the unique aspects of AI-generated images while also addressing the distinction from classical photography techniques: “AI images and photography should not compete with each other in an award like this. They are different entities. AI is not photography. Therefore I will not accept the award.”²⁵¹

The event itself marks multiple directions for analyzing the immersion of artificial intelligence in the field of contemporary art. It raises issues of authorship legitimacy, copyright, the validity and value of the artifact as a work of art, and more. Although experiments with GAN algorithms have been ongoing for at least 10 years, experts believe that art generated with the help of artificial intelligence is still in its infancy²⁵². While not displaying the full potential of today’s generative art algorithms, the institutional breakthrough and the collision of cultural knowledge were consistently hailed as an AI success story in the face of the traditional art world.

3. Artificial intelligence in today’s image culture

Today, artificial intelligence is omnipresent, inevitable, and irreversible. It is present in military applications, advanced scientific research, marketing and advertising, promotion, and industry. AI is present in various domains, including the construction of three-dimensional models, data processing, coding, video, audio, image, and text production. Without specifically referring to art (although we are also considering the direct implications of it into New Media Art, Technological Art, Internet Art, VR/AR Art, Generative Art, Interactive Art, and Digital Art), there are extensions of major utility programs/applications that incorporate the facilities

²⁴⁹ “Obvious” is a Paris-based collective consisting of Hugo Caselles-Dupré, Pierre Fautrel and Gauthier Vernier. They are engaged in exploring the interface between art and artificial intelligence. Online source: <https://obvious-art.com> (accessed 2024.01.02)

²⁵⁰ Online source: <https://edition.cnn.com/2022/09/03/tech/ai-art-fair-winner-controversy/index.html> (accessed 2024.01.06)

²⁵¹ Online source: <https://www.artforum.com/news/sony-world-photography-award-winner-reveals-entry-was-ai-generated-rejects-prize-252639/> (accessed 2024.01.06)

²⁵² Robbie Barrat, a young artist working with AI, said “People have been working with low resolution GANs like this since 2015 (...) No one in the AI and art sphere really considers them to be artists—they’re more like marketers”. Online source: <https://news.artnet.com> (accessed 2024.01.03)

offered by AI production – Photoshop, Excel, PowerPoint, Word, all web browsers, Windows and OS operating systems, etc.

The specific technologies through which AI creates imagery today, a bridge to artistic visualization, are just a part of the multitude of technological solutions through which AI runs, including specific processes and algorithms. For instance, “machine learning” is a crucial field in AI that refers to the ability of systems to learn and improve performance based on data and experience. It uses algorithms to analyze data, finding patterns and relationships, so that systems can make predictions and decisions without being explicitly programmed. This domain is heavily used in today’s visual culture and artistic domains, where a lot of artists are using it to create artwork, to analyze and personalize artistic preferences through data analysis, to generate artifacts, etc. In the same manner, using “neural networks” (a mathematical model inspired by the functioning of the human brain) in numerous ways, includes operations such as pattern recognition, classification, and the generation of creative content.

These processes specific to neural networks are used in art to create images, sounds, or other conceptual structures by applying complex processes to the first data. To create new and original content, such as images, music, and text, one can also find the use of “generative algorithms”, which are generating data that resembles patterns learned from earlier information. A notable example in this regard is Generative Adversarial Networks (GANs), which consist of two neural networks (a “generator” and a “discriminator”) competing to create and evaluate the generated content. Generation algorithms play a crucial role in contemporary art, as they help producing innovative and challenging works with the aid of artificial intelligence, as the previously mentioned example of the “Portrait of Edmond Belamy” created by the artistic group “Obvious”.

The artificial intelligence algorithms that we can find today in so many domains (visual arts included) are all using the patterns and the understanding of image as it was developed in centuries of visuality. These software are able to completely generate extremely realist images of people which never existed²⁵³, to copy the expressive style of an artist and to replicate, create or modify any image while applying that specific style (image-to-image translation, or style transfer²⁵⁴), to create realistic images from basic sketches (based on a specified category of objects, the algorithm then recommends a plausible completion with a synthetically generated image corresponding to the input)²⁵⁵, to generate images based only on text inputs, relying on the author ability to accurately describe the image content and style (text to image)²⁵⁶, or to completely generate new data based on a previously learned pattern, such as in the example of Nvidia’s neural network which was

²⁵³ 2017, Tero Karras, Research Scientist at NVIDIA Research, “Progressive Growing of GANs for Improved Quality, Stability, and Variation”, conference paper at ICLR 2018 (Karras, et al. 2018)

²⁵⁴ One example is GoArt, an excellent AI image generator owned by Fotor, helping you create amazing artworks from text and photo easily. Online source: <https://goartwebapi.fotor.com> (accessed 04.01.2024). The image style transfer procedure is also detailed in “Artificial Intelligence for Art Creation with Image Style” by Jinglun Shi (Shi 2023)

²⁵⁵ A consistent article about creating realistic images from basic sketches is “DeepFaceDrawing: Deep Generation of Face Images from Sketches”, published in 2020 (Chen, et al. 2020)

²⁵⁶ Text-to-image is a very popular AI algorithm, with dozens of public websites and platforms where everyone can test it’s capabilities (Bing Image Creator, built on Dall-E, Midjourney, Fotor, Crayion, ArtSmart, Playground, Artbreeder etc)

trained on videos of cities to create/simulate entirely artificial urban environment (synthetic data generation) (Andrews 2021)²⁵⁷.

4. Artificial intelligence in artistic research

Within the specific forms of artistic research that use artificial intelligence, we observe the blurring of boundaries and the hybridization of classical research methods, where systemic and scientific methodology intersects with the processes specific to artistic research methodology. The scientific approach involves observation, hypothesis formation, experimentation, testing (verification of predictions through falsifiability), formulation of scientific propositions (theses), and eventually the creation of a paradigm (through theorizing).

Additionally, the artistic approach would be based on perception (of objects, events, circumstances), affective-cognitive involvement, imagination, anamnesis, conceptualization, traversing or intersecting territories and references, following models of action (“hoarding” – the model of obsessive data accumulation (Thorpe, Bolster and Neave 2019), “haunting” – the haunting of specters as signs (Lorek-Jezińska and Więckowska 2017), “network thinking” – Actor-Network Theory (ANT)²⁵⁸, spherical, layered thinking structures, spatial thinking, etc.), creating conditions for interaction, and public communication (through exposure, publication, performance, etc.)

Various types of artistic research are worth noting, which can be expanded upon according to the model offered by Christopher Frayling, namely research *into* art, *through* art, and *for* art (Frayling 1993, 5). Research *into* art provides an interpretative perspective, a reflective approach carried out from a distance, without immersion in the field of actual artistic practice. The assumed theoretical distance is achieved through tools such as historical studies, critical studies, curatorial studies, etc. It involves projecting concepts and considerations onto the body of studies, judged from outside the phenomenon.

Research *through* art offers an instrumentalist perspective, assuming an investigation into the technologies, mediums, and tools of art production. It involves immersion in the productive field of the creation mechanism, where creative methods become the subject of research: how it is done, in what manner, how it is produced, how it functions, what internal mechanisms are at play, etc. It is an interdisciplinary research area that introduces a professional perspective (from within the practice) as a means of research.

Research *for* art brings into discussion the creative, performative perspective, being a research solution in which artistic creation itself becomes the engine of specialized research, following the systemic steps of research based on a scientific model with the identification of a thematic object/subject, the application of a methodology, the construction of a context for action and communication, and the obtaining of results/products of research, with their interpretation and the definition

²⁵⁷ “Synthetic data generated from computer simulations or algorithms provides an inexpensive alternative to real-world data that’s increasingly used to create accurate AI models.” Online source: <https://blogs.nvidia.com/blog/what-is-synthetic-data/>. (accessed 04.01.2024)

²⁵⁸ As proposed by French philosopher Bruno Latour, Actor-Network Theory (ANT) assumes that everything exists in a network of interactive relationships (including people, technology, and non-living or inanimate objects). (Latour 1996)

of conclusions for the entire process. It is the type of research proposed by authentic artistic practice.

AI is also present when discussing the specific products of artistic research, starting from articles in specialized journals and magazines, in the writing of which AI-based tools facilitate the generation of text and content; the actual creation of artworks or artistic structures that use AI through the transfer of conceptual or formal capital; listing dedicated manifestations – exhibitions, fairs, AI art biennials, festivals²⁵⁹; publications such as books, readers, magazines, newspapers, with image resources or even entire formats generated with the help of AI (PPTs, illustrations, manga); the didactic or educational research projects, where identifying alternative educational technologies and patterns became more and more popular, based on interactivity, alternative education, and integrating AI into the educational process (Sudha, Prasad and Ramakrishna 2023).

5. AI between discursive legitimation and artistic artifactuality

Most of the public interaction with artificial intelligence-powered tools is limited to specific images for social media (for the public), given the widespread accessibility of AI engines. Contemporary art consumers, on the other hand, closely follow the significant directions in which art borrows the capabilities of artificial intelligence to create artistic, meaningful, and expressive content. From the outset, the clear distinction we can make is that artificial intelligence is a tool. A tool, a resource, and not an author. Its use does not require specific knowledge related to the mastery of traditional artistic mediums, but the validation and realization of high-quality art pieces demand valid and mature artistic intelligence, from its human author.

Scott Eaton, a London-based artist and creative technologist which explores the representation of the human figure through different artistic medium (drawing, digital sculpture, photography), also approached generative AI for his recent artistic research and practice²⁶⁰. His *Hyperbolic Composition* or *Humanity (Fall of the Damned)* works are combining hand drawing and moving studies with the capabilities of various neural networks. His experiments are targeting the specific expressivity of the human body, shape and geometry of motion, and his works can vary in form and format, ranging from digital sculptures to 2D images, anatomical illustrations, and even animations.

In an analogous manner, Ben Snell's artistic projects focus on exploring computing power as the “raw material of our time”. In this regard, he is using technology as a mirror to reveal the “human self as a computational being”, creating drawings, photography, and sculpture artworks. In his *Inheritance* or *Dio* series, marking references to the statuary expressiveness of classical sculptures, formally synthesized by AI algorithms, the author dismantles computers and integrates their substance into sculptural pieces, completing a loop of human creativity completed

²⁵⁹ Examples of international festivals where AI is present are Ars Electronica Festival, RADAR New Media Art, Hong Kong's Digital Art Fair, Dubai Art Fair, or the event AI Surrealism: The World's Largest AI Art Exhibition from NYC, 2023. Online source: <https://foundation.app/world/ai-surrealism?tab=home> (accessed 2024.01.04)

²⁶⁰ Examples of Scott Eaton's projects can be see on the author website: <https://www.scott-eaton.com/category/creative-ai> (accessed 2024.01.06)

through technology²⁶¹.

An example of conceptualized use of (the idea of) artificial intelligence is found in Lauren McCarthy's artistic projects. Based in Los Angeles, McCarthy explores the problematic of human identity and interactions within the concept of life automation. In 2018, she started the project named LAUREN, aiming to supply a creative and humane alternative to Amazon's Alexa. In this participatory initiative, McCarthy installs an array of smart devices (cameras, microphones, switches, door locks, faucets, and other electronic gadgets), into the homes of selected individuals. She remotely observes them 24/7, taking on the role of a "human intelligence" overseeing their homes.

The goal is to surpass the capabilities of artificial intelligence by infusing a human touch—understanding each participant as an individual, adapting to their needs. The dynamic between the artist and the participating subjects exists in the ambiguous space between human-machine and human-human interactions. Seen as a contemplation on the concept of the smart home and smart living, the project delves into discussions surrounding intimacy versus privacy, comfort versus autonomy, and addresses the evolving role of human labor in the future of automation²⁶².

An award-winning AI Artist who builds, codes and experiments with robots that paint is Pindar Van Arman. His renowned creation is the Cloud Painter, a sophisticated robotic artist capable of painting various works of art. While we can argue that his projects serve as a bridge between traditional art mediums²⁶³ and the creative abilities of AI, the Cloud Painter evolves, memorizes earlier works, and progresses, being trained to paint based on specific algorithms such as style transfer and neural knowledge, as previously outlined.

Although a similar outcome can be also find in Mario Klingemann's work "Memories of Passersby"²⁶⁴ from 2018, where a computer system hidden inside of an old-looking piece of furniture, generates in real time, using neural networks model, portraits of male and female persons in the same style as the grandmasters of west-European painting, Van Arman's robot also relates to the physicality of the gestural painting act, rather than just building digital versions of images, reversing the paradigm of the mechanical image and the continuously replicating electronic image today.

6. Conclusions

The evolutionary presence of artificial intelligence in art primarily questions the relationship between artistic creativity (previously assumed to be human) and technological factuality (a benchmark for the appropriative excellence of artistic

²⁶¹ Ben Snell is a New York-based artist with a practice that investigates the materialities and the ecologies of computation. Online source <http://bensnell.io/inheritance-ii/> (accessed 2024.01.05)

²⁶² The first project was continued in 2019 with SOMEONE, where four participant homes around USA took part in a similar experiment, while the 205 Hudson Gallery in NYC housed the command center where visitors could watch over them, and remotely control their networked devices. Online source: <https://lauren-mccarthy.com/SOMEONE> (accessed 2024.01.06)

²⁶³ The relation between traditional and new media was discussed in the 2021 article. (Soreanu, *New Media Art: Aligning Artistic Creativity And Technological Media* 2021)

²⁶⁴ Mario Klingemann is a leading pioneer in the AI art movement. More information on <https://quasimondo.com/> (accessed 2024.09.01)

mediums). Today, creativity and technology converge, defining a creativity that arises from within the technological environment. The result is a form of art stripped of artifactuality, in which representational stakes transcend the boundaries of the artistic definition thus far: object, concept, representation, idea, etc.

The recoil effect, as a direct consequence of the presence of artificial intelligence creativity in art, is the return to authentic human creativity in art. Redefining the concept of image in art is necessary, in a form that encompasses new forms of expression (the image as document, as evidence or fact, as work of art etc.), doubled by a new aesthetic formula, one that engages in a dialogue with AI art, with new specific languages, and with the new instances of authorship.

References

1. Alquier, Pierre, (2022), *Approximate Bayesian Inference*. Edited by Pierre Alquier. Basel: MDPI Books. doi:10.3390/books978-3-0365-3790-0
2. Andrews, Gerard, (2021), *What Is Synthetic Data?*, "nvidia.com 08 June". Accessed 01 04, 2024. <https://blogs.nvidia.com/blog/what-is-synthetic-data/>
3. Chen, Shu-Yu, Wanchao Su, Lin Gao, Shihong Xia, and Hongbo Fu, (2020), *DeepFaceDrawing: deep generation of face images from sketches*, „ACM Transactions on Graphics” 39 (4): 72:1–72:16. doi:10.1145/3386569.3392386.
4. Christie's, (2018), *Is artificial intelligence set to become art's next medium?* 18 12. Accessed 01 02, 2024. <https://www.christies.com/en/stories/a-collaboration-between-two-artists-one-human-one-a-machine> 0cd01f4e232f4279a525a446d60d4cd1
5. Frayling, Christopher, (1993), *Research in art and design*, "Research Papers" 1 (1)
6. ImageNet, (2017), *ImageNet Large Scale Visual Recognition Challenge (ILSVRC)*. Accessed 01 02, 2024. <https://image-net.org/challenges/LSVRC/>
7. Karras, Tero, Timo, Aila, Samuli, Laine, and Jaakko, Lehtinen, (2018), *Progressive Growing of GANs for Improved Quality, Stability, and Variation*, "International Conference on Learning Representations". ICLR
8. Latour, Bruno, (1996), *On actor-network theory: A few clarifications*, "Soziale Welt 47 (4)": 369-381. <https://www.jstor.org/stable/40878163>
9. Lorek-Jezińska, Edyta, and Katarzyna, Więckowska, (2017), *Hauntology and Cognition: Questions of Knowledge, Pasts and Futures*, "Theoria et Historia Scientiarum" 14 (7): 8-23. doi:10.12775/ths.2017.001
10. Manovich, Lev, (2001), *The Language of New Media*. Massachusetts: The MIT Press
11. Samuel, Arthur, (2000), *Some studies in machine learning using the game of checkers*. "IBM Journal of Research and Development (IBM)" 206-226. doi:10.1147/rd.441.0206
12. Shi, Jinglun, (2023), *Artificial Intelligence for Art Creation with Image Style*. "Highlights in Science, Engineering and Technology" 44: 67-74. doi:10.54097/hset.v44i.7198
13. Soreanu, Catalin (2021), *New Media Art: Aligning Artistic Creativity And Technological Media*. Edited by Eugenia Maria Pasca, "Review of Artistic Education" (Artes) (22): 206-216. doi:10.2478/rae-2021-0026
14. Sudha, R. G. N. R. Prasad, and K. Ramakrishna, (2023), *Education*

Technologies Based on Artificial Intelligence. “Proceedings of the 2nd International Conference on Cognitive and Intelligent Computing”. Singapore: Springer. 227–234. doi:10.1007/978-981-99-2746-3_24

15. Thorpe, Susan, Alexander, Bolster, and Nick, Neave, (2019), *Exploring aspects of the cognitive behavioural model of physical hoarding in relation to digital hoarding behaviours*. “DIGITAL HEALTH” 5 (January-December): 1-8. doi:<https://doi.org/10.1177/2055207619882172>

6. THE SYMBOLIC AND PSYCHOSEMANTIC POLYVALENCE OF COLORS

Stela Cojocaru²⁶⁵

Abstract: *Color and shape, being inseparable, are the essential elements of human optical perception. In painting, color is the main tool of expression and the most significant element. The meaning of colors depends on a complex of physiological, psychological and cultural-social factors. Psychologists see color not as a simple sensation, but as a complex and multilateral perception, inextricably linked to socio-cultural and aesthetic aspects. The phenomenon of color has been studied by many artists, painters, researchers, psychologists, philosophers, physicists, who over time, through various researches regarding the influence of colors on the human psyche, have come to the conclusion that color exists both in the external, objective world of reality, as well as in the inner, subjective world of human, generating multiple emotional, psychological and intimate effects in the human personality.*

Key words: *color, chromatic associations, chromatic sign, chromatic symbol, chromatic contrast*

1. Introduction

The dominance of color in the set of human perceptions (90% of the information is provided by sight and 10% by the other senses: hearing, tactile, kinesthetic, etc.) proves its importance. Color and shape, being inseparable, are the essential elements of optical perception; visual information is the fastest and most accessible to the human brain. The phenomenon of color has been studied by many artists, painters, researchers, psychologists, philosophers, physicists, who over time, through various researches regarding the influence of colors on the human psyche, have come to the conclusion that color exists both in the external, objective world of reality, as well as in the inner, subjective world of a person, generating multiple emotional, psychological and intimate effects in the human personality [3, p. 1].

Color, in essence, is a physical characteristic of electromagnetic radiation that causes certain visual, physiological and psychological sensations. Color perception is determined by the spectral composition of wave frequencies, contrast, brightness, physiological peculiarities of the visual system, the state of the human nervous system and psyche, experience, environment (Itten Johannes, “The Art of Color”). Since ancient times, things and phenomena have been given different chromatic associations, signs and color symbols; colors in turn – received various associations of objects and phenomena.

The ancient Greeks considered color a fundamental attribute of form ideal. Aristotle said that it is difficult to define color; blue and yellow, considering them true primary colors, which he associates with different polarities: the sun and the moon, masculine and feminine, day and night, etc.; Hippocrates used the therapeutic effects of colors in medicine and treatment; Paracelsius (15th century) likewise applied the effects of colors in the healing process, moments that later became outlined and materialized in a new science -- *chromo-therapy*.

²⁶⁵ Candidate Doctoral, Free International University, Chişinău, Republic of Moldavia, email: cojocaru_stela@mail.ru

2. Discussions

In the prehistoric period (Paleolithic, Neolithic) colors were attributed magical powers, sacred qualities, thus establishing a beginning of chromatic symbolism. Different peoples developed their own symbolic color systems: the North American Indians associated each cosmic sector with a color; Ancient Egypt also focused on their symbolic value: black – posthumous rebirth and eternal life (mummification used black bitumen), of the underground gods Anubis and Min (protector of germination and harvest); green – the color of Osiris, of life, vegetation, youth and health; blue - Amon, the god of the sky, and respectively of immortality (the color of the priest's clothes); yellow – gold, immortality; white - bipolar color, signifies mourning and joy; red – the color of

Seth, considered inauspicious, harmful, violent and aggressive. In ancient Greece, white was considered the color of divinity, and black - of the underground gods (like the Egyptians); the colors with which the temples and statues were covered were also symbolic. In Mesopotamia the color of the ziggurat (“steps to heaven”) was significant, each step had its own color corresponding to the heavenly stars. Many peoples associated the planets and stars with one color each: red - Mars, blue - Venus, yellow - Mercury, green - Saturn, violet - Jupiter, orange - the Sun, indigo - the Moon [12, p. 110].

In the Middle Ages, the symbolism of colors reached its maximum development, being closely related to worship and iconography: red - signifies the blood of the Savior; yellow – the divine light or clay, dust, from which man is created (human's complexion on the icons is yellow – earthy); green – eternal nature; blue – aspiration towards the sky, the transcendent; purple – heavenly glory; white – righteousness (the symbol of the holy spirit is a white dove); black - atonement, sin, death, evil, hell. The later Renaissance develops these meanings and transmits this treasure to the post-medieval ages. Europeans have developed their own “system” of color interpretation, paying special attention to the blue color that denotes Heaven and the Church [12, p. 111].

Research on the influence and effects of color on humans is varied and numerous: the physicist I. Newton discovers the separation of white light into the seven spectral colors; the researcher J. Itten (“The art of color”) analyzes the entire structure of color phenomena, from subjective perception to objective physical laws, attests that the preference for certain colors is directly related to temperament; classify colors in specific structures (chromatic circle, spectral sphere); states that each color is radiant energy that can influence positively or negatively, has distinctive features and its own character [8, p. 11].

Goethe researches the emotional side of color (“Doctrine of color”), considering them actions of light, blue being the one that appears from darkness, and yellow - from light; Lomonosov's deliberations in “Word on the Origin of Color”, 1757; the painter W. Kandinsky establishes his own chromatic model (“The spiritual in art”); the works of R. Steiner (“The essence of color”) and R. Arnheim (“Art and visual perception”); research on the symbolic meaning of color in different cultures, by N.V. Serov (“The chromaticism of the myth”, “Esthetics of color”); studies on the effects of color by the Romanian psychologist Florin Ștefănescu-Goangă.

According to N. N. Volkov, it was in the Renaissance that the radical change occurred in the process of receiving color in painting. Interest in it grows in the century. XX: the Bauhaus school, where technology and creative experiment come together with art, creates its own color system [10, p. 57]; studies appear regarding the relationship between colors and emotions (“The interaction of colors” J. Albers, “The Blue Horseman” W. Kandinsky). Joseph Albers, Bauhaus theoretician, claims that the color phenomenon is, above all, psychological. The Romanian researcher, Andrei Pleșu, considers polysemantic, symbolic and meaningful colors, they can indicate both physiological reactions and some “soul states which are, first of all, color states - “black of anger”, “red of anger, “bruised of spite” [11, p. 25].

The painter and theoretician W. Kandinsky, in his work “The Spiritual in Art”, talks about “the purely physical and psychic effect of color”; it can cause “a whole chain of psychic experiences” [10, p. 49]; opts for its liberation from “exteriority” and orientation towards “interiority” [10, p. 71], claiming that “color has its own inner sound” [10, p. 50]; and “a psychic force, which awakens soul vibrations” [10, p. 50]; he spoke of their “spiritual effects” [10, p. 75]; “color has a direct influence on the soul. The color is the key, the eye is the hammer, the soul is the piano. The artist is the hand that makes the soul vibrate” [10, p. 53].

In painting, color is the main tool of expression and the most significant element: yellow and blue, united with the ideas of purity, virtue and wisdom, form Vermeer's favorite harmony; red, full of vital force, is dominant in the paintings of Rubens, Renoir, Titian; Delacroix, one of the great modern colorists, claimed that she acts without the knowledge of man; C. Monet brings considerations for light and shade; P. Cézanne replaces the classic model of chiaroscuro with the juxtaposition of color spots. V. Gogh (cited by Elgar, 1994) believed that “color is suggestive of a certain emotion” [4, p. 17]; and through the red and green in his canvases, he expressed the terrible passions of the human being (the painting “The Night Bar”); the artist emancipated color, giving it maximum intensity and sonority. Cubists paid attention of form, treating color in a restricted way; the expressionists showed interest in both; and the Impressionists and Tachists preferred color over form. There is therefore an obvious relationship between color and shape: ex. cold and dark tones visually reduce the size of the shape, warm and light ones increase it. Color dynamizes, expands or contracts space, mobilizes dimensions, increases or decreases form and space [9, p. 21].

3. Results

The chromatic sign has maximum symbolizing force, contains general-human elements, but also differentiating features, cultural-religious and ethnic connotations, includes various associations, and is manifested at all levels of knowledge: cosmological, mystical, biological, psychological, religious, political, etc. Colors have “cosmic symbolism”, found in cosmogonic myths, deities and beliefs, among all peoples, through their ability to convey almost universal meanings, to awaken deep emotions and feelings [8, p. 5]. Warm colors (yellow, orange, red), e.g. it evokes the same emotions of warmth and comfort everywhere; cold colors (blue, violet, green) signify in all cultures calmness, tranquility, sadness, coolness [3, p. 75].

The researcher R. Arnheim states that the chromatic signs depend on the

individual experience, the biological conditions of the species, the culturological side of the individual; considered color to be a strong affective stimulus in relation to shape, specified the primacy of chromes as a stimulus in the composition of the image [1, p. 48]. Many researchers have tried to decipher the symbolism of colors: the authors Jean Chevalier (1969) and Hans Biedermann (1998), have expressed their theorizations in valuable dictionaries of symbols; American colorists: K. Jackson and G. Waterman, developed a color harmonizing theory based on the chromatic range of the four seasons; still applied today in fields such as design, fashion, art therapy.

The ways of chromatic organization of the plastic space, in a pictorial composition, especially in the associative one, constitute an important problem; the artist expresses his mood in it through different associations of colors, shapes, artistic means. Chromatic associations vary in time and space, historical era, people, culture; the “language of colors” is reflected in myths, folk legends, fairy tales, folklore, heraldry, mystical, religious teachings, etc. Having associative force in itself, color in pictorial compositions acts as an indicator of the image. The chromatic sign is characterized by its universality and the power to build a symbolic thought without effort and geographical delimitation; they excite certain emotions, ideas, feelings, sensations, senses, physiological and psychic reactions, evoke different memories and stimulate the imagination.

The meaning of colors depends on a complex of physiological, psychological and cultural-social factors; it can be subjective, individual or collective (common to some social groups or cultural-historical regions). The main ways of forming chromatic symbols are: religious rituals; historical and social events (concrete in heraldry), traditions and experience cultural, mythology, occupations and social statuses (the executioner's red clothes, the tuxedo, the lawyer's black robes, the soldiers' uniforms); popular attire, varied among different peoples, mental associations with various natural elements (sky, fire, darkness, etc.);gastronomic influences (analogies between colors, tastes and smells); thermal reflexes (hotness of fire, coldness of ice) [12, p. 111].

Studies on the effects of color on humans in different historical eras, social categories, ethnic groups, have determined that primitives were more impressed by red (the most energizing color) and variegated colors. Different cultures and peoples perceive color differently: Eskimos perceive more than 40 shades of white; the French, the Italians love vivid, warm colors; Nordic peoples (Germans, English) prefer the calm range of colors. The meanings of the colors can vary depending on the culture - in the West black is mourning, and in Asia - white. Colors can have different meanings and depending on the context: red can evoke passion; in contests, it is associated with failure, in road traffic – with danger and attention. The objective aspects of colors are studied by physical optics, while the subjective aspects are studied by the physiology and psychology of color perception [15, p. 2].

Colors have physical, physiological, psychological effects. Physical effects are based on the purely physical associations and sensations they cause: thermodynamic (hot-cold) effects; mass (heavy-light); spatial (far-close) [8, p. 14]. The thermodynamic effects are focused on the differences and peculiarities of the two groups: warm colors (yellow, orange, red) favor body processes (good mood,

comfort, active dynamic state), have a stimulating, exciting effect; it causes emotions of warmth and comfort, but also anger and hostility; cold colors (blue, indigo, violet) favor passivity, have a sedative and calming effect, are peaceful, but can also cause feelings of sadness, indifference. The colors also give a mass effect: the light, pastel ones seem lightweight, the dark ones seem heavier and tend towards the bottom of the canvas. The spatial effect of colors, sought especially in painting, is also based on thermodynamic properties: warm ones – give the impression of closeness in space, cold ones – give the impression of distance; effect used in painting and to render the volume: warm colors – for lighted areas, cold colors – for shaded areas.

Colors can cause certain reactions and physiological processes (eg red color increases blood pressure and heart rate; blue colors calm, reduce nervous excitement, soothe). Color can also excite other senses: tactile, auditory, gustatory, olfactory. Shades of red, orange, yellow (warm tones) associate well with fire, heat, and cause corresponding psychophysiological reactions; cold tones: white, blue, violet, are associated with water, ice, the coolness of the night, the cold of winter, and have a cool effect [15, p. 29]. These values and associative aspects, are currently used in various therapies (chromotherapy) and psychological cures. Depending on their psychophysiological effect, colors cause processes of:

- 1) stimulation - red, orange, yellow: facilitates communication, activity, good mood, cheerfulness, pleasant sensations;
- 2) braking – blue, violet, purple: associated with passivity, monotony, isolation, anxiety, sadness;
- 3) static – green, yellow-green, turquoise: induce states of stability and balance, calmness, self-centeredness.

Psychologists see color not as a simple sensation, but as a complex and multilateral perception, inextricably linked to the socio-cultural and aesthetic aspect, when certain images, memories, emotions and mental states associated with it appear when viewing it. The objectivity of the relationship between color and psyche is often questioned, but it is certain that Color is a very strong psychological factor and possesses an enormous associative force. The division of colors into warm and cold ranges respectively led to their association with positive and negative emotions (“black from disgust”, “hunted from spite”, “red from anger”, “yellow from illness”, etc.): the warm range – it is associated with life, activity, joy, struggle, dynamism; cold range – with melancholic emotions, calmness, passivity, silence. V. Gogh saw in color a hidden power of imagination and human psyche; its pictoriality is an indispensable condition for the expressiveness of the image [3, p. 75].

Psychologist K. G. Jung believed that ideas, feelings, sensations, intuition - the main human functions are expressed by colors; these exerting a specific influence on the psyche, reaching the deepest and most intimate areas; the predilection and choice of certain colors, he explained as reflections of personality traits [5, p. 47]; stating that introverts usually choose the color blue, and extroverts - red. The psychologist believed that red signifies blood and affectivity, the physiological reaction that connects the spirit and the body, and blue – the spiritual process. The primary instinctual image (archetype) considered it purple, a “mystical” color, which perfectly reproduces its paradoxical aspect; and the mechanism of contrasts

considered it a pendant of suggestibility [6, p. 18].

K. G. Jung considered the blue color to be of healing essence; green, through its supreme, creative characteristic, attributed it to Divinity, the Holy Spirit (just like gold); red - represents the male and leads to the area of “fire” and “abyss”, on the periphery of Buddha's mandalas; violet has a “dual nature”, of spirit and body (red and blue); black, represents the state of deepest depression; the white color indicates the feminine, air and unconscious influence [7, p. 283]. Depending on a person's preferences for one color or another, it is generally determined the moral and psychological traits that characterize it [8, p. 5], a fact currently used successfully in psychological tests to determine the behavioral qualities and human temperament.

The chromatic symbol thus becomes a sign, capable of transmitting information, feelings, ideas, experiences, phenomena, and its origin, its content, intercultural differences - these are some of the main issues addressed today in the study and research of color. There are three main types of color symbols:

- 1) the color itself – isolated from other colors and forms, the pure color;
- 2) the combination of colors – two or more colors make up a symbolic whole, the meaning of which is not reduced to the sum of the values of the individual colors (e.g. the *martisorul* – white and red);
- 3) the combination of color and shape – the symbolism of colored shapes, both abstract geometric shapes (circle, square, triangle) and specific physical objects (e.g. the symbolism of precious stones) [15, p. 3].

The expressive qualities of shape and color are perceived and act in sync (shape and color support each other). Color researcher I. Itten and theoretical painter W. Kandinsky deduce and establish certain associations for colors and shapes: square – red; the triangle – yellow; circle – blue; trapezoid – orange; cone – green; ellipse – purple [10, p. 57]. Each artist has his own vision of the subject and emotional palette of colors, but in their main characteristics, the associative compositions of different authors will not differ much from each other; the state of nature, for example, with its specific colors, will look the same to different painters: spring is always associated with bright and sonorous colors, summer - with juicy, intense colors, autumn - with the red, orange, yellow of leaves, winter with cold colors (white, blue, purple) of snow, ice. Pure and active colors are associated with activity, dynamics, energy; poorly saturated and inactive colors are associated with concentration, internalization, tranquility.

Vivid, bright colors produce positive effects, but sometimes become excessive and exciting; matte, muted colors have an internalizing effect, sometimes with a negative tone. Pastel colors are associated with delicacy, tenderness, capacity for compromise; dark colors have an oppressive, severe character [8, p. 4]. Joy, e.g. in a pictorial composition, artists often associate it with free spaces, smooth, clear forms, ornamented with spiral, wavy lines or arrangements; fear - with illogical, unstable, sharp, dissonant forms, arranged at an angle or differently oriented (“*Guernica*” P. Picasso); danger -- is associated with large spaces, deep shadows, darkness, dark monochrome shapes, with green, blue tones [16, p. 22] (“*The Scream*” E. Munc). Amoeboid, flowing, unstable amorphous forms are well associated with the romantic, emotional uncertainty, melancholic, pessimism, mystical [16, p. 9] (the strange beings, O. Redon's mirages).

Chromatic associations depend on ethnicity, people, cultural traditions, religion, education, occupation, age, sex, individual neuropsychic structure of human. The religious symbolism of colors is found in most religious traditions and beliefs: Christianity, Islam [15, p. 3], Judaism, paganism, Asian cultures [15, p. 9]. Color associations also depend on its objective properties: the brighter and purer it is, the clearer and more stable the human reaction; complex, poorly saturated causes more varied and unstable reactions. The type of light also influences the colors: the artificial one gives the artistic image a dramatic character; natural – invites spontaneity and fun; the nocturnal one – gives the colors depth, magical nuance, mystery. Researcher Golubeva O. L. groups chromatic associations into the following categories [16, p. 19]. Any color can have both positive and negative meanings [15, p. 29].

Chromatic contrasts also have important meanings and associations in the pictorial space. Some readers, such as Goethe, Chevreul (“Simultaneous contrast”, 1860), Hölzel (forerunner of the Bauhaus School), Klee, Kandinsky, Itten, observed that human senses receive sensations and information only through comparison; the eye looks at and analyzes the sum of the colors as a whole. Chromatic effects can be amplified or diminished by existing relationships between colors: 1) contrast (opposition) between certain values, and 2) assimilation (chromatic proximity, analogy, chromatic dominance). The already existence of two or more opposite elements suggests situations of dialogue, convergence or conflict: a strong chromatic contrast often implies a conflict, a struggle, an opposition (e.g. the strong red-black contrast suggests conflict, struggle, war -- “Guernica”, Pablo Picasso).

Juxtaposed colors create special effects; the color of the background also plays an important role, creating certain effects and impressions of depth: on a white background dark colors seem to stand out, they are pushed out; on dark – light colors seem close. These patterns and associations allow the creation of spatial illusions, depth and picturesque spatial positioning of objects in the painting. The seven color contrasts, each with its own specifics and characteristics, optical effects with unique expressiveness, give different associations and unique suggestions [13, p. 1].

4. Conclusions

The historical course of human culture has established a certain color code, strictly observed by any people. With the evolution of socio-economic, religious and political life, colors increasingly intertwine with the universe of human life, the language of meanings becoming extremely complex and perfectly outlined for each culture and people, being embedded in the deep, almost archetypal levels of the human psyche [14, p. 65].

Chromatic signs in different peoples can have different meanings, sometimes even diametrically opposed: the color black in the West, associated with mourning; in Asia white color serves for this purpose; those in the West prefer the color azure, those in East Asia have opposite feelings towards it, associating it with coldness, evil, unpleasant behavior (evil spirits are blue). In addition to its cultural-symbolic universality, colors can therefore have positive meanings in some cultures and negative meanings in others [15, p. 8].

The coloring in the art of a people depends to a large extent on the surrounding

nature: in the Baltics, blue, brown colors predominate, close combinations - yellow with brown, red with cherry, the Gzhel painting style (blue, purple, yellow), colors of the Nordic winter; central areas, Russian peoples – Hohloma style: gold, black, red, leaves, apple trees. The traditional Romanian color is rich in bright, contrasting colors, “a people in white” – a fact that suggests its spiritual purity [2, p. 30]. The Russian palette prefers white, yellow, red, green; India – pure, bright colors, golden tones (superlative). Warm colors are preferred by the inhabitants of cooler areas, cold ones – by the inhabitants of arid regions (Greece, Morocco – houses, streets, are painted blue).

References

1. Arnheim, R., (2011), *Arta și percepția vizuală*, Editura Meridiane, București
2. Calistru, R., (1991), *Abecedarul artei plastice*, Editura Știința, Chișinău
3. Duțu, M., (2019), *Forma ca element de limbaj plastic*, Resursă educațională deschisă. L. T. „Tudor Vladimirescu”, Drăgănești-Olt, Disponibil: <https://www.scribd.com/document/398813014/Arte-Vizuale-DU%C8%9AU-Marcel-Lucrare-%C8%98tiin%C8%9Bific%C4%83#> (download – 10.07.2022)
4. Elgar, F., (1994), *Van Gogh. Sa vie, son oeuvre*, Editura Hazan, Paris
5. Jung, C., (1994), *Opere complete. Puterea sufletului*, IV parte, Editura Anima, București
6. Jung, C., (2003), *Opere complete. Psihogeneza bolilor spiritului*, III parte. Editura Trei, București
7. Jung, C., (2005), *Opere complete. Mysterium Coniunctionis*, 14/Vol 2. Editura Trei, București
8. Mardeare, M., (2007), *Fascinația culorilor*, Editura Ruxanda, Chișinău
9. Mureșan, P., (1988), *Culoarea în viața noastră*, Editura Ceres, București
10. Kandinsky, W., (1994), *Spiritualul în artă*, Editura Meridiane, București
11. Pleșu, A., (1974), *Călătorie în lumea formelor*, Editura Meridiane, București
12. Trofim, M., (2011), *Particularitățile simbolice ale culorii și implimentarea acestora în artele vizuale*, În: Conferința Tehnico-Științifică a Colaboratorilor, Doctoranzilor și Studenților, UTM, Chișinău, vol. 3, p. 110, Disponibil: <http://repository.utm.md/handle/5014/4064> (download – 20.09.2022)
13. *Tipuri de contraste de culoare*, Disponibil: <https://nextlady.ru/ro/coloring/types-of-color-contrasts-color-contrasts.html> (download – 01.11.2022)
14. Ursachi, R., (2014), *Interferențe stilistice în pictura națională*, În: Revistă de științe socioumane, N. 2 (27), p. 65-71, ISSN 1857-0119, Disponibil: https://ibn.idsi.md/sites/default/files/imag_file/Interferente%20stilistice%20in%20pictura%20nationala.pdf
15. БАЗЫМА, Б., (2005), *Психология цвета: Теория и практика*, Изд. Речь, Москва
16. ГОЛУБЕВА, О., (2001), *Основы композиции*, Изд. Изобразительное искусство, Москва

7. SYNTHESIS OF YORUBA TEXTILES AND MODERN TECHNOLOGY FOR A RESILIENT ECONOMY IN THIS TURBULENT ERA

Olujoke Stella Akinrujomu²⁶⁶

Abstract: *A resilient economy is a strong base for large volume of trade as it provides a perfect solution to poverty. Synthesis of Yoruba textiles and modern technology for resilient economy in this turbulent era is the concern of this paper. It highlights how Yoruba indigenous textiles are face lifted by modern technology to eradicate economic downturn. The paper gives insight to improvement on the production of Yoruba textiles therefore giving opportunity of job creation and self-reliance through the fusion. The huge tragedy of the Nigerian experience hinges on the downturn of economy which is at its peak of crashing. Most Nigerian are not believing that indigenous textile contents can increase drastically the income of the nation if facelifted or rebranded. The high rate at which naira is depreciating is very alarming at present (\$1USD = ₦ 1440) being because of fluctuation now. The paper projects a way out of economic turbulence with the synthesis of Yoruba textiles and modern technology by building a resilient economy. The paper further discusses the new orientation and training involved; raw materials used, computer knowledge, recommendations, and conclusion.*

Key words: *Synthesis, Yoruba textile, turbulent era, Resilient economy, Indigenous*

1. Introduction

Every one of us know what the economic situations are. Companies' profits fell far more sharply. Naira is depreciating every moment. The association of Bureau Des change operators of Nigeria urged the Central Bank of Nigeria to float the naira to a halt to further prevent depreciation (Gwadabe, 2022), an advice which was implemented under the new President (President Bola Ahmed Tinubu) in May 2023. The citizens want injection of dollars in market to reverse the value of naira at the parallel market. Most people can no longer make ends meal because of inflation. High cost of oil, gas, fuel and even kerosine have put fears and panic in the minds of consumers. All these had caused lamentations among the people. The problem of economy downturn or recession is really hitting all sectors in Nigeria.

Due to the crash in the local currency, for example Lagos flight ticket from Abuja to Lagos sold at the rate of seventy-five thousand naira (N75, 000) as of December 2023. This was because of high price of jet A1 used for flight at the aviation sector. Reports indicated that this fuel had risen from about eight hundred and fifty (N850) naira per litre in May 2023 to about N1, 000 per litre in august 2023 causing a significant increase in the cost of tickets.

Kerosine, one of the cheapest commodities is sold at one thousand, three hundred (N1300) per litre at present. The price is far from what it used to be in about few months ago. The price of kerosine is now higher than that of domestic gas which is nine hundred and fifty (N950) per kilogram. Common cooking oil (palm oil) is sold at the rate of four thousand eight hundred naira (4,800) for 5 litres.

Basically, it is obvious that a measure must be taken fast to prevent Nigerians from becoming increasingly poorer due to the fall in crude oil and liquefied natural

²⁶⁶ Associate Professor PhD., "Bamidele Olumilua" University of Education, Science and Technology, Ikere-Ekiti, Ekiti State, Nigeria, email: akinrujomu.olujoke@bouesti.edu.ng

gas. Meanwhile there should be enough to go round but not being utilized to optimize economic advancement. Looking inward to utilize the local resources cannot be farfetched. Yoruba indigenous textile art has been in existence since the creation of man, and it has been generating income in its own way if not for the neglect. The former President of Nigeria, President Muhammadu Buhari declared in Senegal in July 2022 that Nigerians should look inward and add value to commodities produced in the country.

Okpu (2020) “Opines that Nigeria with more than 90% of her revenue coming from oil is in a very precarious situation now. She further declares that naira has suffered dramatic loss in value against major currencies of the world like US dollars, the Euro, and the British pound”. It is obvious that no one can move about without a covering. The Yoruba indigenous textiles are always there to always give solution. The textiles have been described as one of the most graceful and skillfully demonstrated expertise of mankind (Ojo, 2005).

The need for livelihood to sustain tradition among the Yoruba has led to the reviews of activities in weaving, dyeing, embroidery and printing and appliqué which are referred to as handcrafted textiles. The Yoruba textiles as the aspect of indigenous textiles practices translate basically to fabrics embellishment and decoration. The influence of modern technology on indigenous Yoruba textiles is highly obvious to the extent of giving it a facelift and making it acceptable product in Nigeria. Not only has it provided means of livelihood, but the citizens’ product has also been popularized in Nigeria and beyond, accepting international recognition in terms of costuming and body adornment.

Therefore, the synthesis of Yoruba textiles and modern technology in building a resilient economy for a nation like Nigeria especially in this turbulent era of recession is necessary. Oladejo (2022) opines that the distinctiveness of the Yoruba culture of textile and fashion is historically globalized and modernized. Adegbite (2011) proposes that by the end of 20th century Aso-Oke was worn by the Yoruba only at major life-circle events such as birth of a new baby, weddings, festival, burial ceremony and so on. However, the market for indigenous textile has decreases with the introduction of European printed cloth ever since the mid-20th century.

Yoruba speaking people are in Osun, Ogun, Oyo, Ondo, Lagos, Ekiti and part of Edo (Akinrujomu, 2009). Oladejo (2022) is of the opinion that Yoruba culture and customs in southwest Nigeria are rich and elaborate in material practices. Adu (2018) confirms that indigenous knowledge systems have impacted other civilizations through the wildfire use of technology and that of modernity, by producing more refined and better accepted usable. This has brought indigenous knowledge of civilizations to the awareness of other civilization, although it was not well utilized by the government.

The synthesis of Yoruba textiles and modern technology for a resilient economy is necessary because of the increase in demand for Yoruba textiles among the people by the day due festivals and ceremonies prevalent in the culture Oladejo (2022) asserts that “on Sunday following a burial, the member of the family concerned and their friends and all those who can afford to buy them no matter how remote the connection, they wear *Aso-Ebi*” (commemorative cloth). The increase in

patronage of the Yoruba textile in adoption of *Aso-Ebi* for birthdays, housewarming ceremony, weddings, child-naming ceremonies, and other events serves as an avenue for building a stronger economy in the country.

The prestige is attached to Yoruba textiles in individual culture to possess brand names for the cloth, for example *Alaari, Etu, Sanyan*. The brand names vary from *Iseyin* town in Oyo State, home of traditional weaving to Ekiti, Ondo and other states in the south-west (Akinrujomu, 2009). The significance of this paper is that the synthesis of textiles and modern technology are found suitable for building a resilient economy for the nation.

2. Theoretical framework

Theoretical framework of this paper hinged on the theory of Kirton (2009). He proposes that adaptation-innovation theory provides an explanation to how we solve problems and our creative thinking. He opines that everyone is unique and can be scored from “highly adaptative” to highly innovative “and that individuals are creative in different ways. He further said that adaptors find themselves excelling in finding ways to complete everyday task and overcome predictable challenges, improving on the methods that have been used in the past.

In the same vein, the Yoruba indigenous textiles have been in existence long ago, adopting the modern technology to change the face of the textiles is not new to the indigenous weavers and dyers. The contemporary change is making the effective blending of indigenous Yoruba textile materials by sewing, appliqué work, stitching, dyeing, weaving, and printing to provide modern fabrics.

Yoruba Indigenous Textiles

The productions of textiles have been practiced in Nigeria long before the era of European colonization (Ogunduyile, 2005). This means that textile production in Africa has reached appreciable level before the European civilization. This art which went through many stages and different techniques was introduced to meet the demand of individuals. Weaving of *Aso-Oke* started centuries ago amongst the Yoruba people of Oyo State, Kwara State, Ede (Osun State) Ondo State, Ekiti State, Lagos State and Okene (Kogi State). Consequently, it may be agreed that the production of hand-woven textiles in Nigeria pre-dates the era of colonialism as recorded by scholars and has contributed to decorations in no small measures from time immemorial (Ojo, 2005).

There are varieties of indigenous fabrics that are either woven or embellished in Southwestern Nigeria. The main locations for narrowband weaving are largely in the Western part of Nigeria like Akoko, Owo, Ekiti, Ondo, Osogbo, Ibadan, *Iseyin* and Oyo. Cult pile cloth called *lyegbe* is woven in Owo, Saki, pile cloth from vertical loom is also woven in Ijebu-Ode. There are three types of *Aso-oke Etu, Alaari and Sanyan*.

Renne (2020) posits that Yoruba word, *adire* is defined in G.P Bargery's, a Hausa-English Dictionary as a Yoruba-made black-and-white cloth. There are basically four types of *adire* according to the method of production *Eleko, Eleso, Alabere and Oniko* (Ojo, 2005) other types which were also added are *Alabela, Onididi, Onigi, Onibibo*.

The primary role of the hand-woven fabrics was for making apparel. The use

was restricted to the adult members of the society because of its traditional uses. The traditional textile was a means of assessing people's wealth in the olden days. This is because of the rigors involved in the process of production which at the end of the day adds to the cost price of the product. *Adire*, *batik* and others which needed to go through the dyeing process were also expensive and only few could afford them, because then, there were natural dyes that were in use before synthetic dyes were discovered in 1959 by William Henry Perkins (Morin, 2010).

From this level, textile production followed a chain of processing which started with growth, harvesting and collection of fibers, ginning, carding, spinning, weavings, and embellishment Makinde. Ajayi & Ajiboye (2009) posit that these textiles are produced from locally sourced materials ranging from cotton, local silk, bark, goats' hairs, wool to raffia, commonly used in weaving.

Production of indigenous dyed and printed textiles involves tie-dyeing, batiking, printing, embroidery, appliqué and sewing. Uniqueness and beauty are the hallmarks of the described indigenous dyed and printed textiles. Local fabric dyeing, printing, and finishing are still practiced, Sunmonu (2008) Abeokuta is a Yoruba town which has become a prominent centre of textile *adire* cloth. Yoruba fabrics including *adire* are produced mostly in Oshogbo and Abeokuta. However, *adire* is a type of resist-dyed cloth usually made by Yoruba men and women in Nigeria. Egonwa (2012) opines that; “*adire*, an art form and the patterned resist-dye cloth of the Yoruba of Southwestern Nigeria is dynamic, widely practiced and ubiquitous... there is yet no in-depth study of the development of *adire*. Technological and technical changes brought about by contacts with foreign influences, competition from cheaper imported fabrics, inconsistent government policies and ephemeral nature of the material for *adire*, among other challenges threatened the continuation of the art”.

The symbols of *adire* which are created, accepted, and perfected have formed an aspect of the people's culture. History, legends, myths, and proverbs, constitute themes of designs found in Yoruba *adire* production. The skill is a continual process that radiate within Yoruba generation of craftsmen.

Materials and activities in Tye Dye



Hydrosulphite chemical



Dyes stuff for coloring fabrics



Raffia palm for tying adire fabrics



Materials for tie dye



Tyed fabric



Tyed fabric



Dye solution



Washing of dyed fabric



Removal of rope from fabric

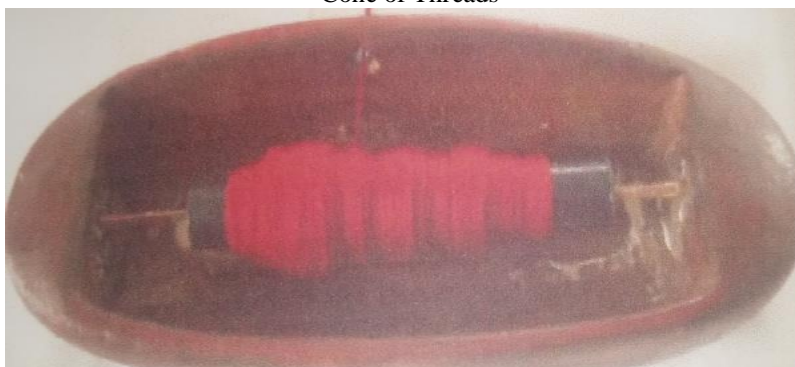


Spreading of dyed fabric

Materials and Activities in Weaving



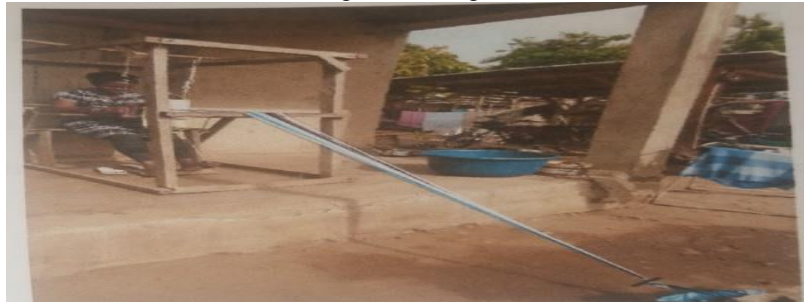
Cone of Threads



Shuttle for weaving aso-oke



Working on bobbing winder



Weaving on horizontal loom



Weaving of Aso-Oke on horizontal loom

Synthesis of Yoruba Textile and Modern Technology

The modern or foreign technology is not a replacement of Yoruba traditional technology but serves as an upliftment and enhancement to the locally produced textiles. History reveals that during the pre-historic times hair of animals and tree barks textiles were woven for home insulation and protection. Some fibres from various plants and leaves were used for bedding, blankets, clothing's, wall hangings, door, and window blinds.

Improved techniques used in the production of textiles in the industry enhances the cotton production. It also gives room for mass production of cotton. Imported mordants improves the quality of textiles when mixed with natural dyes. Natural and synthetic dyes can be mixed to produce *adire* cloth. The harvesting of cotton the ginning carding, spinning and weaving processes are easily done nowadays using appropriate machineries production of yarn for woven fabrics.

The process of continuity is paramount in any transfer of technology that may seem to exist within any given culture. Therefore, recent developments that are noticeable in the production of Yoruba modern textiles arise because of possible divergent approaches to accommodate modern technology in Nigerian contemporary art practices (Akinrujumu, 2009).

She further declares that the increase in sea and air travels prompted trade of all sorts, so do internet and satellite facilities show new developments which are

adapted in Yoruba textile production. Traveling they say is part of experience. Movement of people around the globe promotes economy growth. Knowledge is shared through discussions and exchange of ideas.

3. The application of modern technology on Yoruba textile can be categorized as follows

Orientation

It is a necessity to perfect a craft to enable the apprentice to excel. Apprentices are to be committed to duties. They are the youths and citizens in society, trained in various skill acquisition to enable them to become employers of labour and self-reliant. The training allows them to mix chemicals for dyed fabric and to understand the nitty-gritty of tying and dyeing for embellishment of fabrics. Akinmoye (2020) proposes that indigo dyeing and traditional textile weaving can serve as empowerment strategy, capable of alleviating poverty and provide means of livelihood. Aso-Oke fabrics can compete favorably well with their counterpart elsewhere.

Meanwhile, the new orientation received by the apprentice has complemented the former traditional training.

Raw materials

Advent of modern technology provides variety of raw materials. Cotton is produced locally among the weavers in the southwest in Nigeria by strictly following the process of production. Cultivation of cotton resulted into the use of manufactured imported cotton and thousand rolls of silk in variety of colours. Production of bails of fabric with the use of imported machines also accelerated output and increase sales in local and international market. It also improves skills of local and industrial weavers. Importation of synthetic and chemical such as hydrosulphite solvent and sodium hydroxide (caustic soda) and other fabric solvent have widened the knowledge of materials among the producers of textile fabrics (Okpu, 2020).

Modern Machines

In the latest developments, weaving machines have focused on automation, innovative and digital upgrades of weavers. A more elaborate stripe of cloth can be woven on the loom to replace the traditional horizontal and vertical loom done by human muscle power weavers in some parts in Yoruba land. Ondo, Owo, Iseyin etcetera have made use of floor loom to suit the purpose of cloth manufacturing. The ITEMATHEC A95002 and STAUBLI Jacquard machine N44 provide accuracy and high speeds for production.

Imported Modern Machines





These two packages are examined in this paper

Function of packages

Ms Paint: - used for drawing lines in form of shapes such as curves, rectangle, triangle, ellipse etc.

Corel Draw: - is a professional vector graphic design application used to create different kinds of design such as illustrations, adverts, logos, engravings, paintings etc.

Design method and computer knowledge

Computer is an electronic device that accepts data or information. It processes the information and gives output to whoever manipulates it. Computer also stores vital information for human consumptions. It allows user to perform task such as motif formation for designs. Visual artists have got the opportunity of making use of some packages such as Auto CAD, CorelDraw, Photoshop, page maker, Paint artist, Ms Paint, Computer Aided Design and Drafting (CADD) and Adobe Illustrator.

These packages are computer applications that can be used to create and perform basic operations on shapes and images. Bear it in mind that forming shaped and mingles are very important in artists' application of packages for creation of designs.

Agomuo (2022) discusses the features of two popularly used computer graphic packages as analyzed.

Microsoft paint represents a painting application that comes with all versions of the windows operating system. It can be used to scan images, create objects, and modify objects to understand the fact that it is possible to do freehand drawing with the pencil tool.

Procedure

- Select the pencil tool.
- Click the size tool from the dropdown list, select a line width of your choice.
- Select the colour tool.
- On the colour palette, select a colour of your choice.
- Use your free hand to click and drag on the workspace to draw a free form line.
- Select a line from the shapes tool.
- Click and drag on the workspace to draw a straight line.

CorelDraw graphics is a professional vector graphic design application for creating different kinds of designs including illustration advert logo, engraving, printing, and publishing. Davemenc (2012) explains CorelDraw procedures as put below:

Procedure

- When you first open CorelDraw there may be one or more dialog boxes which you probably want to close, click ok to close them.
- there is a rectangle on the screen with a drop shadow behind it. This is the document.
- at the upper left side there is a drop down that might say “letter” “or” “broadsheet”, or “customs” Pull it down and select “custom.”
- next to that pull-down there are 2 boxes with horizontal and vertical dimensions of the page. If you are using a Lazer etcher you should set these to 24”x18”
- zero your rulers by clicking on the corner where the 2 rulers meet and dragging it to the corner of the page.
- keep in mind that the horizontal ruler increases to the right, but the vertical ruler increases in the up direction. This means that all the locations on the page have a negative Y value.
- to save a document you can use file-save as, once you have specified the file name you can use ctrl-s or
Click on the disk icon at the top page or use file-
- Always save all documents.

Recommendations

- Genuine grassroots empowerment and the participation of non-governmental agencies in skill acquisition sponsorship of Youth and citizens whos’ interests are in skill acquisition for self-reliance are needed.
- Campaign and awareness of the need to patronize home-made textile products e.g. as a column in newspapers is necessary.
- Investment or governments, groups, and individuals in skill acquisition centres for orientation and training of interested individuals and youths become exigent.
- National Directorate for Employment (NDE) should promote small and medium enterprises SMEs by giving loans.
- Indigenous policy and other key programs of the New Partnership for Africa’s Development (NEPAD) and National Economic Empowerment and Development Strategy (NEEDS) should adopt local content formula to the fullest.
- Legislations for the establishment of local craft centers in all the states of the federation should be passed and implemented as done in China and Japan.
- NEPAD and NEEDS proposals designed for the country are not fully implemented. This is because implementation machineries are not put in motion due to policy failure.
- The Funds for Small Scale Industries (FUSSE) should give loans for the promotion of small-scale cottage industries to thrive.

4. Conclusions

The synthesis of Yoruba textiles and modern technology no doubt aided enhancement of Yoruba textiles to build a resilient economy most especially at this period of economic turbulence and downturn. There is a steady progress in the skill

acquisition and production capacity. The application of modern technology with the use of solvents and chemicals to furnish fabrics and application of computer knowledge for improvements on design formation have been seen to be adequate and suitable to local and international marketing.

References

1. Adegbite, S. A., Ilori, M. O. and Aderemi, H. O, (2011), *Innovations in the Indigenous Textile Weaving firms in southwest Nigeria*, Vol 6, No 12
2. Adu, F.,M, Ajayi A.,T & Aremu, J.,O., (2018), *Textile Industry in Yorubaland: Indigenous Knowledge and Modernity in the Era of Globalizations*, "Advances in Social Science Research Journal, 5 (4)" 282-292
3. Akinrujomu, O. S, Ajayi, B. J., (2009), *The Intervention of Foreign Technology in the Production of Yoruba Traditional Textiles: A re-apprais*, "Journal of Research in Vocational and Technical Education", Vol. 6 No 1
4. Agomuo, K., (2022), *Introduction to Computer Graphics Packages and Features of Graphic*, www.kuracims.com ng.
5. Davemenc (2012), *Introduction using CorelDraw (A tutorial)*, www.Intructables.com
6. Egonwa, O. D., (2012), *Research Methods in Visual Arts*, ABABA Press Ltd, Ibadan
7. Gwadabe, (2022), *Punch, Sunday*, July 31, 2022, Vol 25, No 20 215 www.Punch ng.com P 12, 3
8. Kirton, M., (2009), *Kirton's Adaptation- Innovation Theory*
9. Makinde. Ajayi & Ajiboye (2009): *Aso-Oke production and use among the tie on of southwestern Nigeria. The journal of Pan African Studies* 3 (3) Retrieved from <http://www.panafrica.vcom/docs/vol3.3 Aso-Oke pdf>
10. Morin, R., (2010), *O You want to be an Interior Designer, A Decorating & Interior Design*, website.www.org.design.IDD.Com
11. Ogunduyile, S.,R., (2005), *Cottage Textile Production: A Step out of Poverty*. Inaugural Lecture Series 41, University of Technology, Akure
12. Okpu, O. and Abimbola, V., (2020), *Indigenous Textile as a Veritable Instrument for Assuaging the Effects of National Economic Meltdown in Nigeria*. Aso-Oke in Focus, Vol. 8 Issues: 3 ISSN: 2329-9568
13. Ojo, E. B., (2005), *Symbols and Motifs in Osogbo Textiles. A re-appraisal of Batik Design*. "A journal of contemporary Issues in African Art and Culture", Ikere-Ekiti, Vol. 1 No 1
14. Oladejo, M. T., (2022), *A History of Textiles and Fashion in the Twentieth Century Yoruba World*, Cambridge Scholars Publishing ISBN 1527 5792 39-978
15. *Punch Sunday*, August 1, (2021), Vol. 25 No. 20, 164 www. Punchng.com
16. Renne, E. P., (2020), *Reinterpreting Adire Cloth in Modern Nigeria* Vol. 51 Issue 1. <https://doi.org/101080/00404969.2020.1747372>
17. *Tribune Friday* July 8, (2022), P2, 12

8. EVER REVOLVING MODERN NIGERIAN FASHION

Lovina Ebele Onwuakpa,²⁶⁷
Kennette Dickens Nwabuoku²⁶⁸

Abstract: *Fashion revolves in circle, reflecting historical, cultural, political, economical and social life of a nation as noted by Ogunduyile. It hence, satisfies the apparel accessory wants and needs of the people at a given period of time, thereby reflecting man's environment, and stands as a means of non-verbal communication in revealing the culture and history of a people. Thus, it is innovative and reflects popular values of the society and changes when such values change. However, Nigeria as a country is not an exception to this norm. Although, desirable and inevitable the Nigeria modern fashion may be, the pace and degree of changes in contemporary Nigeria fashion necessitated by the influx of foreign cultures has continued to put traditional Nigerian hand-woven fabrics such as Akwa-Ocha, Aso-Oke, and Akwete among others in an adverse situation since designers use less of these fabrics for modern dress styles. The paper discusses Modern Nigerian Fashion as it has kept revolving and changing since the 1960s till date.*

Key words: *production, visual communication, history, fashion, modernism*

1. Introduction

Fashion being a popular style of clothes, shoes, building, automobile or any items mostly acceptable by a given people at a given period of time, makes it an acceptable art by man that allows self-expression and creativity. Over the years, fashion all over the World has continuously undergone changes and Nigeria as a country is not an exception as fashion keeps evolving globally. Nigerian Fashion has come a long way, from the ancient days to modern times.

The Modern Nigerian Fashion began during the colonial era when the Europeans first came into the shores of West Africa with their own dress styles and fashion sense. However, Modern Nigerian Fashion can be traced back to the early 1960s when the elite in the country began to wear the European dress styles as a mark of civilization and as a sign of association as well as an identification with the Whiteman and his ideas.

2. History of Fashion in Nigeria in the 20th century

Nigeria is a country with mixed fashion sensibilities which kept undergoing changes, but few scholars have advanced some accounts on fashion and clothing styles which also applies to the broader landscape of modern Nigerian fashion, because, indeed, fashion no doubt is a broad area. Paula and Mueller (1980) notes that fashion is a business whose goal is to satisfy apparel, accessory wants and needs of the people. They further opine that it is innovative and reflects popular values of the society and changes when such values change. Umukoro (2002) is of the view that fashion is an exclusively human phenomenon.

Ogunduyile (2003) states that, fashion revolves in circle, reflecting historical, cultural, political, economical and social life of a nation. He further notes that it

²⁶⁷ Assistant, University of Benin, Benin City, Nigeria, email: lovina.onwuakpa@uniben.edu, ID ORCID <https://orcid.org/0009-0004-3845-5438>

²⁶⁸ Assistant, University of Benin, Benin City, Nigeria, email: kennette.nwabuoku@uniben.edu, ID ORCID <https://orcid.org/0009-0001-2889-5219>

comprises the totality of the human outlook: accessories, bags, shoes necklaces and rings. Chukueggu and Cyril-Egware (2009) point to the fact that fashion reflects man's environment, and stands as a means of non-verbal communication in revealing the culture and history of a people. Akinrujomu (2002) is of the view that fashion is a way of doing the thing which is considered most to be admired during a period. Eicher (1976) opines that fashion is a factor in clothing in Nigeria as well as the rest of the World. On his part, Okeke (1996) looks at fashion as any method of enhancing the beauty and dignity of the human body.

He further mentions such methods as subtractive, additive and extension. Subtractive is the use of body mutilations such as facial and body scarification, cicatrization and tattooing. He explains additive approach to include the use of textiles styled in various ways to adorn and dignify the body by covering some desired parts or most of it lustfully or graciously for various aesthetic and functional effects. Also, the use of footwear's, headgears, coiffure, bangles, anklets, earrings, necklace, and beads fall within the additive category.

Then the uses of handbags, walking sticks as optional items are fashion extensions. In a similar vein, Roach-Higgins and Eicher (1992) reveal that fashion includes not only clothing, jewellery, and things carried or wielded (e.g., walking stick, sceptre, hand, or parasol), but also hairstyle, cosmetics, more permanent alterations like tattoo, scarification, piercing, branding, and surgery, as well as more subtle and transient transformations of the posture, gesture, stance, and gait.

Okeke (1990) looks at fashion as a style of clothing worn by most people of a country. Okeke mentions fashion to also include popular styles of automobiles, furniture, homes and many other products. To MacCracken (2014), Fashion is the art, designers are the gods and models play the part of angels in the dark. In view of the above, fashion, in general, could, therefore, be summed up as popular style or practice in dressing, body decoration, use of accessories combining both indigenous and modern design concepts.

In light of the above, modern Nigerian fashion especially in clothing and accessories, therefore, can be said to be diverse and dynamic as the country itself. But despite the diverse and dynamic nature of modern Nigerian fashion, it presents the complex nature of the fashion system in Nigeria and combines both the rich facets of indigenous creativity and the modern experiences of which it mostly conveys. This aforementioned quality ties it with the rapid rhythm and pace which usually characterise modern life in Nigeria.

Modern Nigerian fashion in its diverse presentations has certain aspects which reveal the shaping of Nigeria's modern identities and people's belief and approaches to modernity. Nevertheless, fashion in Nigeria has in no time rejected the past while focusing on that which is perpetually new because people still sought cultural identity in their dressing.

This statement holds true as Babalola (1998) informs that the fashion of the Nigerians is evident in their numerous outfits tailored from hand woven fabrics such as *Aso-Oke*, *Okene cloth*, *Akwete*, *Adire-Eleko*, floor loom weaving of Northern cities, *Akara*, *Popo* cloth and *Ishan* cloth. He further says that these were worn in form of wrappers tied around the burst with intricately design beads which adorn the exposed shoulders and wrists.

The foregoing again shows that indigenous Nigerian costume has continued to trail fashion trends in Nigeria even during British colonialism. However, the result of colonialism somewhat added some influences in Nigerian fashion trend. It is not surprising that Okeke (1996) asserts that under colonial rule, Nigeria was subjected to overwhelming external cultural influences by her colonial masters.

This therefore mean that since Nigeria was once colonized by the British their fashion style of which marks their reign in Nigeria formed a major part of the people modern life notwithstanding the ever changing tastes of Nigerian fashion. The changing tastes in styles in modern Nigerian fashion often provide insights into history and attitudes of Nigerians towards the ways they dress. This development exemplifies Rovin (2010) who opines that fashion preserves the past.

There is no doubt that the fashion styles that reflect in modern Nigeria has been similar to what is obtained in Europe and America. The difference one might notice is in the use of fabrics and the re-interpretation of western dress styles to suit local realities. In fact, from 1960s, and 1970s it has been observed that Nigerian consumers had no choice but to respond to global social dynamics of fashion (Okeke, 1996: 46). Ogunduyile (2003) informs that the arrival of Missionaries and Western education hastened the process of change.

Abubarka, Olugbemi and Amasa (2009) say that Christian missionaries expected converts to wear modest European style clothing. On his part Shittu (2009) explains that Nigerian fashion scene followed the acknowledge ones in Europe and depends largely on the vogue in Italy, Paris, London and New York without any reference to the Nigerian cultural heritage. Similarly, Oguntona (1992) informs that the use of T-shirt, shorts, trousers, gowns, face caps, hats, French suits, safari, and others became more important than the traditional dresses.

More so, the emergence of fashion style magazines which though were not so popular includes photographs that usually have more influences on the designers. These magazines were greatly sought after as they also have profound effect on Nigerian public taste. Again, more people became educated due to contact with the Europeans as they travelled abroad and began coping fashion of Western vogue.

Ogunduyile (2003) explains that Nigerians have free access of movement and as such are exposed to foreign fashion inspirations which often result into more ideas and materials which enhance creativity. Akinrolabu (1986) informs that many committed and ambitious fashion designers sought for formal training abroad in the various fashion institutions in Europe and America. However, the result of this development for example is the mini and micro-mini dresses that prevailed in Europe which became prevalent in Nigeria (Plate 1 and 2).



Plate 1: Mini Gown above the knee
Date: 1963

Source: Josephine Nwabuoku's Collections



Plate 2: Micro-mini
Date: 1966

Source: Lois Nnadi's Collections

In addition to the above mentioned dress styles, there were suit styles and other western wears such as several styles of Jeans, trousers and tops, both short and long or maxi gowns of diverse styles have at one time or the other have been the vogue of fashion (Plate 3, 4 and 5).



Plate 3: Suit on Jeans
Date: 1969

Source: E. I. Ononeme's Collection



Plate 4: Short Gown
Date: 1972

Source: Patricia Onochie's Collection



Plate 5: Maxi Gown
Date: 1972

Source: Patricia Onochie's Collection

It has been noted that the long gowns in particular which usually cover the thigh and knees also have its shoulder and back exposed. In keeping with this trend, Okeke (1996) explains that the traditional wrapper was worn to stop above the knees, by young women, in the mini style as the older women generally maintained the use of two-piece (up and down) wrapper fabric in their formal dressing. Okeke further notes that expensive imported and local factory-made lace materials competed with traditional wrapper textiles. Other women's fashion of this period includes trouser, trouser suits, shorts and unisex shirts.

On the men's side both short suit jackets and long suit jackets were in vogue but long suit jackets were mostly favoured which were only adorned for formal occasions (Plate 6). The men also wore trousers popularly known as *bongo* which were usually tight from the waist down to the knees and flared at the bottom with slim fit shirts (Plate 7 and 8).



Plate 6: Long Jacket Suit on Bong
Date: 1978

Source: E.I. Ononeme's Collection



Plate 7: Various tops on Bongo
Date: 1974

Source: Patricia Onochie's Collection



Plate 8: Fitted shirt on Bongo
Date: 1974

Source: Patricia Onochie's Collection

There were other fashion styles that manifested in the later part of 1960s and 1970s this period for both men and women. Okeke (1996) identified some of them to include French suit also known as Safari, shirts and jumper for men in south eastern part as jumper and trousers of uniform *adire* materials as casuals wears were in vogue for men in the west. Okeke further informs that for the women the *adire* (tie and dye) material was also popular for the style of dress christened festac after FESTAC fiesta.

This dress style according to Dike (1978) was fairly tight or loosely fitted to the body with two side slits, embroidered neckline, sleeves and lower fringe. The foregoing shows that contemporary Nigerian fashion always reveal the cultural vitality and longstanding sophistication of distinctive and rich Nigerian fashion system which is a blend of cultural heritage and fashionable innovation.

Fashion in the 80s and 90s also witnessed the usual common western influence such as several styles of jeans, tops and skirts both short and long, mini and maxi gowns, blouses, tops, trousers and trouser suits and unisex shirts. This period also witnessed the ban on imported textiles which favoured a number of textile industries and fashion designers. In fact, Ogunduyile (ibid: 149) is of the view that the ban encouraged individuals to delve into fashion design and indigenous textile got a boost.

Ogunduyile further notes that textile and fashion designers attempted to create a mix of Western and African styles. Some of the fashion designers particularly those trained abroad who are highly skilled and creative although copied in a different way the predominant western dress styles but concentrated more on African styles to suit Nigerian local conditions with maximum use of local textiles in order to satisfy fashion conscious Nigerians. There are popular fashion styles that were in vogue during this period. One of such fashion styles was known as *agbada* of which have both male and female versions (Plate 9 A and B) and 10 A and B).



Plate 9: A and B various types of male *Agbada*

Date: 1996

Source: Lovina Onwuakpa's Collection

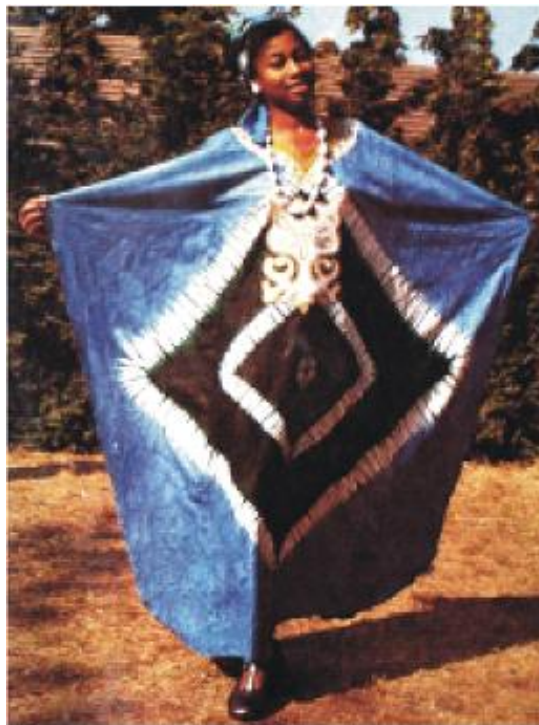


Plate 10: A and B various types of female *Agbada*

Date: 1977

Source: Lamine Diakhatee's Collection

Women usually compliment this elegant dress style with a flamboyant headgear popular known as madam Koffo. This style of headgear was introduced and popularized by a Nigerian female actress called madam Koffo in a television programme known as "The second chance." Brocade, fancy prints and white satin materials were also used to make different dress styles that became the vogue of the moment. These include *boubou* for women (Plate 11).



Plate 11: Boubou

Date: 1994

Source: Lois Nnadi' Collections

Others are shirts, jumper and trousers for men of which were usually richly embroidered. In addition to these were the use of fabrics of other West African countries such as Ghana *kente* which was used to fashion jackets and waistcoats. These fashion styles were popularised for office use, public and ceremonial functions. Another fashion that was in vogue particularly for women is that tying of wrapper in the traditional form was transformed with the use of local textiles to make both skirts and gowns. This dress style is either below or above the knees depending on the choice of the wearer. Similar to aforementioned women's fashion style is another long skirt that gets to the ankle which usually has long slits at one or two sides.

However, despite the government's ban on imported clothing, people continually travel and import into Nigeria all sorts of ready-made dresses especially for women of which brought to vogue the use of fashion styles such as stretch jeans trousers and shorts worn with spaghetti half tops (Plate 12), baggy knickers and pedal pushers and long stretch skirts (Plate 13).



Plate 12: Spaghetti top with stretch Jeans

Date: 1996

Source: Lovina Onwuakpa's Collection



Plate 13: Long Stretch skirt

Date: 1998

Source: Lovina Onwuakpa's Collection

3. History of Fashion in Nigeria in the 21th century

The period of 2000 upwards in modern Nigerian fashion notices a continual demand and increasingly changes in clothing styles of both men and women although there were crossovers in the sense that former styles keep reappearing. This buttress the fact, that changes in fashion are constant and somewhat a part of daily life. In fact, Nduma (2007) asserts that fashion in its varieties cannot be separated from our daily lives, even those who refuse to follow fashion is argued to do so in order not to partake in trends. In addition, Olaghere (1993) observes that fashion industries are moving at tremendous speed that one is left breathless with anticipation.

There are many entrants in men and women fashion within the period of 2000 till date as they have continued to exhibit eagerness and appetite for new trends, but fashion designers have continued to keep up to the demands. The rich and the celebrities can be said to somewhat led fashion within this period. Style of dress of public figures, social events and fashion houses are somewhat the main indices for fashion changes or new creations within this period under review.

All these have complimented some of the business strategies that have continued to enrich the fashion sector. Little use of Nigerian traditional hand-woven textiles, more of factory printed fabrics such as *ankara* and fancy prints that come in bright coloured patterns were used to make different dress styles and also applied as appliqué on other fabrics. These bright coloured fabrics were used by men to tailor shirts, shorts, trousers, caftan, Senegalese, Indian incorporated dress styles and slim fitted jumpers (Plate 14).



Plate 14: Slim fitted Jumper
Date: 2015

Source: Nwabuoku Ken-Dikens's Collection



Plate 15: Long Flared Gown
Date: 2015

Source: Ursula Nnadi's Collection

Women on the other hand use these fabrics to fashion European, American and other foreign dress styles such as long and short gowns, long and short skirts all made in flared and gather forms. See (Plate 15). Some of these women dress styles particularly the mini types were usually tight fitted in order to emphasise the female curves while some of the women dressed styles were combined with skin coloured

vail nets to create the illusion of exposed skin especially at the bust, belly and hand regions. Also, lace fabrics were combined with Ankara for fashionable statement and dress styles made up of corset (Plate 16 and 17).



Plate 16: Corset Gown with Lace
Date: 2023

Source: Andrea Kpolugbo's Collection



Plate 17: Corset Gown with Ankara
Date: 2022

Source: Hamstech Photography's Collection

Prevalent within this period is a popular fashion style in the use of the aforementioned fabrics as group identity. One of such group identities with the use of these fabrics is the popular *Aso-Ebi* concept introduced by the Yoruba people to signify oneness and unity amongst a particular family, friends and organisations at an event, (Plate 18).



Plate 18: *Aso-Ebi* with various styles at a wedding ceremony
Date: 2007

Source: Lovina Onwuakpa's Collections

Wande (cited in Edegba, 2013) states that *Aso-Ebi* culture is familiar to most Nigerians and was described as a type of fashion culture that has come to stay. Different dress styles were usually identified with *Aso-Ebi*, group or organisation uniforms. They include single or double wrapper, long and short skirts with suitable blouse and headgear. However, it's worthy of note that in 2000's, the headgears were tied in various styles, especially in layers. (Plate 19 and 20) as well as gowns and *Buba* for women. Jumper, shirts and caftan were popular for men. The use of factory prints and Nigerian traditional textiles seems to be the idea controlling modern fashion in Nigeria today.



Plate 19: Layer Head Gear
Date: 2022

Source: Yemiz Fashion's Collection

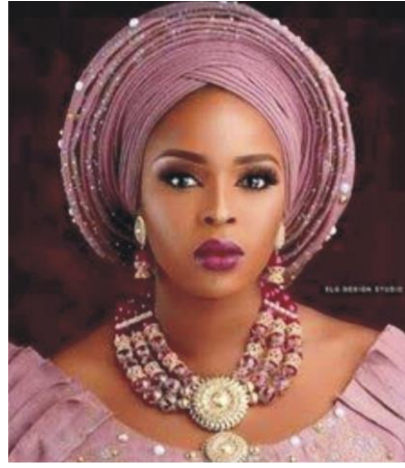


Plate 20: Layer Head Gear II
Date: 2023

Source: Yemiz Fashion's Collection

The influx or continued importation of ready-made garments into the country due to foreign trade by some Nigerians despite its ban still constitutes a major aspect of fashion in this era. In fact, Jibrin (2009) states that in spite of the declared policy of the federal government to combat the menace, our traditional markets have been flooded with smuggled cheaper but inferior fabrics, often passed off as our products. From the foregoing, there is no doubt that presently one cannot pinpoint a particular fashion style as being in vogue, but one discovers that there is a growing mood of formality, which is mirrored in fashions that emphasised youthfulness. More often than not the kind of jobs individuals does usually dictate their fashion including the accessories they use.

There is no doubt therefore that several of the foregoing fashion styles of different periods have always been complimented by accessories as they have been an integral part of contemporary Nigeria fashion. Fashion accessories come in different forms and a basic fashion accessory is anything including makeup that contributes in a secondary manner, to one's outfit or draws attention to that part of the body which it adorns. The most common accessory in modern Nigerian fashion is jewelry which comes in various forms, styles, shapes and sizes as each can be used to enrich one's entire outfit.

Women adorn jewelry more than men in contemporary Nigeria fashion vogue. The next common accessory that has helped in giving contemporary fashion a boost is handbags which come in different styles. A handbag and a scarf are an accessory very much associated with women, although some men do have them but not very often. Women tie a scarf in various forms and handbags which usually have straps are mostly worn over the shoulders to compliment the wearer's outfit.

Shoes and belts are other fashion accessories that play important roles in contemporary Nigeria fashion. Both men and women shoes and belts come in rich varieties in terms of design and colour. They are produced from a huge variety of materials. But women have loads of shoes compared to men. Belts originally do not play a vital role in contemporary Nigeria fashion, but presently belts have a significant place in Nigerian fashion. Belts are basically worn to keep the trousers from falling down and somewhat spices up one's look. Apart from using belts on trousers, many women wear belts with gowns, short and long skirts.

4. Conclusions

In conclusion, fashion revolves in circle, reflecting historical, cultural, political, economical and social life of a nation; thereby satisfying the apparel accessory wants and needs of the people at a given period of time as it reflects man's environment, and stands as a means of non-verbal communication in revealing the culture and history of a people. Thus, it is innovative and reflects popular values of the society and changes when such values change. Although, whatever the approach to contemporary Nigerian fashion, designers have continued to create new styles to suit changing identities and tastes. But, as desirable and inevitable the Nigeria modern fashion may be, the pace and degree of changes in contemporary Nigeria fashion necessitated by the influx of foreign cultures has continued to put traditional Nigerian hand-woven fabrics in an adverse situation since designers use less of these fabrics for modern dress styles.

References

1. Abubakar, I. G, Olugbemi, P. O and Amasa, G. D., (2008), *Strategies for improving patronage of Nigerian wax wrappers among female primary school teachers in Kaduna metropolitan area Kaduna State*, "Proceedings of the first annual conference of the association of Nigerian textile technologist", 72-78
2. Akinrolabu, F. O., (1986), *Designing with children in mind, Woman's world*, Lagos: "Daily times of Nigeria", Ltd 16
3. Akinrujumu, O. S., (2002), *From handmade to machine: An overview of Yoruba textiles*. In J.,T. Agberia (Ed.) *Design History in Nigeria*, (p. 261-268), Abuja, National gallery of art, Abuja and association of African industrial designers
4. Babalola, O. F., (1998), *The effect of social, economic and political changes on Nigeria textile and fashion, unpublished paper presented to the Department of Industrial Design, Federal University of Technology, Akure*
5. Chukueggu, C. C. and Egware-Cyril, P. I., (2009), *The origin and decline in the use of Blangidi in the Niger Delta*, In E. J. Alagoa, A. A. Derefaka and A. M. Okorobia (Eds.), *Textile and dress: History and use in the Niger Delta*, (p. 5-20), Port Harcourt, Onyoma Research Publication
6. Dike, I. N., (1978), *Changing patterns of Igbo-Ukwu women's dress: A study based on Anambra State*, Unpublished B. A. Project, Department of Fine and Applied Arts, University of Nigeria Nsukka
7. Edegbai, O. T., (2013), *African textile for national friday*, "Nigeria Journal of Clothing and textile" 1 (1), 107-112
8. Eicher, J. B., (1976), *Nigerian handcrafted textiles*, Ile-Ife, Nigeria, University of Ife Press
9. MaCracken, A. B., (2014), *The Beauty Trade: Youth, Gender and Fashion Globalization*, books.google.com
10. Ogunduyile, S. R., (2003), *Creativity in fashion: Its effects on the role of a textile designer in contemporary Nigeria*, In K. Filani, A. Azeez and A. Emifoniye (Eds.), *Perspective in culture and creativity in Nigeria*, Lagos, Culture and creative art forum
11. Oguntona, T., (1992), *Diversity in creativity, a paper presented at the 1992*

conference on diversity of creativity in Nigeria held at Obafemi, Awolowo University, Ile-Ife

12. Okeke, C. S., (1976), *Tradition and change in Igbo women's design*, "Nigerian Magazine", Lagos, Academy Press LTD, 1, (21), 32-45

13. Okeke, C. S., (1996), *Textile and fashion in modern Nigeria, USA*, "Journal of art", 1 (2), 36-53

14. Olaghere, M., (1993), *Fashion revelations for 1993*, "Classique" (6), 25

15. Paola, H. D. and Mueller, S. S., (1980), *Marketing today's fashion*, New Jersey, Practice Hall Inc.

16. Roach-Haggins, M. E. and Eicher, J., (1992), *Dress and Identity*, "Journal of clothing and textile research", 10 (8), 1-8

17. Rovine, V., (2010), *African fashion design identity and history*. In: S. Gott and K. Loughram (eds). *Contemporary African fashion*, Bloomington and Indianapolis, Indiana University press

18. Shittu, A. U., (2009), *The Role of Textile Designers in Garment Industry*, "Proceedings of the second annual conference of the association of Nigeria and textile technologist", 60-6

19. Umukoro, O. J., (2002), *Gender consciousness in dress communication; the wrapper' tradition of Southern Nigeria*, In J. T. Agberia (Ed.), *Design history in Nigeria*, (p. 244-250). Abuja, National gallery of art, Abuja and association of African industrial designers

PART IV EDUCATION

1. WOMEN AND THEIR ROLE IN HISTORY – The impact of women in the progress of society

Marinela Rusu²⁶⁹

Abstract: *The past eras of history were not, most of the times, permissive with the activity and manifestation of women within the society. For various reasons, women were neither helped nor encouraged to participate in large-scale social actions, they did not have access to ancient sports competitions, they were denied education to become painters, writers, philosophers or leaders. Despite all these impediments that intervened in history, women manifested themselves in society with a lot of power, either in literature (Sapho), philosophy (Hypathia) but also in state leadership (as pharaohs, in ancient Egypt). The present work brings to attention the names of great female personalities from ancient but also from recent history, women endowed with exceptional intelligence and character, who contributed to social progress and, above all, demonstrated that women can play an important role, which cannot be ignored in the history of humanity.*

Key words: *woman, history, social progress, biography*

1. Historical conditions

The beginnings of history were marked by the two primitive forms of social organization, *matriarchy* and *patriarchy*. Within the *matriarchy*, which lasted for a short period of time, clan membership was established by maternal descent, while, within the *patriarchy*, we find a male-led system of government, accompanied by the *dominant position of men* in social and cultural systems. The father was the one who exercised authority as *pater familias*, over the entire family (viewed in a broad sense, up to the 4th degree).

This system of authority has been perpetuated in history, determining the maintenance of women in a secondary social position, her purpose being mainly oriented towards reproduction and her role in the household. Rights in society existed only for men and, even in the ancient Greek and Roman society, considered as the basis of the current culture and civilization, the education of women was limited only to the aristocracy class and the fields accepted for education in the case of women were those of morality, poetry and the dance.²⁷⁰

Beginning with the “Edict of Milan” (313) of Emperor Constantine the Great (306-337), followed by the “Edict of Thessalonica” (380) of Emperor Theodosius (346-395), Christianity became a religion, first tolerated, and then constitutive of the Roman Empire. Religious dogma, unfortunately, never paid attention to the woman in a socially positive way, being cast on her *ab initio*, the stigma of “sin” and the cause of the human “fall” from Paradise, the cause of suffering and death.²⁷¹

We cannot say, however, that there exists any religion that puts the sign of equality between women and men, since “salvation”, “enlightenment”, “spiritual”

²⁶⁹ Senior Researcher II PhD. and Visual Artist, Romanian Academy, Institute “Gheorghe Zane” from Iași Branch, România, email: marinela1808@yahoo.com, ID ORCID <https://orcid.org/0000-0001-6647-3351>

²⁷⁰ <http://www.istoriesicivilizatie.ro/matriarhatul-cateva-consideratii/> - accesat 02.10.2023

²⁷¹ https://ro.wikipedia.org/wiki/Creștinismul_în_Europa - accesat 02.10.2023

character and social purpose are considered exclusively male privileges in most religions. The only exception is the Taoist religion which supports equality between women and men as a divine essence (Marinela Rusu, 2018, p. 20), expressed in the well-known Yin and Yang diagram. I have mentioned all these aspects in order to foreshadow more clearly the difficulties through which an intelligent, talented woman, endowed with a spirit of action had to go through in order to be able to assert herself. The only chance that would have made it easier for her to assert herself was the fact of belonging to a higher, aristocratic class.

2. Ancient history and female intelligence - Cleopatra, Sappho and Hypathia

Ancient history mentions numerous female personalities, geniuses, great creators or exceptional leaders. Female figures who have overcome the myths about the involvement of the fairer sex in politics have existed since the 50^s BC (Budin, Stephanie, Lynn & Turfa Jean MacIntosh, 2016, p. 42). In ancient Egypt there were ten female pharaohs from the ruling class, the most famous of which are **Cleopatra**, **Nefertiti** and **Hatshepsut**. **Cleopatra**, born in 69 BC in Alexandria, became the queen of Egypt, the last pharaoh of Egypt. Cleopatra was an ambitious, strong woman who wanted great things for her people. She became queen at only 17 years old, spoke 9 foreign languages and was a charismatic, seductive woman who delighted everyone around her with her melodious voice (Caldwell, Stella; Hibbert Clare; Mills Andrea & Skene Rona, 2017, p. 46).

The poetic talent and the exceptional personality made **Sappho** from the Island of Lesbos (Mytilini) remain in the history of literature as an essential landmark. In the first decades of the 6th century BC she was forced to go into exile (in Sicily) due to the reign of Pitacos. She will return to the country on the occasion of the amnesty granted. The poet's father was one of the landowners of the island. The biographical note in the Byzantine lexicon "Suda" claims that she was married to a wealthy citizen of Lesbos, Kerkylas, with whom she had a daughter (Cleis or Kleis), named after the poet's mother.

The fact is confirmed by Ovid (*Heroides*), as well as by an anonymous biography, deciphered from a papyrus. As for Sappho's public activity, she ran a kind of *school* (or circle) called the "House of the Muses" for young noble women, under the patronage of the Muses, the Graces and Aphrodite (Erika Kuhlman, 2002, p. 25). She dedicates passionate verses to some of her students. The ancients called Sappho the "tenth muse" and sometimes placed her work alongside that of Homer. Catul and Horace adapted and imitated some of her poems, bringing the **Sapphic meter** to Rome. In the universal lyric, there were poets who tried to write verses in Sapphic meter, among which was the Romanian poet, Mihai Eminescu.

A remarkable personality of the ancient world was also the thinker – philosopher and mathematician, **Hypathia from Alexandria**.²⁷² She was not only a mathematician and philosopher but also an astronomer, pedagogue, inventor and musician, becoming through all her concerns, a perennial symbol of reason, science and thought freed from dogmas. Independent, penetrating and intelligent spirit, the daughter of the mathematician Theon from Alexandria, she is the first woman who

²⁷² <https://historia.ro/sectiune/portret/hypathia-din-alexandria-o-minte-sclipitoare-579876.html> - accesat 02.10.2023

made a substantial contribution to the development of the sciences. Around the year 400, she asserted herself decisively within the Neoplatonic school in Alexandria, holding numerous conferences on scientific topics.

A charismatic teacher, she exhorts students to trust reason and use their mental capacities to the full, to reach the ultimate reality (Maria Dzielska, 1996). Her plea for the necessity of the effort to understand the world, which can be explained through scientific study, attracts the enmity of the rising Christians, who equate science with paganism, Christians who, in the end, will kill her with unimaginable cruelty. Hypathia will remain in the memory of mankind through her apology for independent and critical thinking, the refusal of dogmas, the permanent development of intellectual capacities, for the passion of epistemic searches and last but not least, the sacrifice for the sake of an idea. In her memory, a lunar crater bears her name today.

3. Women who changed history in the modern world

The modern era came with new ideas, provided by the **Enlightenment current** also called the *Age of Light* or the *Age of Reason*, an anti-feudal intellectual, philosophical, ideological and cultural movement, carried out during the revolutions of the century XVII-XIX in the countries of Europe, North America and South America and aiming to create a “rational” society, by spreading culture, “enlightenment” to the masses (Stephen Eric Bronner, 2004). As a result of the new way of thinking, women began to make their presence felt more in society. The idea of education for women begins to take shape, it becomes a current demand of women and is increasingly accepted by society.

A female presence who openly expressed her opinion for the benefit of the community of which she was a part was **Elizabeth I, Queen of England** (1533 - 1603), “Queen of Great Britain” who dedicated her whole life to a kingdom in which she put all her the hopes. She was one of the women who had a say in the men's entourage, ambitious and courageous, the Queen of England transformed an isolated island and shunned by the world, into one of the most powerful and prosperous nations of Europe. She called herself the “Virgin Queen” because she chose to “marry” her country. She gained the trust of her subjects and fought against the enemies of the motherland by defeating the Spanish Army.

The reign of Queen Elizabeth is called the *Elizabethan era* or the *Golden age*, being marked by the increase of England's power on the world level. It was also a time of extraordinary artistic and cultural flourishing: William Shakespeare, Christopher Marlowe and Ben Jonson are some of the playwrighters who lived during her reign. Elizabeth was considered a temperamental and sometimes indecisive ruler. Towards the end of her reign, a series of economic and military problems affected her popularity. However, she is recognized for her charisma and stubbornness, at a time when the sovereigns of neighboring countries were facing internal difficulties that threatened their thrones. “Even if the sex I belong to is considered weak, you will find in me a rock that does not bend to any wind.”²⁷³

²⁷³ Michael I. Levy ed., (2010). *The 100 Most Influential Women of All Time*, Encyclopædia Britannica, Educational Publishing and Rosen Educational Services, p. 175

Joan of Arc (1412-1431) was a fighter for justice and led the resistance against the English invasion of France in the Hundred Years' War. Captured by the English, they handed her over to church officials and she was tried for heresy, witchcraft and clothing. She was condemned and burned at the stake in 1431 at the age of 19. In a posthumous retrial, Joan of Arc was cleared of all charges and canonized as a saint in 1920 by the Roman Catholic Church. Her story appears in various cultural representations, including paintings, plays, operas and films. She is celebrated for her fearlessness, courage and refusal to conform to social expectations that dictated that women should be passive, meek and submissive.



Elizabeth I (1533 –1603)



Ioana D'Arc (1412-1431)

Few women have marked history like the one who would become the famous sultana **Roxelana-Hurem Sultan** (1502-1558). She was a first-rate female character, who single-handedly built every stage of her tumultuous life, from a poor slave to the most feared and controversial sultan in the entire history of the Ottoman Empire. Her power and influence intrigued both the Ottomans and the royal courts of Europe, and the obsessive love that the greatest sultan of all time had for her is a fascinating subject even today. She had an always surprising personality, a magnetic charm and an indestructible ambition, combined, it seems, with a very attractive appearance, and these qualities made her immortal in the consciousness of many people (Cristiana Astefanoaiei, 2023).

At the end of the 19th century and the beginning of the 20th century, we can already speak of an increasingly active and impossible to ignore presence of women on the social scene. Women are starting to become much more visibly active socially and even politically, becoming leaders of demanding social movements, manifesting themselves in the field of science, in its multiple forms (research and application), in the fields of literature, art, entertainment and fashion.

Jane Austen (1775 - 1817) was one of the most famous writers in world literature. She is the author of six world-famous novels. Also called the “queen of romantic comedy”, Jane Austen defined an entire literary genre with social observations, through her classic novels, such as “Pride and Prejudice” and “Kindness and Feeling”. Her novels are funny, charming and question the roles of women in society.

Austen had to hide her identity as the author of some of the most popular novels of her time, and it was only after her death that her brother, Henry, revealed to the public that she was the true author. Her literary influence remained, and the themes and lessons in her novels are still relevant today. Over time, her stories have been turned into famous films that have received numerous nominations and awards.²⁷⁴

²⁷⁴ marieclaire.com - accesat 02.10.2023

Susan Brownell Anthony (1820-1906), leader of the American Civil Rights Movement, who played an important role in the Women's Rights Movement in the 19th century to guarantee women's right to vote in the United States. For 45 years she traveled thousands of miles in the US and Europe, giving between 75 and 100 speeches a year on women's suffrage (Wilke Joane, 2002).

Florence Nightingale (1820 - 1910) known as “The Lady with the Lamp”, was a British social reformer nurse and statistician known as the founder of the modern sanitary service. In 1860, she founded the Hospital of St. Thomas and the Nightingale Training School for Nurses (Sarah J. Deutsch & Nancy J. Parezo, 2008, p.92). Her efforts to reform healthcare greatly influenced the quality of medical care in the 19th and 20th centuries. Thanks to her ambition and dedication, the hospitals have been transformed into adequate treatment facilities, properly equipped from a sanitary point of view and with specialist staff ready to attend to the sick at any time.²⁷⁵

Marie Curie (1867 - 1934) was a scientist of Polish origin, the only female double Nobel laureate and the only scientist to receive two Nobel Prizes in two different scientific fields (physics and chemistry). Marie Curie discovered *radium* and *polonium* and was constantly involved in finding cures for cancer. Marie Curie developed methods to separate radium from radioactive waste in sufficient quantities to allow it to be studied and used for its therapeutic properties.

With the outbreak of the First World War, Marie Curie established a radiology center where she assisted military doctors in treating wounded or sick soldiers.²⁷⁶ “*In life we don't have to fear anything, but only to understand. Now is the time to understand more, so that we can fear less*”, said Marie Curie (apud Erika Kuhlman, 2002, p. 241). She faced constant adversity and discrimination throughout her career, because science, in general and physics, in particular were male-dominated fields. However, her research remains relevant and has influenced the scientific world until now.

A similar case was that of **Mileva Marić**, Einstein's first wife, who did not enter the academic world - that is, the University of Zurich, precisely because women were not allowed to teach, although her merits were very close to those of the great physicist. There is still debate as to her major contribution to Einstein's great discoveries in physics.

Amelia Earhart (1897 - 1937) was the only female pilot to set numerous flight records. In 1932, Amelia became the first woman (and the second person after Charles Lindbergh) to fly solo across the Atlantic Ocean. In the same year, Amelia broke a new record: she became the first woman to fly solo across the United States. She took off from Los Angeles on the west coast of the US and landed in Newark, New Jersey on the east coast after 19 hours of flight time. Also, in 1935, she became the first person to fly solo from Hawaii to the US. On June 1, 1937, Amelia Earhart took off from Oakland, California to circumnavigate the world. She was accompanied by navigator Fred Noonan.

The two flew to Miami, then to South America and from there, across the Atlantic, to Africa. Next was the eastward flight to India and then to Southeast Asia.

²⁷⁵ history.com - accesat 02.10.2023

²⁷⁶ <https://www.nobelprize.org> - accesat 02.10.2023

The two were last seen on July 2 on Howland Island when they stopped to refuel. After that, the plane disappeared under unknown circumstances. The wreckage of the plane was never discovered and was eventually declared lost at sea. Their disappearance remains one of the greatest unsolved mysteries of the 20th century²⁷⁷. “*Women must try to do things the same as men. When they fail, their failure should be a challenge to other women*”, said Amelia Earhart (apud Erika Kuhlman, 2002, p. 198).



Amelia Earhart (1897 - 1937) Ana Aslan (1897 - 1988)

Ana Aslan (1897 - 1988) was a Romanian doctor specializing in gerontology, academician and director of the National Institute of Geriatrics and Gerontology. Ana Aslan became internationally known for her studies on the effect of **procaine** on the regulation of the autonomic nervous system. After a three-year study, she developed a drug (**Gerovital H3**) that she prescribed to prevent aging. In 1952, she founded the Institute of Geriatrics in Bucharest, the first such institute in the world. The institute contained three units: clinical, biological and social gerontology.

In 1952, Ana Aslan received the “Leon Bernard” award from the World Health Organization for her research in the field of delaying the aging process. Numerous world personalities traveled to Romania to undergo treatment with Gerovital. Among them were: J. F. Kennedy, Nikita Khrushchev, Salvador Dali, Charlie Chaplin, Charles de Gaulle, Tito, Mao Zedong, the King of Saudi Arabia, Aristotle Onassis, Kirk Douglas, Marlene Dietrich and many others. In 1970 she produced a similar medicine (**Aslavital**). This therapy became very popular and was used not only in Romania, but also in many other European countries.²⁷⁸

CoCo Chanel (1883-1971) was one of the most famous and successful women in the fashion industry, becoming a symbol and a reference point of elegance and boldness. Her revolutionary ideas helped her become truly unique. The famous fashion designer **changed the style of women's clothing**, taking male models and turning them to the advantage of women. Her elegant and casual designs inspired women of fashion to abandon the complicated and uncomfortable garments such as petticoats and corsets that were prevalent in the 19th century. Among her classic innovations are the Chanel suit, the quilted purse, the jewelry and the “black dress.”

In 1921, Coco Chanel entered the perfume market with the theory that floral and musky scents were not to the public's liking. She attracted the attention of the female audience when she introduced the perfume Chanel no 5, which differed both in smell and name. At the time, perfumes had much more laborious names. The appearance of the bottle also shocked the public. “Chanel no 5” perfume was in a transparent rectangular crystal bottle. Shortly after its introduction to the market, the perfume became the most purchased in the world (Cristiana Astefanoaiei, 2023).

²⁷⁷ history.com - accesat 02.10.2023

²⁷⁸ <https://historia.ro/sectiune/portret/hypathia-din-alexandria-o-minte-sclipitoare-579876.html> - accesat 02.10.2023



CoCo Chanel (1883-1971)

Indira Gandhi (1917 – 1984)

Princess Ileana of Romania (1909-1991) was the youngest daughter of Queen Maria of Romania. She gave proof of an extraordinary will in her efforts to help others during the Second World War, until the first days of 1948, when the communists sent her into exile. During the war, Princess Ileana stayed in Romania, with her husband and six children at Bran Castle. The princess became a volunteer nurse at the Red Cross in Brasov and started building a war hospital in Bran (Marinela Rusu, 2022, p. 70).

Sofia Ionescu-Ogrezeanu (1920-2008) wrote: “I am not a beautiful woman. Beautiful is what you leave behind” (apud Ștefan, I. M., Firoiu, V., 1975, p. 82). Sofia Ionescu-Ogrezeanu became the first female neurosurgeon in Southeast Europe, after a surgical intervention performed during the Second World War. This moment forever changed the life of the young woman who imagined a quiet life as a doctor in her small hometown, Falticeni. Instead, she became one of the best doctors and worked for 47 years as a neurosurgeon in Bucharest (Ștefan, I. M., Firoiu, V., 1975, p. 83).

Anne Frank (1929 – 1945). “The diary of a young girl” of Anne Frank is one of the most sincere, powerful and emotional testimonies of the Second World War. The Frank family was a Jewish family that lived in Germany, then Holland, during Hitler's rise to power and during the Second World War. The family hid in a secret annex of a house in Amsterdam, together with four other people during the war, but they were discovered and sent to a concentration camp in 1944. Of the Frank family, only Anna's father survived, and he took the decision to publish Anna's diary. Anne Frank's diary has been translated into almost 70 languages and is a portrayal of one of the most inhuman moments in history, seen from a personal perspective. Her memories sensitizes us and teaches us about emotion, passion, love, hope, desire, fear and power (Caldwell, Stella; Hibbert Clare; Mills Andrea & Skene Rona, 2017, p. 67).

A woman who, overnight, had to be at the head of the democracy of the largest people in the world - **Indira Gandhi** (1917 – 1984), also became a symbol of women's freedom in India, if not in the whole world. Over time, she demonstrated the power of perseverance and demonstrated an educated and well-intentioned mind. She was assassinated in 1984. The publication “Time” considered her one of the most influential women of the 20th century.

Katherine Graham (1917 - 2001) was the president of the board of directors of the well-known publication “The Washington Post”. At the time, thanks to her actions, the newspaper became the most important source of information in the United States, especially after she was the only publishing director to agree to the publication of the investigative journalism *The Pentagon Papers* and *Watergate*.

Although, at that time, other publications, including the “New York Times” received a court order not to make disclosures about the political scandal, Katherine's decision to publish *The Pentagon Papers* and the *Watergate* investigation brought her a reputation of brave, fair and thorough journalist who wanted to give readers access to important information. In 1998, Katharine Graham won the Pulitzer Prize for her autobiography, “Personal History”. Her story and actions are an example to all women, that anything is possible²⁷⁹.

Margaret Thatcher (1925 - 2013) was the first female Prime Minister in Europe and the only British Prime Minister in the 20th century to win three consecutive terms, from 1979 to 1990. She accelerated the evolution of the British economy from statism to liberalism and due to her distinctive personality became the most famous British political leader after Winston Churchill.

During her terms, she reduced the influence of unions, privatized certain industries and changed the terms of public debate. Nicknamed the “Iron Lady”, she opposed Soviet Communism and fought a war to maintain control of the Falkland Islands. Eventually, members of the Conservative Party, of which she was a member, forced her to resign in 1990.²⁸⁰ The first female Prime Minister of Great Britain was one of the initiators of libertarian thought, she believed in free exchange between markets and the power of individual responsibility. She maintained a strong and open relationship with the President of America at the time, Ronald Reagan.

An iconic presence in public life, **Princess Diana** (1961-1997) was noted for her compassion, her personal style and charm, her charity work and her unhappy marriage to Prince Charles. From the time of her engagement to Prince Charles of Wales in 1981, until her death in a car crash in 1997, Diana was one of the most famous women in the world - a pre-eminent celebrity of her generation. During her lifetime, she was often described as “the most photographed woman in the world” (Erika Kuhlman, 2002, p. 324).



Margaret Thatcher (1925 - 2013)

Prințesa Diana (1961-1997)

Maya Angelou (1928 – 2014) said: “I've learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel” (apud Wilke Joane, 2002, p. 76). Maya Angelou is one of the most influential women in American history and was a poet, singer and civil rights activist. Angelou had a difficult childhood. As a black woman raised in Stamps, Arkansas, Maya experienced racial prejudice and discrimination throughout her life. The book “I Know Why the Bird in the Cage Sings” and her other works were one of the strongest voices in the civil rights movement, exploring topics such as identity, rape, racism and literacy, demonstrating how a love of literature can help you overcome racism and trauma (Wilke Joane, 2002, p. 76).

²⁷⁹ womenonthefall.org. - accesat 02.10.2023

²⁸⁰ britannica.com. - accesat 02.10.2023

Frida Kahlo (1907 - 1954) is considered one of the greatest artists in Mexico and the world. She became famous after she was seriously injured in a tram accident, and when she recovered, she started painting portraits. In addition to her career as a painter, Frida was also actively involved in Mexican political life. While a student, she got involved in several projects and joined the Young Communist League and the Mexican Communist Party. She was also one of the few girls to enroll at the Preparatory National School and became known for her jovial personality and love of traditional clothes and jewelery.²⁸¹

Malala Yousafzai (1997 - present) said: “I tell my story not because it is unique, but because it is the story of many girls” (Cristiana Astefanoaiei, 2023). Malala Yousafzai was born in Pakistan on July 12, 1997. Yousafzai's father was a teacher and ran a girls' school in her village, but when the Taliban took power in her town, they imposed a ban on all girls going to school. In 2012, at the age of 15, Malala spoke publicly about women's rights to education, which is why an attacker shot her in the head on the school bus. Malala survived and moved to Great Britain, where she became a powerful presence on the world stage and became the youngest laureate of the Nobel Peace Prize in 2014, at just 17 years old. Malala studies philosophy, politics and economics at the University of Oxford.

4. Conclusions

Women's participation in social progress is an indisputable fact. Despite the historical conditions, often against the affirmation of women in society, they managed to make themselves heard, to express their opinions and grievances, they fought for their rights and are still fighting against gender discrimination and moral and organizational impediments of society. Women of all times aspired to self-affirmation and today, following the sacrifices made, they acquired not only the right to education, to social and political affirmation, but they gained the opportunity to recognize their qualities and endowments as valuable as and those of men. That is why women will claim their place in history alongside men, as is natural, because together they have contributed and will contribute to its development.

References

1. Aștefănoaiei, Cristiana, (2023), *Femei celebre care au schimbat lumea*. <https://www.andreearaicu.ro/lifestyle/femei-celebre-care-au-schimbat-lumea-10-povesti-care-te-vor-inspira-de-ziua-internationala-a-femeii/>
2. Bronner, Stephen, Eric, (2004), *Interpreting the Enlightenment: Metaphysics, Critique, and Politics*. New York Chichester, West Sussex: Columbia University Press
3. Budin, Stephanie, Lynn & Turfa Jean MacIntosh, (2016), *Women in antiquity - Real women across the Ancient World*, Routledge 2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN
4. Caldwell, Stella, Hibbert Clare, Mills, Andrea & Skene, Rona, (2017), *100 Women Who Made History*, Penguin Random House, Published in the United States by DK Publishing, New York 10014

²⁸¹ biography.com - accesat 02.10.2023

5. Deutsch, Sarah, J., & Parezo, Nancy, J., (2008), *Their own frontier Women in the West*, University of Nebraska Press, Lincoln and London
6. Dzielska, Maria, (1996), *Hypatia of Alexandria*, Harvard University Press
7. Kuhlman, Erika, (2002), *A to Z of Women in World History*. Publishing House Facts on File Inc., New York NY 10001
8. Levy, Michael I., editor, (2010), *The 100 Most Influential Women of All Time*, Encyclopædia Britannica, Educational Publishing and Rosen Educational Services
9. Rusu, Marinela, (2018), *Comunicarea de gen – în disputa dintre traditionalism și feminism*, în vol. I, „Comunicarea interpersonală - Dialogul social”, coord. M. Rusu, Editura Ars Longa, Col. Academica, Iași, 2018
10. Rusu, Marinela, (2022), *Personalități ale feminismului românesc*, în vol. „Dezvoltarea economico-socială durabilă a Euroregiunilor și a zonelor transfrontaliere”, coord. Marinela Rusu, Marilena Doncean și Simona Cuciureanu (vol. XLIII, 2022), Editura Performantica, Iași
11. Ștefan, I. M., Firoiu, V., (1975), *Sub semnul Minervei. Femei de seamă din trecutul românesc*, București, Editura Politică
12. Wilke, Joane, (2002). *Eight women Two Model Ts and the American West*, Univ. of Nebraska Press, Lincoln and London

Web resources

1. <https://historia.ro/sectiune/portret/hypathia-din-alexandria-o-minte-sclipitoare-579876.html> - accesat 02.10.2023
2. <https://agora.md/stiri/24896/cele-mai-puternice-femei-ale-lumii-care-au-schimb-istoria>- accesat 02.10.2023
3. https://ro.wikipedia.org/wiki/Creștinismul_în_Europa - accesat 02.10.2023
4. [history.com](https://www.history.com) - accesat 02.10.2023
5. [marieclaire.com](https://www.marieclaire.com) - accesat 02.10.2023
6. <https://www.nobelprize.org> - accesat 02.10.2023
7. [biography.com](https://www.biography.com) - accesat 02.10.2023
8. [womenonthefall.org](https://www.womenonthefall.org). - accesat 02.10.2023
9. [britannica.com](https://www.britannica.com). - accesat 02.10.2023
10. <http://www.istoriesicivilizatie.ro/matriarhatul-cateva-consideratii/> - accesat 02.10.2023

2. TACKLING GENDER STEREOTYPES: FANNY MENDELSSOHN'S WAY TO RECOGNITION AND SUCCESS

Rossella Marisi²⁸²

Abstract: *Patriarchal societies often obstruct girls' and women's access to education and career paths: this happened also in nineteenth century Germany, above all with members of middle-class families. Yet thanks to her determination and perseverance Fanny Mendelssohn overcame these obstacles and reached her professional objectives as a performer, conductor, composer, and organizer of musical events. Moreover, she published her works under her name (a goal rarely met by women in the same condition), obtaining wide recognition and success. For these reasons, Fanny Mendelssohn can be considered a model for all women striving for developing their talents.*
Key words: *female education, patriarchal society, perform in public venues, publish, Sonntagsmusik*

1. Introduction

Patriarchal societies usually set barriers to women's emancipation and gender equality, in the belief that women's most appropriate role is that of wives and housewives. However, thanks to their determination and perseverance some outstanding women succeeded in overcoming this kind of obstacles. The present study is structured in the following way: section 1 focuses on patriarchal beliefs in nineteenth century Germany; section 2 centers on how Fanny Mendelssohn's patriarchal family organized her education and guided her to become a perfect housewife; section 3 examines Fanny's conflicting feelings about her wish to compose; section 4 revolves around the way Fanny after all reached her musical goals; finally, the concluding remarks reflect on what can be learned from her example.

2. Patriarchal beliefs in nineteenth century Germany

Under patriarchy, a social system which developed at different times in diverse parts of the world (Lerner, 1986), it was common opinion that the male sex has an innate superiority over the female one (Spender, 1982), giving men the opportunity to dominate and exploit women (Walby, 1989). This common belief was inculcated mainly through education and religion (Walby, 1989): the philosopher and educationalist Jean-Jacques Rousseau (1712-1778) wrote that "the whole education of women ought to be relative to men (...) to make themselves loved and honored by them" (Rousseau, [1762]), and that, since women are unable to judge for themselves, they should accept the judgment of male relatives, primarily fathers and husbands, as that of the church (Rousseau, [1762]).

Applying these principles, males were educated to become heads of their families and responsible citizens, whereas women were prepared for their subordinated, domestic role (Martin, 1985). Similarly, a couple of years later, the philosopher Immanuel Kant (1724-1804) wrote that girls' education should only be

²⁸² Professor PhD., Conservatorio "Luisa D'Annunzio", Pescara, Italy, email: rossellamarisi@hotmail.it, ID ORCID <https://orcid.org/0000-0002-7641-8134>

aimed at preparing them for their future life as wives and housewives (Kant, 1764). From these premises, it follows that women's labor, usually centered on cooking, cleaning, and caring for children, was expropriated by their families and, in particular by their husbands (Walby, 1989). Still by the end of the nineteenth century even the American advocate for women's suffrage Edith Brower (1848-1931) observed that "woman is not at home in the abstract", and that "her aptitude (...) for dealing with the concrete makes her a good housekeeper and manager of a family" (Brower, 1894: 338).

Moreover, in the eighteenth and nineteenth centuries, gender roles dictated by the social structure were particularly strict in the education of girls belonging to the middle class, taking the wind out of their sails. Matthew Head explained that the concept of *Weiblichkeit* (femininity) represented an ideal strongly connected to middle class members' beliefs (Head, 1999). For members of the bourgeoisie, women were ill-suited to physical labor and business, inapt to identify and discuss societal problems and therefore usually excluded from the public sphere: on the contrary, women were *required to be* pretty and polite, apt to represent their family's or their husband's power and wealth. Indeed, already in 1764, Kant recommended to include in girls' education expressive painting and music, to elevate their taste (Kant, 1764).

In his work *Über die Nothwendigkeit der Anlegung öffentlicher Töchterschulen für alle Stände* (On the necessity of establishing public schools for girls for all estates) published in 1786, the German educationist Johann Stuve (1752-1793) expressed the opinion that there were some subjects, such as housekeeping, knitting, and sewing, that were necessary subjects in the education of all girls regardless of their social class. In addition, middle-class girls should learn "description of the earth" and history, reading and commenting on books, writing letters, and drawing, and girls belonging to the higher classes should be able to speak and write in French.

All these accomplishments were necessary for women to successfully play their role of wives, housewives and mothers, but Stuve warned: "I reproach it with all my heart if girls are educated to become virtuosos, artists, scholars, philosophers, abstract thinkers or even poets" (Campe, 1786: 62-63). Therefore, in the late eighteenth and early nineteenth centuries a German middle-class woman should be sufficiently educated to distinguish herself from popular class women, but not so much to start discussing "Wolf or Newton" with her husband (Head, 2013: 60).

To reach this goal, strong pressure was exerted on women not to cross the boundaries of the expected feminine behavior. Transgressing these rules would be perceived as negatively affecting the social status of a woman's father or husband and could even be considered a sin against religious doctrine; on the contrary, being compliant with social gender rules was deemed as necessary "to safeguard the entire family congregation" (Head, 1999: 220). This was of utmost importance also for the life of the women's male siblings: straddling the eighteenth and nineteenth centuries, a sister complying with gender rules was her brother's reference point for virtue, morals, ethics, grace and elegance, and the role model for the woman he would select for a wife (Schulte, 2011).

Moreover, since in families belonging to the middle and higher classes siblings

were usually educated together, girls got the same early education as their brothers, being able to exchange with them ideas on themes related to culture and art and share intellectual pastimes (Schulte, 2011). This gave girls the opportunity to receive quality education, at least for the period they were educated together with their male siblings. However, girls received an education to become refined enough to comply with the duties imposed by the society, but not to “stray into the realm of masculine learning” (Head, 1999: 218).

Music, and in particular learning to play the piano, was considered a valuable feminine accomplishment (Eggleston, 1883), and was therefore an important part of middle and upper classes young women’s education. It is important to notice that the piano was the most popular instrument all over Europe, thanks to its wide pitch range, its subtle gradations of dynamics, the possibility to perform both melody and accompaniment, and the expressive chances given by the damper pedal. Indeed, almost every family that could afford its cost had such an instrument at home (Erlich, 1990).

Voice and piano lessons were deemed an asset which could provide polished entertainment, be an ornament in courtship, improve girls’ chances to make a good marriage, and be effective in soothing infants (Head, 1999). Nevertheless, under many aspects, music lessons given to girls and young women were quite different from those taught to their male siblings. As regards singing and piano performance, since the eighteenth century there were specific collections addressed to ladies (Head, 1999), which avoided compositional artifices and demanding technical difficulties. Instead, these pieces cultivated quite short song-like melodies characterized by elegance and simple nobleness, as already suggested in the previous century by theorists supporting the galant style (Mattheson 1713, Mattheson 1721, Mattheson 1739).

In a similar vein, the music theorist Heinrich Christoph Koch (1749-1816), who in 1799 anonymously reviewed Johann Christian Gottlob Eidenbenz’s (1761-1799) 12 *leichte Klavierstücke* (12 easy piano pieces), published in 1796, qualified “feminine music” as tender, gentle, moving, and touching the heart more than the mind (*Allgemeine Musikalische Zeitung*, 1799). In a nutshell, girls and women were encouraged to sing and play the piano, but their usual repertoire was structured on shorter and less challenging pieces than the ones studied and performed by age-matched males.

As regards the opportunity to receive an education that allowed women to become full-fledged composers, it should be reminded that, by the end of the nineteenth century, this was still a “much-vexed question” (Crosby Adams, 1896: 165). Indeed, over the century, many thinkers from different backgrounds shared the view that musical composition was something to be done exclusively (or primarily) by men (Peacock Jezic and Wood, 1994). In the second half of the nineteenth century, among those who deemed women unable to compose were Schopenhauer, Upton, von Bülow, de Maupassant, Naumann, and Brower.

In 1851 the philosopher Arthur Schopenhauer (1788-1860) exposed his thought on female creativity writing “neither for music, nor poetry, nor the plastic arts do [women] possess any real feeling or receptivity” (Schopenhauer, 1851/1970: 85). In 1880 the American journalist George Putnam Upton (1834-1919) wrote

“[woman] will always be the recipient and interpreter [of music], but there is little hope she will be the creator” (Upton, 1880/1992: 31). In the same year, the German conductor and composer Hans von Bülow (1830-1894) affirmed without any hesitation “there will never be a woman composer” (von Bülow, 1880: 243). In 1885, the French author Guy de Maupassant (1850-1893) wrote in his preface to Prevost’s *Histoire de Manon Lescaut et du Chevalier des Grioux* that woman, without exception, is incapable of any truly artistic or scientific work (de Maupassant, 1885/1919).

One year later, the German composer and music historian Emil Naumann (1827-1888) asserted that all creative work is the exclusive work of men, and that “music is the most masculine of all the arts” (Naumann, 1886: II: 1267). In 1894 Edith Brower stated, seemingly with no regret, that “it appears highly probable that, unless her nature be changed, - which Heaven forbid! – [woman] will not in any future age excel in the art of musical composition” (Brower, 1894: 339).

This notion of woman as unable to compose was founded on the *Sturm und Drang* concept of genius (Hamilton, 2021), which was considered as a *quality* bestowed by nature on outstanding individuals showing their exceptional talents since their childhood (Schubart, 1784/1806). However, in his chapter on musical genius Christian Friedrich Schubart (1739–1791) himself recognized that without cultivation and training even a musical genius cannot reach perfection (Schubart, 1784/1806).

Indeed, to become a well-rounded composer, even a talented person needs a very intense formal training. Unfortunately, since only males were considered capable to compose, only males received a proper compositional training (Chibici-Revneanu, 2013). In the nineteenth century, most music schools and conservatories offered separate music lessons for male and female students (Meierovich, 2001): in the guidelines set by director Luigi Cherubini in 1822 the curricula offered by the Paris Conservatoire determined that piano lessons for ladies were distinct from piano lessons for male students (Conservatoire National Supérieur de Musique et de Danse de Paris, [2023]), and the lessons on harmony, counterpoint, fugue and composition could be attended only by males (Meierovich, 2001).

At the Leipzig Conservatory, established by Felix Mendelssohn in 1843, also female students could be admitted to music theory lessons, but whereas they attended a two-year course, the course on the same subject addressed to male students lasted three years (Meierovich, 2001). Consequently, male students were trained to compose also challenging genres, such as music dramas and symphonies, whereas female musicians, despite their talents, were assumed to practice only easy genres, such as Lieder for voice and piano, and quite brief, expressive character pieces for piano (Citron, 1993).

3. Fanny Mendelssohn’s life in a patriarchal family

Fanny Mendelssohn (1805-1847) belonged to a wealthy family, whose financial stability allowed her to be educated by the most famous musicians of that period. After the first piano lessons given by their mother Lea, in 1816 Fanny and her brother Felix studied with the Moravian pianist and composer Franz Lauska (1764-1825), then with the Parisian pianist Marie Bigot (1786-1820), and since

April 1817 with Ludwig Berger (1777-1839), an outstanding piano virtuoso who was a former student of Muzio Clementi (Todd, 2010). Under Berger's tutelage, Fanny and Felix became, according to the music critic Ludwig Rellstab, "independent virtuosos" (Rellstab, 1846: 79).

In 1818 the siblings received music theory and composition lessons by the director of the Berlin *Singakademie*, Carl Friedrich Zelter (1758-1832) (Tillard, 1996): with Zelter, Fanny's progress as composition student was faster than that of Felix (Tillard, 1996). Between 1823 and 1829 both Fanny and Felix performed during the Sunday musical salons held in their home: the baritone Eduard Devrient, who participated in many such gatherings, praised Fanny's playing over that of Felix (Rellstab, 1846: 63). Therefore, many experts shared the view that Fanny's musical talents were equal, or even superior to those of her brother Felix.

However, since 1819, thanks to his parents' support, only Felix received additional education (Schubring, 1866), among which were also violin lessons (Todd, 2010). Moreover, relying on his parents' encouragement and support, in 1820 Felix completed a full-length opera, which was premiered by highly talented musicians after a few months, and in 1821 he composed large musical genres, such as choral works, string symphonies, concerti, chamber music, and piano sonatas. On the contrary, not even a talented young lady like Fanny would be incited by her parents to compose large musical genres, such as symphonies or operas, or would have a professional debut in a theater (Todd, 2010). Her artistic horizons were confined, so her father warned Fanny, to "the type of music suited for a woman; songs written in a style that would not diminish her femininity" (Schwaneflugel, 1997: 126).

In 1824 the famous pianist Ignaz Moscheles (1794-1870), passing through Berlin, gave Fanny and Felix a few piano lessons (Mercer-Taylor, 2004). Thus, till then, Fanny and Felix had nearly the same opportunities to develop their talents. However, in 1827 their mother Lea, in a letter to her cousin Henriette von Pereira-Arnstein, regretted that *Bildung* often lacked in musicians (Mendelssohn-Bartholdy, 2010). Hence, to complete his general education, Felix became a student at the University of Berlin, whereas Fanny, as a female, was not given the opportunity to matriculate. Consequently, she lacked the chance to meet professors and fellow students who would give her the intellectual stimulation she needed and always longed for (Todd, 2010).

In the opinion of Abraham Mendelssohn, the family head, at this point Felix had completed his musical education, and further lessons would merely restrain his compositional creativity: therefore, since Zelter's composition lessons were attended by both siblings together, neither Felix nor Fanny had further composition lessons (Todd, 2010). After all, Abraham expressed very clearly his thought on the relevance music could have in Felix's and Fanny's lives: already on 16 July 1820 he wrote to Fanny "music will perhaps become his profession, whereas for you it can and must be an ornament, and never the root of your living and doing" (Hensel, 1881: I: 82).

Some years later, on Fanny's twenty-third birthday, her father again sermonized: "You should pull yourself together and collect yourself; you should educate yourself more seriously and assiduously towards your real goal, that of a

housewife, the only profession for a girl” (Hensel, 1881: 1: 104). In 1830 also Felix admonished Fanny: “But seriously, [your] child is not even half a year old, and you really wish to have ideas other than Sebastian? (...) music remains silent if there is no place for it” (Weissweiler, 1997: 126).

Clearly, the rules establishing the socially approved standards of behavior considered a woman’s gender much more relevant than her talents, in the belief that only men, but not women, could be geniuses (Hamilton, 2021). Therefore, who praised Fanny’s talents, often equated them with some surprise to those of a man: in 1831 Zelter wrote to Goethe “[Fanny] plays like a man” (Todd, 2010: 146) and in 1846, commenting on Fanny’s *Four Lieder* op. 2, an anonymous music critic underlined “[their] outward appearance does not at all betray a woman’s hand” (Tillard, 1996: 330). These comments reveal the persistence of the *Sturm und Drang* ideology about male artists: as Alison Booth summarizes it, “to be great, in patriarchal culture, is to resemble the male hero” (Booth, 1991: 91).

4. Fanny’s feelings about her wish to compose

How did Fanny feel about the obstacles and problems that she had to go through while attending to her art? In September 1832 she wrote to her fiancé Wilhelm Hensel that after their marriage, she would stop composing, and cited a sentence by the writer Jean Paul Richter (1763-1825): “art is not for women, only for maidens; on the threshold of my new life I will take leave of the child’s playmate” (Hensel and Mendelssohn Bartholdy, 1997: 155). Although she returned to composition, she often experienced frustration and insecurity as a composer: in 1836 she wrote to the diplomat Karl Klingemann (1798-1862) that she could get nobody to take an interest in her efforts, but that nevertheless she did not give up, which she considered a sign of talent (Hensel, 1881).

Indeed, during her adult life, Fanny lacked contact with other composers except Felix: therefore she submitted her works to him, strongly relying on his professional opinion, and felt obliged not to disappoint him. A letter Fanny wrote to her mother on 28 November 1839 clearly shows this disposition: she admitted that, due to the good reputation and respect earned by her brother and her husband, she felt even more compelled to honor her family (Klein, 2002: 23). And on 9 July 1846 she expressed her trepidation concerning her brother’s opinion on her compositions, writing to Felix “I’m afraid of my brothers at age 40, as I was of Father at age 14—or, more aptly expressed, desirous of pleasing you and everyone I’ve loved throughout my life. And when I now know in advance that it won’t be the case, I thus feel rather uncomfortable. (...) I hope you won’t think badly of me” (Citron, 1987: 349-350).

5. How Fanny managed to reach her musical goals

Although gender rules prohibited middle-class women to perform in public venues and publish under their name, Fanny succeeded in accomplishing her musical objectives organizing musical events, performing in public venues, and publishing her compositions.

5.1. The *Sonntagsmusik* series

Since the middle of the eighteenth century, literary salons flourished in Berlin:

cultivated women acted as hostesses for these gatherings, which promoted enjoyment of poetry and literature, and, through these means, the *Bildung* of the listeners, that is the development of the latter's personal (intellectual, spiritual, emotional) and social skills (Humboldt, 1960). To these gatherings participated mainly intellectuals (such as professors at gymnasia, tutors, and private lecturers, and state officials), also because appearing at the salons improved their social status (Hertz, 1988).

The Mendelssohns often hosted small groups of amateur musicians who performed trios and concertos, and from 1821 to 1829 this became a pleasant habit: Lea Mendelssohn organized *Sonntags Übungen*, likely to give Felix the chance to present his own compositions and perform those of famous musicians (Borchard, 2020). Often famous guests, such as painters, virtuosos, writers, scientists, artists, aristocrats, and politicians, both resident and passing through Berlin, participated in these gatherings (Tillard, 1992; Seaton, 2008), enhancing the prestige of the family hosting the event (Klein, 2003).

In 1831 Fanny revived these concert series, which were private only in their name: in a letter written on 6 May 1846 to the painter Julius Elsasser (1814-1859), Fanny mentioned that these concerts had become a wonderful hybrid between private and public events, with 150-200 people participating to each musical entertainment (Klein, 2003). For instance, at her *Sonntagsmusik* held on 10 March 1844, among the audience members there were prince Antoni Radziwill, the English ambassador count Westmoreland, eight princesses, the scholars Friedrich von Raumer, professor at the Berlin University, and Johann Lukas Schönlein, physician to king Friedrich Wilhelm IV, the sculptor Christian Friedrich Tieck, and the musician Franz Liszt (Seaton, 2008). Fanny enjoyed her multiple roles as organizer, composer, performer, and conductor.

It is interesting to notice that, above all in the 1831 series, there was a prevalence of large-scale vocal compositions by Fanny herself, such as cantatas, which required the participation of soloists, chorus, and orchestra (Todd, 2010). This shows not only that she had at her disposal quite large ensembles to perform her works, but also that her creativity found new ways to advance, moving from the short piano pieces and Lieder she had composed till then. Summing up, the *Sonntagsmusik* series did not only boost the cultural life of Berlin, promoting knowledge of and love for classical music among the audience, but they gave Fanny the opportunity to develop and disclose her talents, despite patriarchal society's prohibitions.

5.2. Public performances

Patriarchal society's rules of behavior established that women of higher economic status could neither make public performances nor earn money on their own (Reich, 1995). Although, as in the *Sonntagsmusik* series, the boundaries between public and private venues were quite blurred, Fanny usually respected the prohibition. However, on some occasions, she managed to perform in public venues, very likely because the events were charity concerts, and her performance was not paid.

In 1838 she performed Felix's Piano Concerto in G Minor at the *Schauspielhaus*, a concert hall in Berlin; in 1841 she performed Felix's Piano Trio

with the violinist Adolf Ganz and his brother, the cellist Moritz, again at the Berlin *Schauspielhaus*; and in 1847 she performed some pieces from Felix's oratorio *St. Paul* and other sacred arias accompanying the mezzo-soprano Bertha Bruns, in a concert at the *Singakademie* (Todd, 2010).

Further opportunities to perform in public arose between 1839 and 1840, when Fanny made the long-desired Grand Tour with her husband Wilhelm and their son Sebastian. They visited many cities, and particularly in Rome Fanny captured the attention of the musical community, showing her skills both as a performer (she interpreted music by Bach, Beethoven, Mozart, Hummel, and her brother Felix), and as an improviser. In the six months she lived in Rome she was surrounded with admiration and homage and enjoyed her stay very much: in a letter to her mother, written in 1840 during the Roman Carnival, Fanny described her mood and entertainments as “[I am] frolicking away for hours”, a condition very different from the one she experienced at home (Todd, 2010: 235).

After Rome, Fanny and her family visited Naples, where she rented a piano and resumed composing: in this way she could perform her newly composed pieces to an audience of friends and admirers, including the composer Georges Bousquet (1818–1854), who resided in Italy as the winner of the Grand Prix de Rome 1838 (Todd, 2010). All this shows that, when she was far from home, and was allowed to live under social rules that were more flexible than those in force in Germany, Fanny could enjoy the widespread esteem and appreciation she deserved, both as a pianist and as a composer.

5.3. Publications

A lady publishing her compositions would have been considered as challenging the behavioral rules for her social class. For this reason, even though she composed more than 450 pieces exploring different styles and genres, Fanny hesitated for a long time before publishing her works. However, some of her pieces were already published between the 1820s and the 1830s: three songs, *Das Heimweh*, *Italien*, and *Suleika und Hatem* were included, without attribution, in Felix's *Zwölf Gesänge* op. 8 (1826), and three further Lieder, *Sehnsucht*, *Verlust*, and *Die Nonne*, entered, again without mentioning Fanny's authorship, Felix's *Zwölf Lieder* op. 9 (1830).

In the same year, the composer and music critic John Thomson (1805-1841) reviewed them on *The Harmonicon*, a prominent monthly journal published in Great Britain: “She (...) writes with the freedom of a master. Her songs are distinguished by tenderness, warmth, and originality: some that I heard were exquisite” (Thomson, 1830: VIII: 99). This allows us to infer that a large part of the public knew about Fanny's authorship even if the songs did not appear under her name. Indeed, in the nineteenth century it was quite common for a female composer or writer to publish anonymously, or under the name of a member of her family (Todd, 2010).

Anyway, although in 1832 *The Harmonicon* had already published her *Ave Maria* under her name (Mendelssohn Bartholdy, 1832), in November 1836 Fanny still wondered if she should publish her works. In a letter to Felix she wrote “With regard to my publishing (...) I'm rather neutral about it, (...) you are against it (...) [and] on this issue alone it's crucial to have your consent” (Citron, 1987: 222). Yet, one year later, the musical journal founded by Robert Schumann, *Neue Zeitschrift für Musik*, announced that another of her songs, *Das Schiffende*, was included in a

collection published by Schlesinger, a Berlin publishing house (*Neue Zeitschrift für Musik*, 26 May 1837: 167–168). It is well known that Felix strongly opposed her desire to publish her works. Still in 1837, replying to his mother who requested him to help Fanny to find a publisher for her pieces, Felix wrote that his sister had no calling for authorship, being busy in caring for her home and raising her son Sebastian, and that he would not encourage her to do something that he did not think to be proper, appropriate, and right (Todd, 2010).

Yet, despite the fierce opposition of her brother, Fanny succeeded in publishing some works under her name during her life, satisfying her strong desire for public acknowledgement: 6 *Lieder* op. 1, and four *Songs without words* op. 2 (all published in 1846), six *Gartenlieder* op. 3, *Six Mélodies pour le piano* op. 4 and 5, four *Lieder für da Pianoforte* op 6, and six *Lieder für eine Stimme mit Begleitung des Pianoforte*, Op. 7 (all published in 1847). Other works were published posthumously in 1850, showing that both experts and amateurs had an enduring interest in her music: *Vier Lieder für das Pianoforte* Op. 8, *Sechs Lieder mit Begleitung des Pianoforte* Op. 9, *Fünf Lieder mit Begleitung des Pianoforte* Op. 10, and the *Piano Trio* op.11.

6. Concluding remarks

Despite patriarchy set gender rules which made it difficult for her to devote herself to music so completely as she wished, Fanny Mendelssohn's genius and perseverance enabled her to perform, conduct, compose, organize musical events, and publish her works. For this reason, she can be considered not only a “foremother” (Citron, 1993: 226) for all girls and women aiming to become musicians, but, more generally, a model for all those women who strive to overcome challenges and difficulties in developing and showing their talents.

References

1. *Allgemeine Musikalische Zeitung*, (1799), II, 55, (anonymous review by Heinrich Christoph Koch)
2. Booth, Alison, (1991), *Biographical Criticism and the 'Great' Woman of Letters, The Example of George Eliot and Virginia Woolf*. In William H. Epstein (ed.), *Contesting the Subject. Essays in the Postmodern Theory and Practice of Biography and Biographical Criticism*, Purdue University Press, West Lafayette, 85–107
3. Borchard, Beatrix, (2020), “*Ein wunderliches Mittelding*”, *Nachdenken über natürliche und künstliche musikbezogene Erlebnisräume*. In Sabine Meine and Henrike Rost (eds.), *Klingende Innenräume: GenderPerspektiven auf eine ästhetische und soziale Praxis im Privaten*, Königshausen & Neumann, Würzburg, 23-35
4. Brower Edith, (1894), *Is the Musical Idea Masculine?*, in “*Atlantic Monthly*”, March 1894, 332–339
5. Bülow, Hans von, (1880), *Die Geigenfee (The Violin Fairy)*, in “*Signale für die musikalische Welt*”, 16 (February 1880)
6. Campe, Joachim, Heinrich, (1786), *Über einige verkannte wenigstens ungenützte Mittel zur Beförderung der Industrie, der Bevölkerung und des öffentlichen Wohlstands. Erstes Fragment* (nebst einer Beilage von Herrn Professor Stuve und

- sowie einer weiteren ‘Über die Nothwendigkeit der Anlegung öffentlicher Töchterschulen für alle Stände’ von Stuve), Schul-Buchhandlung, 55-112
7. Chibici-Revneanu, Claudia, (2013), *Composing disappearances – the mythical power behind the woman composer question*, in “Entreciencias” 1, (2), 265-282 <https://www.redalyc.org/pdf/4576/457645124009.pdf>, accessed on 19.03.2024
 8. Citron, Marcia, (ed.), (1987), *The Letters of Fanny Hensel to Felix Mendelssohn*, Pendragon Press, Stuyvesant
 9. Citron, Marcia, J., (1993), *Gender and the Musical Canon*, Cambridge University Press, Cambridge
 10. Conservatoire National Supérieur de Musique et de Danse de Paris, Luigi Cherubini, [2023], <https://www.conservatoiredeparis.fr/fr/histoire/personnage/luigi-cherubini>, accessed on 10.03.2024
 11. Crosby, Adams, Juliette, (1896), *Musical Creative Work among Women*, in “Music: A Monthly Magazine”, 9 (January), 163-172
 12. de Maupassant, Guy, (1885/1919), *Introduction*. In *Abbé Antoine François Prévost d’Exiles, The Story of Manon Lescaut and the Chevalier des Grieux*, A. A. Knopf, New York
 13. Eggleston, George, Cary, (1883), *The Education of Women*, in “Harper’s New Monthly Magazine”, July, 294
 14. Erlich, Cyril, (1990), *The Piano: A History*, Oxford University Press, Oxford
 15. Hamilton, Andy, (2021), *Kant’s Concept of Genius: A Defence*, Against Romanticism and Scepticism, in “Aesthetica Preprint”, 116, January-April, 51-74
 16. Head, Matthew, (1999), *If the Pretty Little Hand Won’t Stretch: Music for the Fair Sex in Eighteenth-Century Germany*, in “Journal of the American Musicology Society” 52 (2), 203-254
 17. Head, Matthew, (2013), *Sovereign Feminine: Music and Gender in Eighteenth-Century Germany*, University of California Press, Berkeley
 18. Hensel, Sebastian, (1881), *The Mendelssohn Family (1729-1847)*, from “Letters and Journals”, 2 vols., Harper & Bros, New York
 19. Hensel, Wilhelm and Mendelssohn Bartholdy, Fanny, (1997), *Briefe aus der Verlobungszeit*, edited by Martina Helmig and Annette Maurer. In: Martina Helmig (ed.), *Fanny Hensel, geb. Mendelssohn Bartholdy. Das Werk*, Text + Kritik, Martina Helmig, München 139–163
 20. Hertz, Deborah, (1988), *Jewish High Society in Old Regime Berlin*, Yale University Press, New Haven
 21. Humboldt, Wilhelm von, (1960), *Theorie der Bildung des Menschen*, in: Id., *Werke in fünf Bänden*, I. J. G. Cotta’sche Buchhandlung, Tübingen, 234-240
 22. Kant, Immanuel, (1764), *Beobachtungen über das Gefühl des Schönen und Erhabenen*, Roßberg’schen Buchdruckerei, Leipzig
 23. Klein, Hans-Günter, (2002), *Die Mendelssohns in Italien: Ausstellung des Mendelssohn-Archivs der Staatsbibliothek zu Berlin-Preußischer Kulturbesitz*, Reichert, Wiesbaden
 24. Klein, Hans-Günter, (2003), *Fanny und Wilhelm Hensel und die Maler Elsasser*, in “Mendelssohn- Studien” 13, 125-167
 25. Lerner, Gerda, (1986), *The Creation of Patriarchy*, Oxford University Press, Oxford

26. Martin, Jane, Roland, (1985), *Reclaiming a Conversation: The Ideal of the Educated Woman*, Yale University Press, New Haven
27. Mattheson, Johann, (1713), *Das neu-eröffnete Orchestre, oder Universelle und gründliche Anleitung: wie ein Galant Homme einen vollkommenen Begriff von der Hoheit und Würde der edlen Music erlangen, seinen Gout darnach formiren, die Terminos technicos verstehen und geschicklich von dieser vortrefflichen Wissenschaftt raisonniren möge*, Benjamin Schiller, Hamburg
28. Mattheson, Johann, (1721), *Das forschende Orchestre*, B. Schillers Wittwe / und J.C. Kissner, Hamburg
29. Mattheson, Johann, (1739), *Der vollkommene Kapellmeister*, Christian Herold, Hamburg
30. Meierovich, Clara, (2001), *Mujeres en la creación musical de México*, Conaculta, Ciudad de México
31. Mendelssohn Bartholdy, Fanny, (2010), *Ave Maria*, *Harmonicon*, 10 (2), 1832, 54-55
- Mendelssohn-Bartholdy Lea, Ewig die deine: Briefe von Lea Mendelssohn-Bartholdy an Henriette von Pereira-Arnstein, edited by Wolfgang Dinglinger and Rudolf Elvers, Wehrhahn
32. Mercer-Taylor, Peter, (2004), *The Cambridge Companion to Mendelssohn*, Cambridge University Press, Cambridge, Chronologie: xi
33. Naumann, Emil, (1886), *The History of Music*, 2 vols, Cassell, London *Neue Zeitschrift für Musik*, 26 May 1837: 167–168
34. Peacock Jezic, Diana & Wood, Elizabeth, (1994), *Women Composers – The Lost Tradition Found*, The Feminist Press, New York
35. Reich, Nancy B., (1995), *Women as Musicians: A Question of Class*. In: Ruth A. Solie (ed.), *Musicology and Difference: Gender and Sexuality in Music Scholarship*, University of California Press, Berkeley, 125–146
36. Rellstab, Ludwig, (1846), *Ludwig Berger, ein Denkmal*, Trautwein, Berlin
37. Rousseau, Jean-Jacques, (1762), *Emile ou de l'éducation*, Jean Néaulme, La Haye.
38. Schopenhauer, Arthur, (1851/1970), *On Women*, In Id., *Essays and Aphorisms from Parerga und Paralipomena*, Penguin Books, London, 80-88
39. Schubart, Christian Friedrich Daniel, (1784/1806), *Ideen zu einer Ästhetik der Tonkunst J. Scheible*, Stuttgart
40. Schubring, Julius, (1866), *Reminiscences of Felix Mendelssohn-Bartholdy*. In R. Larry, Todd (ed.) (1991), *Mendelssohn and His World*, Princeton University Press, Princeton, 221–236
41. Schulte, Regina, (2011), *Sisters, Wives, and the Sublimation of Desire in a Jewish-Protestant Friendship: The Letters of the Historian Johann Gustav Droysen and the Composer Felix Mendelssohn-Bartholdy*. In Christopher H. Johnson and David Warren Sabeian (eds.), *Sibling Relations and the Transformations of European Kinship, 1300-1900*, Berghahn Books, New York – Oxford, I, 239–262
42. Schwaneflugel, Susan, (1997), *Modes of Performance: Women's Musico-Literary Masquerade in Early Nineteenth-Century Germany*, PhD Dissertation, University of Pennsylvania
43. Seaton, Douglas, (2008), *Mendelssohn's Audience*. In Siegwart Reichwald (ed.), *Mendelssohn in Performance*, Indiana University Press, Bloomington, 1-18

44. Spender, Dale, (1982), *Women of ideas & what men have done to them*, Pandora, Elmhurst
45. Thomson, John, (1830), *Notes of a Musical Tourist*, in “Harmonicon”, VIII, 30 March 1830, 99
46. Tillard, Françoise, (1996), *Fanny Mendelssohn*, Amadeus Press, Cleckheaton
47. Todd, R. Larry, (2010), *Fanny Hensel: The other Mendelssohn*, Oxford University Press, Oxford
48. Upton, George P., (1880/1892), *Woman in Music*, McClurg, 15-32, <https://womeninmusic.voices.wooster.edu/wp-content/uploads/sites/123/2017/12/Upton-Woman-in-Music-15-32.pdf>, accessed on 18.03.2024
49. Walby, Sylvia, (1989), *Theorising Patriarchy*, in “Sociology”, 23(2), 213-234
50. Weissweiler, Eva (ed.), (1997), *Fanny und Felix Mendelssohn: “Die Musik will gar nicht rutschen ohne Dich”*: Briefwechsel 1821 bis 1846, Propyläen, Berlin

3. BRAIN AND CREATIVITY

Felicia Ceașu²⁸³

Abstract: *Great ideas seem to come out of nowhere. Now we are one step closer to understanding how they appear. The areas responsible for language and creativity are thought to compete in the brain, which may explain why some people with brain damage suddenly become artists. Originality - or the ability to think of new ideas that do not occur to many people - is the key aspect of creativity. Researchers are trying to determine the mechanism by which originality is established. While creativity is generated by the right hemisphere of the brain, it is suppressed by language-specific processes in the left hemisphere: "Language regions may compete with the right hemisphere's ability to produce creative ideas." This would explain why when areas responsible for language processing are affected, originality appears to increase. A brilliant idea is not enough to qualify a person as creative. Creativity is among the human characteristics whose mysteries we are still trying to understand. It seems almost impossible to find a clear definition for it, and it is equally difficult to look for its origins in the human brain. Many researchers define creativity as a special performance that is both new and appropriate. If we look at creativity as a concept rather than a trait, a number of factors must be considered. For example, an ingenious idea must be realized in such a way that it is visible and useful to others. Only a person who succeeds in this can truly be called creative.*

Creativity is a complex process that requires the activation of several areas of the brain. So far it is not clear whether creativity requires a specific neural architecture or not. At the root of all thoughts, emotions and behaviors is communication between neurons. Brain waves are the products of synchronized electrical impulses resulting from the communication of masses of neurons. The speed of brain waves is measured in Hz and are divided into categories that delineate slow, moderate and fast waves. They change according to activities or feelings. The electroencephalograph measures brain waves of different frequencies in the brain by using sensors placed on the scalp, the frequency representing the recurrence of a wave in one second. If any of these frequencies are deficient, excessive or difficult to access, psychic performance can suffer. Learning about brain waves and brain wave frequencies is key to understanding how to navigate and reprogram the mind, and to access deeper levels of consciousness. In neuroscience, there are five distinct brainwave frequencies, namely Beta waves, Alpha waves, Theta waves, Delta waves, and Gamma waves. Each frequency has its own set of characteristics representing a specific level of brain activity and a corresponding unique state of consciousness.

Key words: *creativity, brain, language, brain waves, consciousness*

1. Introduction

Great ideas seem to come out of nowhere. Now we are one step closer to understanding how they appear. The areas responsible for language and creativity are thought to compete in the brain, which may explain why some people with brain damage suddenly become artists. Originality – or the ability to think of new ideas that do not occur to many people – is the key aspect of creativity. Researchers are trying to determine the mechanism how originality is established. "We are amazed by the contradictory results in the literature," says Simone Shamay-Tsoory of the University of Haifa, Israel. To better pinpoint the areas involved in creativity, Simone and other scientists compared 40 patients with lesions in one of three distinct brain areas with a group of individuals without brain lesions.

²⁸³ Researcher III PhD., Romanian Academy, Institute "Gheorghe Zane" from Iași Branch, România, email: ceausufelicia@yahoo.com, ID ORCID <https://orcid.org/0000-0002-8887-3118>

While their brains were being scanned, the two groups were each given a piece of paper with 30 identical circles on it and the task was to draw as many (meaningful) objects as they could within five minutes. The volunteers were graded based on the total number of responses and the rare responses given (under statistical aspect), taking into account the previous responses of the healthy volunteers. The test measured creative thinking – the ability to generate new ideas that provide new solutions to a particular problem.

Although the research could not assess the creativity level of the subjects before the brain injury, the results showed that the level of originality is strictly related to the brain area of the injury. Those who had clearly superior results compared to the healthy subjects had lesions in the left hemisphere of the brain, in the areas responsible for language processing. Those who had the lowest scores had lesions in the right hemisphere of the brain, in the area involved in planning and decision-making. Shamay-Tsoory believes that while creativity is generated by the right hemisphere of the brain, it is suppressed by language-specific processes in the left hemisphere: “Language regions may compete with the right hemisphere's ability to produce creative ideas.” This would explain why when areas responsible for language processing are affected, originality appears to increase.

Rex Jung of the Center for Mind Research in Albuquerque, New Mexico, tells us that this is the first time that brain lesions have been used to search the origins of creativity. However, “creativity is not a thing”, believes Arne Dietrich of the American University of Beirut, Lebanon, and “it is distributed over a large part of the brain”²⁸⁴. It all started with the patient W. J., a war veteran whose epileptic seizures had become so severe that it was almost impossible for him to have a normal life.

W. J. was willing to try anything to stop these seizures, including trying a rare procedure: an surgery cutting through an important commissure, called the corpus callosum, that connects the two cerebral hemispheres in humans and other mammals. In the past, this procedure had been successful for several other patients, managing to reduce the number of seizures without producing adverse effects. Fortunately, in the case of W. J. the surgery was successful.

His grand mal seizures (seizures involving severe convulsions and loss of consciousness) disappeared entirely, his quality of life improved considerably, and his intelligence and personality remained intact after the procedure. Although W. J. had reported no major changes in daily life other than feeling better than ever, some researchers continued to question the possible consequences of the surgery. Because the corpus callosum is made up of bundles of myelinated axons, severing it essentially cuts off a communication pathway between the two cerebral hemispheres.

These axons are extensions of neurons (a neuron usually has only one axon) and, together with dendrites, make synapses possible: the nerve signal reaching the end of a neuron's axon causes the release of substances called neurotransmitters, which can generate a new nerve signal on the dendrites of another nearby neuron. Myelin forms an insulating sheath around axons, ensuring increased nerve signal

²⁸⁴ Gazzaniga, Bogen, & Sperry, *Some functional effects of sectioning the cerebral commissures in man*, 1962, Proc Natl Acad Sci U S A. 1962 Oct; 48 (10): 1765–1769, doi: 10.1073/pnas.48.10.1765

speed. It would have been quite unusual, then, for this disruption of communication through the corpus callosum to produce no cognitive or behavioral changes. Indeed, on a closer look, in the behavior of W. J., some bizarre changes could be observed. His wife had seen him, on several occasions, do contradictory things: if he picked up an object with his right hand, he immediately put it back with his left hand.

However, countless experiments were needed to clarify the nature and extent of these changes. If, before surgery, W. J. was able to write intelligible words using his left hand (he was right-handed), after the surgery this had become practically impossible. When touched a certain number of times on a certain part of the body, he could only reproduce the number of touches by using the hand on the same part of the body.

”Overall, what these experiments showed quite clearly was that W. J. could give correct answers only when both stimulus and response depended on the same half of the body”²⁸⁵. The explanation for these results was simple. Because each hemisphere communicates with the opposite side of the body (the left hemisphere with the right side, and the right hemisphere with the left side), without the corpus callosum, information processed by the left hemisphere could not be accessed by the right hemisphere and vice versa.

The experiments continued. Both W. J. and other patients who subsequently underwent similar interventions gave researchers countless opportunities to see how the two “disconnected” hemispheres behaved in more complex tasks, using a highly ingenious method devised by Michael Gazzaniga. Due to an anatomical peculiarity of the optic nerve (consisting of axons through which the retina communicates with other structures in the nervous system), an image presented in the left half of the visual field is processed by nerve structures in the right hemisphere, and vice versa.

If, before the surgery, the patients could easily recognize images presented anywhere in their visual field, after the surgery, they confidently said that they did not see anything when the image was presented to them in the left half. However, something surprising happened when they were asked to respond non-verbally to these questions: ”although they continued to say that they did not see anything, they correctly pointed with their left hand to the object presented in the picture”²⁸⁶. In other words, if the researchers wanted a correct response from the right hemisphere, they did not ask the patient to respond with words, but with gestures!

Performance in other tasks also seemed to depend on the hemisphere that processed the stimulus. A problem that required the use of logic (for example, a mathematical calculation problem) was only solved correctly when presented to the left hemisphere, not when presented to the right. A visual-spatial problem (e.g., arranging cubes) was solved correctly when presented to the right hemisphere, but not when presented to the left one²⁸⁷. Each hemisphere thus appeared to have an advantage in certain tasks and a disadvantage in others.

²⁸⁵ Gazzaniga, Bogen, & Sperry, op. cit.

²⁸⁶ Gazzaniga, Michael S., (1967). *The split brain in man*. ”Scientific American”, 217 (2), 24–29.

<https://doi.org/10.1038/scientificamerican0867-24>

²⁸⁷ Ibidem

2. The origin of the myth

All these results seemed to confirm the conceptions regarding the brain already popular at the time. Some were scientifically based. For example, the idea that the left hemisphere is dominant for language was not new: "since the 19th century it has been observed that lesions of the left hemisphere generated language deficits"²⁸⁸. Others, however, were not scientifically grounded. Since the left hemisphere controls the right hand (the dominant hand, in most cases), the left hemisphere was thought to be superior to the right hemisphere, being the "rational" one²⁸⁹. No surprise, then, that the left hemisphere is better at solving tasks that require logic!

The mass media told the story of these studies with great enthusiasm, especially since Roger W. Sperry, one of the researchers who initiated this type of studies, called "split-brain", won the Nobel Prize in Physiology or Medicine in 1981. The enthusiasm, however, gave rise to generalizations that the researchers never made: if the left hemisphere is "analytical", the right one should be "creative", and if the left hemisphere is "logical", the right should be "emotional"²⁹⁰.

3. Reasoning and creativity

Perhaps the generalizations were premature, but does that mean they were also wrong? Firstly, we need to look more closely at the initial studies. What was not discussed in the mass media, but was mentioned in the scientific articles, is that the patients tested did not perform identically in the experiments, with some of them doing better than others. Also, certain language tasks (those not involving syntax) could also be solved correctly when presented to the right hemisphere, to an extent that Michael Gazzaniga himself considered this "impressive".

Moreover, one of these patients developed 13 years after the surgery the ability to respond verbally and to the stimuli presented to the right hemisphere²⁹¹! Secondly, certain cases, later described by other researchers, performed quite unexpectedly in similar tasks. For example, one patient could only respond correctly in writing when the task was presented to the right hemisphere, not to the left one, as would be expected based on previous studies²⁹². All this suggests the existence of individual variations, but also a remarkable plasticity that would allow one hemisphere to take over the functions of the other.

How can we tell if reasoning and creativity really depend on different hemispheres? We need studies involving more, healthy participants, and methods that allow us to measure brain activity, to check to what extent the generalizations are founded or not. For example, a functional magnetic resonance imaging (fMRI) study showed that deductive reasoning involves increased activity in structures in both brain hemispheres.

Only at certain stages of this type of reasoning there is a greater increase in

²⁸⁸ Berker, E. A., Berker, A. H., & Smith, A. (1986). *Translation of Broca's 1865 report: Localization of speech in the third left frontal convolution*. "Archives of Neurology", 43 (10), 1065–1072. <https://doi.org/10.1001/archneur.1986.00520100069017>

²⁸⁹ Michael C Corballis, Paul M Corballis, *Can the mind be split? A historical introduction*, *Neuropsychologia*. 2021 Dec 10;163:108041. doi: 10.1016/j.neuropsychologia.2021.108041. Epub 2021 Sep 25

²⁹⁰ Pines, M. (1973, September 9). *Two astonishingly different persons inhabit our heads*. Retrieved from <http://www.nytimes.com/1973/09/09/archives/we-are-leftbrained-or-rightbrainedtwo-astonishingly-different.htm>

²⁹¹ Gazzaniga, M. S. (1998). *The mind's past*. University of California Press

²⁹² Ibidem

activity in neural structures in the right hemisphere, not the left, as expected²⁹³. And verbal analogies appear to involve increased activity in the structures of both hemispheres. Regarding creative thinking, it has been repeatedly shown to involve an extensive network of neural structures in both hemispheres, not just the right hemisphere²⁹⁴. Even when we specifically measure visual creativity we do not find a different pattern. Even language, which seemed so clearly dependent on the left hemisphere in split-brain studies, appears to involve a multitude of cortical areas in both hemispheres. For example, electrical stimulation of areas in the right hemisphere “short-circuits” language production, with individuals temporarily losing their ability to speak²⁹⁵.

Can we therefore consider this idea a myth? We have no clear evidence for either reasoning or creativity that they are specific to a single hemisphere. We have no evidence that a more “active” hemisphere is associated with better logic or increased creativity. And, of course, we have no evidence that we can “train” our right hemisphere to become more creative, whatever the books or apps that offer exercises to develop your “right brain” may promise.

Maybe you are “right-wing”, creative, artistic, a thinker with an open mind, who perceives things from a subjective point of view. Or, maybe “you're from the left”, more analytical, good with details and more logical. At least that's how it was until now. It seems that this idea of how the brain works has become a mere figure of speech.

Researchers have found that these personality traits may have nothing to do with which part of the brain you use more. Through brain scanning it was found out that both parts of the brain are used, to the same extent, by all people. “It is true that certain functions take place in only one part. Language tends to be on the left, attention more on the right. But humans don't have stronger neural networks on one side at the expense of the other. Rather, it is determined step by step, connection by connection,” said Dr. Jeff Anderson, researcher of the University of Utah, USA.

Over a thousand people between the ages of 7 and 29 participated in this study. All participants had their brains scanned in a state of rest, for five to ten minutes. The researchers were looking for something called “lateralization,” the idea that certain mental processes occur only in a certain hemisphere of the brain, the left or the right. They divided the brain into 7,000 regions to see if the connections between the regions were “lateralized” to the left or right.

“We need to understand the personality types associated with the terminology “left” or “right”. However, we found no patterns in right-hemisphere or left-hemisphere connections attributed to a particular personality. Perhaps personality types are not related to which hemisphere is more active, stronger or with more connections”, concludes Jared Nielsen, an expert in neuroscience, for “Huffington Post”.

A new brain imaging study by researchers of Drexel University in Philadelphia sheds light on this controversy by studying the brain activity of jazz

²⁹³ Fangmeier, T., Knauff, M., Ruff, C. C., & Sloutsky, V. (2006). fMRI Evidence for a Three-Stage Model of Deductive Reasoning. *Journal of Cognitive Neuroscience*, 18 (3), 320–334. <https://doi.org/10.1162/jocn.2006.18.3.320>

²⁹⁴ Arne Dietrich 1, Riam Kanso *A review of EEG, ERP, and neuroimaging studies of creativity and insight*, *Psychol Bull.* 2010 Sep;136 (5):822-48. doi: 10.1037/a0019749

²⁹⁵ Penfield & Roberts, *Speech and Brain Mechanisms*, Collections: Princeton Legacy Library, Hardcover, 2014
289

guitarists during improvisation.

The study, which was recently published in the journal *NeuroImage*²⁹⁶, showed that the creativity process occurs primarily in the right hemisphere in musicians who are relatively inexperienced in improvisation. However, musicians with extensive improvisational experience rely primarily on the left hemisphere of the brain. This suggests that, in reality, creativity is a “right-hemisphere ability” when a person is faced with an unfamiliar situation, but this process relies on well-learned, left-hemisphere routines when a person has experience with the respective situation.

4. Creativity can be born in both hemispheres, depending on personal experience

By considering how brain activity changes with experience, this research may help develop new methods to train people to be creative in their field. For example, when a person is an expert, his performance is produced primarily by relatively unconscious, automatic processes that are difficult to consciously alter but easy to disrupt during testing, as when self-awareness causes a person to get stuck and fail to do what he set out to do.

In contrast, novice performances tend to be under deliberate and conscious control. Thus, they are better able to make adjustments according to the instructions given by a teacher or a coach. Recordings of brain activity could reveal the point at which a performer is ready to set aside some conscious control and rely on unconscious, well-learned routines. Releasing this conscious control prematurely can cause the performer to block a harmful habit or an inappropriate technique.

The research team recorded high-density electroencephalograms (EEGs) of 32 jazz guitarists, some of whom were very experienced and others who had little experience in the field. Each musician improvised 6 jazz pieces accompanied by a programmed piano, bass and drums. The 192 recorded improvisations were later played by four expert jazz musicians and teachers so that they could evaluate each piece for creativity and other qualities.

The researchers compared EEGs recorded during highly rated performances with the EEGs recorded during performances that were considered less creative. For highly valued performances compared to less valued performances, there was greater activity in posterior areas of the left hemisphere of the brain; for lower-rated performers, there was greater activity in right-hemisphere areas, mostly in the frontal area.

As they are, these results might suggest that highly creative performances are associated with posterior left hemisphere areas and that less creative performances are associated with right hemisphere areas. This model is misleading, however, according to the researchers, because it does not take into account the musician's experience.

Some of these musicians were extremely experienced, giving numerous performances over time. Other musicians were much less experienced, giving only a very small number of performances up to the date of the study. When the researchers reanalyzed the EEGs to statistically observe the experience level of the performers, a very different pattern of results emerged. Virtually all the differences

²⁹⁶ Neuroimage: Reports | Journal | ScienceDirect.com by Elsevier, consultat la 27.11.2023

between highly creative and less creative performances were found in the right hemisphere, especially in the frontal region.

The new study reveals the areas of the brain that support creative musical improvisation for highly experienced musicians and their less experienced counterparts, and addresses the controversial issue of the roles of the left and right hemispheres in creativity. Moreover, it raises an important issue that lies at the heart of defining and understanding creativity. If creativity is defined in terms of the quality of a product, such as a song, an invention, a poem or a painting, then the left hemisphere plays a key role, the researchers believe. But if creativity is understood as a person's ability to cope with novel, unfamiliar situations, as in the case of novice improvisers, then the right hemisphere plays the main role.

5. Memory should be the seat of creativity

Since the beginning of the 2000s, researchers from the University of Florida School of Medicine have claimed that innovation and creative thinking would be characteristic of people who are able to store a lot of specialized knowledge in the temporal and parietal lobes of the brain and operate on it through the lobes frontal, producing what is called divergent thinking. It went even further, showing the way in which information is stored by the various areas of the brain depending on its age. Thus, the temporal and parietal lobes are responsible for its storage up to 30 days after acquisition, and the parietal lobe becomes the seat of memory 60 days after acquisition.

Recent studies by the University of Graz and College London, using MRI, have confirmed this hypothesis, demonstrating that when we generate new, creative ideas, we use the same network in the brain, through which we remember life episodes or try to predict the future. Basically, the information stored in the brain is updated and recombined in a new way, and we use this process either when we want to simulate the possible future, or when we invent or create something. Another study carried out at the University of Iowa linked creativity to memory even more, showing that amnesic patients, due to trauma to the critical area in the brain for memory – called the hippocampus – have low scores on creativity tests. So: Imagination/creativity is dependent on our knowledge and experiences and our ability to store and recall them.

And from a chemical point of view, memory and creativity are linked. Thus, the neurotransmitter dopamine proved to be essential both in learning and remembering, but also in creativity. Dopamine is essential in the formation of memories, it leads to plastic changes in the brain, as a result of learning. However, it is also increased in some diseases such as mania and schizophrenia, characterized by unconventional thinking (by the way, many artists have suffered from manic-depressive illness) and the drugs that treat these diseases decrease creativity.

Some drugs, such as amphetamine and cocaine, are frequently taken by artists because they stimulate their creativity, these drugs act in the brain by increasing dopamine. People open to new ideas have modified genes that regulate dopamine activity and have a more plastic brain, so they learn more easily, adapt faster.

Several psychology studies have discovered an interesting aspect, that students who spend part of their time on study trips abroad become more creative.

Creativity increases the longer they stayed there and adapted better to the local culture. On their return, they have a new perspective on many things and become more creative, according to creativity tests. In fact, writers have known this trick for a long time; they used to go on “documentation” trips, because they noticed that they were more productive in writing when they returned from such trips.

It was speculated that the explanation of this phenomenon would consist in the plastic changes produced in the brain by the exposure to new things. It is known from animal studies that exposure to the new things stimulates learning and changes the connections in the brain. Rats that are kept for several weeks in so-called enriched environments (where they can explore, have toys to interact with, and meet strange rats) later become better able to learn new things, their brains temporarily switching to a mode of accelerated learning.

So the life experiences and the knowledge we learn, modify our brain, create new synapses and thus contact information in a new way. A reshaped brain sees the same things differently, is able to create new and innovative information. Bombardment with information physically changes our brain, and the brain thus changed becomes a new brain, capable of new things. A brilliant idea is not enough to qualify a person as creative.

Creativity is among the human characteristics whose mysteries we are still trying to understand. It seems almost impossible to find a clear definition for it, and it is equally difficult to look for its origins in the human brain. Many researchers define creativity as a special performance that is both new and appropriate. If we look at creativity as a concept rather than a trait, a number of factors must be considered. For example, an ingenious idea must be carried out in such a way that it is visible and useful to others. Only a person who succeeds in this can truly be called creative.

6. The evolution of creative ideas

In 1926, the English sociologist and psychologist Graham Wallas introduced a theory about how a creative process develops. According to him, there are five essential steps. First, a person can only have creative ideas through study and exercise in that field, such as painting or literature: a step Wallas calls training. Only a prepared mind can reach the next stage. During the incubation period, an idea forms in the brain and blossoms without being consciously noticed. “The brain's resting-mode network, called the Default Mode Network (DMN), is responsible for the incubation of an idea,”²⁹⁷ explains neuroscientist Konrad Lehmann of the Friedrich Schiller University in the German city of Jena. “These regions are highly active when we are doing nothing – for example, when we are relaxing or daydreaming.”

Then, when the mind is occupied with something else, the instant inspiration reaches the level of consciousness. Wallas calls this stage enlightenment, preceded by anticipation. “Researchers have found that the right lobe of the brain is very active when a new idea suddenly appears,”²⁹⁸ says Lehmann. “An intense activity

²⁹⁷ În căutarea creativității – DW – 07.12.2017, <https://www.dw.com/ro/%C3%AEEn-c%C4%83utarea-creativit%C4%83%C8%9Bii/a-41694111>, consultat la 12.12.2023

²⁹⁸ În căutarea creativității – DW – 07.12.2017, 15

of the left lobe follows: verification takes place, the last stage of the creative process. The idea is concretized and revealed to the outside world.”

Creativity isn't just genetic – it can be acquired. Certain personality types are more associated with creativity than others. Psychologists and neuroscientists have concluded that people with an open attitude towards new experiences are usually more creative: they are curious, have a rich imagination and question even seemingly certain things. It is not only curiosity and imagination that are associated with creativity. They say that madness and creativity often go hand in hand. How much truth is behind this concept?

“According to some studies, relatives of someone suffering from a mental disorder are often unusually creative,”²⁹⁹ explains Lehmann. “But one cannot say that someone is either in a mentally ill state or in a healthy state. Not everything is black or white, shades of gray dominate. Somewhere in this gray area you can find a person who is more creative than most, with a predisposition to mental disorders.”³⁰⁰ The neurologist added that at a certain point, the mental illness takes over and “it becomes impossible for the person to formulate their ideas coherently.”

A condition associated with creativity is bipolar disorder, also known as manic-depressive syndrome. Affected people go through periods of euphoria, followed by depression. The euphoric period, “mania”, can last for months and is characterized by hyperactivity. In these phases, the person can undertake many creative activities, but in the depression phase he can hardly concentrate on them.

“It is known that the famous German composer Robert Schumann suffered from bipolar disorder. He composed much more in mania than in depression,”³⁰¹ says Lehmann. But the compositions of the period of depression are not inferior to those of the period of mania. Of course, a person can be creative without being mentally unstable. “Anyone can be creative up to a certain point”³⁰², is the opinion of the German neurologist. Maybe not quite like Leonardo da Vinci, but it's already a start to be able to cook good food!

7. How to “manipulate” our brain

In professions that require a high degree of creativity, everyone knows the feeling of inner emptiness caused by a lack of ideas. There are two methods of reactivation in these situations. First: you just have to get down to business. Regions of the brain, already trained in that area, will begin the process of scanning and sorting the information, which will trigger a lot of activities that lead to a creative idea.

Another method is the exact opposite: you try to document yourself about the problem, you find some solutions, but then you leave the notes, go for a walk or go to bed. “You're basically manipulating your brain, hoping to activate the sleep mode network and let it do its thing,” concludes Lehmann. Creativity is a complex process that requires the activation of several areas of the brain. So far it is not clear whether creativity requires a specific neural architecture or not. The research team of the cognitive neurologist Roger Beaty of Harvard University seems to have found

²⁹⁹ În căutarea creativității – DW – 07.12.2017, 16

³⁰⁰ Idem, 17

³⁰¹ Idem, 18

³⁰² Idem, 19

differences in the brains of extremely creative people.

His investigations revealed three neural networks with strong connections involved in the creativity process in the parietal and prefrontal cortices. This study began to identify the processes of controlled thought and spontaneous ideas. Everything seems to indicate that a person's creativity might be predictable from the strength of their neural connections in these three networks. According to this study, creativity or creative thinking would involve three different neural networks working at the same time. These are the following:

Default or predetermined neural network

It is the one involved in the processes of imagination, in dreaming or when our mind wanders without an object of attention. It is distributed in the middle area of the temporal, parietal and prefrontal lobes. It seems that they could develop a fundamental role in the generation of ideas and possible solutions for their execution.

Executive control network

It is related to the evaluation of ideas to determine whether they correspond to the creative objective. It is a set of regions that are activated when we need to control thought processes or focus our attention. Includes the anterior cingulate gyrus.

The relevant neural network

This network is intended to alternate between predetermined and executive control networks. Our brains organize the stimuli we receive through our senses into what we might call “blocks of information”. Every time we receive new information, new neural networks are created that are immediately connected to the existing information. It creates mental models from which we can easily extract the information we need to solve problems that may arise later.

The problem is that while they are very useful for solving tasks without much prior analysis, some of these blocks become so rigid that they are very difficult to modify. Creativity leads to challenging those rigid neural networks to lead to creative and imaginative thinking. In a 2014 study, researchers of Stanford, USA, proved that walking improves creativity. Moreover, the simple act of going for walks is known to relieve stress and contribute to cardiovascular health.

In addition, research has shown that while walking the person is more creative, and this stimulation of the brain to be more creative lasts a little longer even after the movement stops. Another interesting finding is that walking boosts creativity, whether you're moving indoors or outdoors. Thus, it has been observed that the movement itself is the reason for stimulating creativity and not the environment.

Moreover, one of the tests carried out in the study showed that a person who walks is twice as creative as someone who sits down. For people with diabetes who have foot complications such as diabetic neuropathy or diabetic foot, it can be an extra motivation to go for walks outside or even indoors. These people are advised to have an active lifestyle to care for their feet and reduce the risk of amputations.

8. Brain waves

At the root of all thoughts, emotions and behaviors is communication between neurons. Brain waves are the products of synchronized electrical impulses resulting

from the communication of masses of neurons. The speed of brain waves is measured in Hz and these are divided into categories that delineate slow, moderate and fast waves. They change according to activities or feelings. The electroencephalograph measures brain waves of different frequencies in the brain by using sensors placed on the scalp, the frequency representing the recurrence of a wave in one second. If any of these frequencies are deficient, excessive or difficult to access, psychic performance can suffer.

Learning about brain waves and brain wave frequencies is key to understanding how to navigate and reprogram the mind, and to access deeper levels of consciousness. In neuroscience, there are five distinct brainwave frequencies, namely Beta waves, Alpha waves, Theta waves, Delta waves, and Gamma waves. Each frequency has its own set of characteristics representing a specific level of brain activity and a corresponding unique state of consciousness³⁰³.

The lowest frequencies are delta frequencies. They are less than 4 Hz and occur in deep sleep and some abnormal processes. It is the dominant rhythm in infants up to one year of age and is present in stages 3 and 4 of sleep. Increasing Delta waves can have the effect of diminishing awareness of the physical world and accessing information from the unconscious mind. They decrease when high focus is required. However, most people diagnosed with attention deficit disorder experience increases rather than decreases in Delta activity when trying to focus, as it often severely restricts the ability to focus and maintain attention.³⁰⁴

The next brain wave is the theta wave. Theta activity has a frequency of 3.5 to 7.5 Hz and is classified as “slow” activity. It is associated with creativity, intuition, daydreaming and is a repository for memories, emotions and sensations. Theta waves are powerful during internal focus, meditation, prayer, and spiritual awareness. It reflects the state between wakefulness and sleep and refers to the subconscious mind. Theta is thought to reflect activity in the limbic system and hippocampal regions. When the theta rhythm appears to function normally, it mediates and/or promotes adaptive, complex behaviors such as learning and memory. In unusual emotional circumstances, such as states of stress or illness, there can be an imbalance of the three major transmitter systems, leading to abnormal behavior.³⁰⁵

Alpha waves are those between 8 and 12 Hz. A healthy alpha wave production promotes mental resources, aids mental coordination and lessens the general feeling of fatigue. When Alpha predominates, most people feel at ease and relaxed. Alpha seems to be the threshold of connection between the conscious and the subconscious. It is the predominant rhythm seen in adults in a normal resting state - it is present for most of life, especially after the age of thirteen. Alpha is a common state for the brain and occurs whenever a person is alert but not actively processing information. They are stronger over the occipital cortex and also over the frontal cortex.³⁰⁶ Alpha waves have been associated with extroversion, creativity and mental work. Alpha is one of the brain's most important frequencies in the process

³⁰³ Fields, R. D. (2020). *Electric Brain: How the New Science of Brainwaves Reads Minds, Tells Us How We Learn, and Helps Us Change for the Better*. BenBella Books

³⁰⁴ Idem, 21

³⁰⁵ Idem, 22

³⁰⁶ Fields, R. D., op. cit., 23

of learning and using information and allows for easy switching from one task to another.

Beta activity is “fast” activity. It has a frequency of 12 Hz and higher. It reflects active desynchronized brain tissue. It is usually seen on both sides in a symmetrical distribution and is most obvious frontally. It may be absent or reduced in areas of cortical damage. It is generally considered a normal rhythm and is the dominant rhythm in those who are very alert or anxious.³⁰⁷ It is the state in which most of the brain is when we have our eyes open and listen and think during analytical problem solving, judgment, decision making, processing information about the world around us.

Gamma is measured between 30 and 44 (Hz) and is the only frequency group identified in every part of the brain. When the brain must simultaneously process information from different areas, it is assumed that the 40Hz activity strengthens the areas required for simultaneous processing. Good memory is associated with a well-regulated and an efficient 40Hz activity, while a 40Hz deficiency creates learning disabilities.

9. Conclusions

If you were to hold a brain in your hands, the first thing you would notice would be its symmetry. You would notice the two cerebral hemispheres that make up the “big brain”, then the two cerebellar hemispheres that make up the cerebellum, also called the “small brain”. If you tried to separate the hemispheres, you couldn't, because they are connected by special structures called commissures. You might be wondering what all these things mean? Why do we have pairs of hemispheres and not a single, uniform brain?

A widely circulated answer in the press is this: the two cerebral hemispheres perform different functions. The left hemisphere is the “analytical”, rational, logical brain that “thinks” in words. The right hemisphere is the “creative brain”, the one that makes imagination and intuition possible, that “thinks” in pictures. So, if you wanted to recruit the best engineers, it would be enough to find out which candidates are “more active” in the left hemisphere, and if you were looking for the best musicians, you would only need to know which are the ones in the case of which the right hemisphere is “more active”. But is our brain that simple?

How can we tell if reasoning and creativity really depend on different hemispheres? We need studies involving more, healthy participants, and methods that allow us to measure brain activity, to check to what extent the generalizations are founded or not. For example, a functional magnetic resonance imaging (fMRI) study showed that deductive reasoning involves increased activity in structures in both brain hemispheres.

No one can dispute that the studies that spawned this myth are spectacular and that they left a strong impression on those who read about them. But what we mean by “analytical” or “creative” usually refers to more complex processes than solving an equation or arranging cubes. The analytical-creative dichotomy itself may be wrong: just as solving a problem can require creativity, creativity can also require deductive reasoning. As I have shown above, we have no reason to believe

³⁰⁷ Fields, R. D., op. cit., 24

that we have an “analytical brain” and a “creative brain”. But one brain, complex and spectacular, which we are still struggling to understand.

References

1. Dietrich, A., Riam, Kanso, (2010), *A review of EEG, ERP, and neuroimaging studies of creativity and insight*, Psychol Bull, Sep, 136 (5):822-48. doi: 10.1037/a0019749
2. Berker, E., A., Berker, A., H., & Smith, A., (1986), *Translation of Broca's 1865 report: Localization of speech in the third left frontal convolution.* "Archives of Neurology", 43,(10),10651072, <https://doi.org/10.1001/archneur.1986.00520100069017>
3. Corballis, Michael, C., Corballis, Paul, M., (2021), *Can the mind be split? A historical introduction*, Neuropsychologia, Dec 10:163:108041. doi: 10.1016/j.neuropsychologia, 108041. Epub, Sep 25
4. Fangmeier, T., Knauff, M., Ruff, C. C., & Sloutsky, V., (2006), *fMRI Evidence for a Three-Stage Model of Deductive Reasoning.* "Journal of Cognitive Neuroscience", 18 (3), 320–334. <https://doi.org/10.1162/jocn.2006.18.3.320>
5. Fields, R., D., (2020), *Electric Brain: How the New Science of Brainwaves Reads Minds, Tells Us How We Learn, and Helps Us Change for the Better*, BenBella Books
6. Gazzaniga, Bogen, & Sperry, (1962), *Some functional effects of sectioning the cerebral commissures in man*, 1962, "Proc Natl Acad Sci U S A". Oct; 48,(10): 1765–1769, doi: 10.1073/pnas.48.10.1765
7. Gazzaniga, M. S. (1998), *The mind's past*. University of California Press
8. Gazzaniga, Michael, S., (1967), *The split brain in man.* "Scientific American", 217 (2), 24–29. <https://doi.org/10.1038/scientificamerican.0867-24>
9. Penfield & Roberts, (2014), *Speech and Brain Mechanisms*, Collections: Princeton Legacy Library, Hardcover

4. DEVELOPING KIDS' LEARNING ABILITIES THROUGH ART TRAINING

Tatiana Bularga,³⁰⁸
Mihaela Pînzariu³⁰⁹

Abstract: *If one asks any student on their way to school in the morning: "Which way are you going?" It is easy to deduce that the answer to the question that seems trivial at the first glance, will be: "I am on my way to school to learn". It indicates that from the very start the student is liable to learn independently by putting an effort to participate in the learning process. The student is eager to know everything multiplying physical and intellectual resources day by day facing all the difficulties that occur in order to achieve the set goals. A school represents for a child a specific social environment where the kid interacts with the peers, the teachers and study new disciplines. The child has various questions to which he expects to gain the cryptic answers. Obtaining the expected answers multiplies his urge to know, to discover unknown phenomena. Taking on the role of a student with responsibilities differs from pre-school years. Nevertheless, the kid remains a child during the elementary school period and role playing, alongside learning, is a dominant activity. Combining these two phenomena - learning and playing - in the elementary school is the main field of study of pedagogical harmony.*

Key words: *elementary school, didactic process, learning abilities, behavioral paradigm*

1. Introduction

Pedagogical harmony, especially the harmony of artistic pedagogy involves a strategy, a behavioral paradigm of the participants in the didactic process, which leads to a balanced interaction between all the components involved in this process. To function harmoniously means that the place and the function of each participant of the educational process are determined. The paper highlights the components of the educational process which not only need to be constantly kept in the focus of the teaching staff but also need to be consistently ensured to be in the process according to the standards of modern pedagogical harmony. The details about the specific type of pedagogical harmony will be provided later. For now on, the researcher focuses on the components of the educational process, particularly emphasizing the pedagogical functionality of human resources: the teacher as a decision-making factor; the student as both the object and subject of knowledge; social factors such as the grade /school community, parents, and non-formal groups.

2. Discussions

The harmony of the artistic pedagogy, being a behavioral strategy/paradigm that targets at consonizing the stated components, especially in a vertical context. The of any dissonances between the components/subcomponents of the educational process leads to the creation of conflict situations, discord. Harmony constitutes a favorable, optimal coexistence that does not involve any stagnation ,but encompasses a constant movement, change, and renewal – all ensured by an interference determined by the ultimate goals of the educational process.

³⁰⁸ Associate Professor PhD. hab., "Alec Russo" State University, Bălți, Republic of Moldavia, email: tatiana.bularga@usarb.md, ID ORCID <https://orcid.org/0000-0002-1196-7298>

³⁰⁹ Candidate Doctoral, "Ion Creangă" State Pedagogical University, Chişinău, Republic of Moldavia, Primary School Teacher, "Ştefan Luchian" Arts High School, Botoşani, România, email: mihha68@yahoo.com

If we are to refer to the first component of the nominated process – the teaching staff, then we should, from the outset, begin with **expertising the level of organizational culture of the school teacher**. From the very start, we should state that in the process of training teaching staff for primary/secondary and high school level education as well as the problem of training them in the direction of *organizational culture* is not included in the curricula of pedagogical profile departments. We do not deny that the curricula contain a certain list of mandatory and optional disciplines dedicated to deepening knowledge in various methodologies of understanding, research, and mastering pedagogical practices. However, the teaching and acquisition of organizational culture formation technologies for future teachers from an artistic profile remains overshadowed.

We consider that one of the fundamental factors in the training process of young teachers of music/painting/, literature in comprehensive schools, music/art schools and musical educators in kindergartens is their independent work and the development of skills to work and study individually cultivating the spirit of initiative and responsibility. In this regards, we will refer to the organization and management of the activities for the independent work for students from the arts department. It unfolds according to *a plan – a map*, which includes three components: *planning, implementation, and evaluation*.

Planning includes the thematic content and necessary procedures for independent study of the theoretical material provided by the curriculum (theoretical knowledge in the field of psychopedagogy, musicology, sociology, interpretative vocal/instrumental/conducting performance). Planning is done for the entire academic year, the entire semester, and for each lesson. Long-term planning (annual, for the semester) is prepared by the teacher of the specialized discipline. The short-term planning (for each lesson) is elaborated by the student.

For the efficient planning of student's independent work, we use a map model that indicates the entire activity path. The map includes a specific sequence of actions undertaken by the student to complete each task throughout the week, ensuring a logical connection between the planned tasks. Additionally, using the map model allows to track the time spent on doing the task every day. The use of such maps, developed according to a well-planned system, contributes to the development of initiative and the conduct of efficient independent work. Maps of this kind allow the teacher to guide student's progress without a direct contact, maintaining a daily record of independent work accomplished throughout the week and beyond. These forms of self-planning and self-guidance can be used by students in primary schools, students in music-pedagogical/arts high schools, and similar educational settings.

3. Results

For four years, an experimental group of students from the Department of Education Sciences, Psychology, and Art of USB Alecu Russo State University in Bălți studied according to the methodology described above, while another group (control) followed traditional method of planning the independent work. Students in the first group completed curricular tasks on time for the present discipline. All pieces of music, technical studies, and exercises were accomplished at a high

interpretative level, with no need for additional assistance. Everyone performed well during their exams, receiving “good” and “very good” grades. This group of students showed an interest in musical art both during classes and participating in various extracurricular activities.

Students in the second group, on the contrary, consistently required additional help both during the course and during final assessments. Many of their musical creations were not performed at the expected artistic level. During the pedagogical internship, this group made interpretative errors (while performing a vocal/instrumental piece of music) and practical errors (harmonizing a song from the school repertoire, interpreting basic pieces of music, organizing a musical game, etc.).

Implementation

A special place in the organization of the instructional work, both during and outside classes, is dedicated to the independent analysis of tasks, determining means of musical expression, and the way of their implementation. Thus, the self-guided work of the student-musician is divided into two steps. The first step represents the period of time and organizational forms leading up to the implementation itself and is focused on the implementation of the practical action plan, which includes: content, form of action, objectives, and the time allocated for fulfilling the task.

The second step involves the immediate, practical implementation of the assumptions and objectives outlined, described in oral or written forms. Both steps have a strong interconnection between them. For example, if the tasks for working on a piece of music have not been formulated in advance, even in the first step, then there can be no successive and well-organized implementation of the musical material in the next step. Another aspect is related to prompt, unplanned, neither in mental nor behavioral terms, which aims at forming of consciously/programmatically/self-directed interpretative abilities.

Evaluation

We are aware of how important the objective assessment of study results is. The attention is paid both on the result and the process, effectiveness, and the way these results have been accomplished. Evaluation also includes the personal contribution of the subject to the achieved success. Special emphasis is put self-assessment factors (*objectivity, self-critique, principled approach, strength, and confidence foresight*). It is crucial to guide the future teacher of music how to develop traits of character that are necessary for study and the future career.

Developing the personal traits of character implies ensuring productive cooperation between practical music performance disciplines and theoretical disciplines, methods, methodologies, etc. A crucial factor in the formative-developmental approach to professional independence is the systematic *musicological analysis* of pieces of music, performed throughout and during the graduation recital, presented in both expressive and detailed forms.

The implementation of the procedures described above attributes an efficient methodological and praxiological instrumentation to the process, supported by curricula and national standards regarding the modernization of pre-university/university and post-university education. Today's and future music teacher is characterized as *a manager*, who not only has the knowledge, but also

masters professional skills. He is also associated with force, assurance, and he is a decisive dynamic factor. Music teachers' social mission and obligation is propagating the *value of art*, *aesthetic values*, and *moral values* with the help of all available means that all lead to ensuring *pedagogical-artistic harmony*.

Promotion

A special place in the professional training program of a music teacher is allocated to the university curriculum. It provides the content, methodological strategies, and praxiological orientation to form a specialist in the field of arts. Currently, specific curricula and methodical materials are being elaborated for each disciplinary module and subject. At the same time, there is a *transdisciplinary problem*. Finding an appropriate solution for existing transdisciplinary problem will allow the specialists to implement the **innovative praxeology** (V. Babii, 2005) in the teaching process.

Achieving the major goal of the instructional-educational music system, namely to shape a highly – cultured personality capable of solving the problems is impossible without creativity. There is no doubt that most of the children and teens tend to invent, combine, improvise melodies, rhythms, and elementary pieces of music. Often, the pieces of music are presented in a naive and plain way but they are definitely original. Music praxiology aims at developing students' creativity and productive personality qualities, taking into account all subjective and objective factors in the instructional-educational process.

Nowadays, pedagogical and psychological sciences have accumulated a certain amount of knowledge regarding the phenomenon of creativity, especially concerning aspects such as what does it mean to be a creative personality, what is the creative process, and what are the specific results/products of creativity/creation. The professional training of a music teacher at the university level involves not only the detailed study of the subjects specific for the domain of music but also implies giving the student valuable insights on the fundamental aspects of creativity and methodology to develop it.

The idealization of the reality through the lens of fantasy/imagination is the study object of creativity. It is characterized by such elements as *metaphor*, *association*, *combination*, *allegory*, etc. There is always a contradictory point between one's personal experience and the teacher's ability to invent and create, considered to be a significant challenge to focus on an object and the power to recreate it. It is not enough for a teacher to be creative it is also necessary to foster students' creativity.

Understanding the creative particularities of children/teens as well as the way imagination manifests and to teach how to foster it in musical-artistic teaching process is the primary purpose of the training program for future music teachers. In this regards, the course "Musical Creativity" provides student the main contents that will guide them how to ensure systematic teaching process. It gives valuable insights especially concerning students' involvement into the elements of musical-artistic creation/creativity both during classes and outside them.

The Content and the main objectives of Creativity (extracts from the university course on Musical Creativity)

Content	Objectives
Definitions of creativity. Historical aspects of the evolution of the concept of creativity within the school context.	to assimilate and group the existing definitions of creativity from the perspective of the future profession; to identify common features of the definitions chosen for the independent analysis.
Current perspectives on the concept of creativity. Various criteria for defining and evaluating the phenomenon of creation	to be able to differentiate new ideas, new concepts concerning the process/person/product of creation from the traditional ones; to be able to identify criteria of creativity in general and in the educational context, in particular.
The subject of study within the scientific field of Creatology. General characteristics of individual and group creativity. <i>Brainstorming</i> . The relationship between traditional and creative. The structure of creativity.	to be aware of the role and place of the “creatology” in education and praxiology; to characterize individual and group (class) peculiarities; to elucidate the structure of creativity and the traditional-creative relationship.

The Skills

The educational role of musical-artistic creativity: theoretical analyses and praxiological situations. Artistic creative activities.	to highlight the theoretical role and practical application of creativity in education; to systematize creative artistic activities creative content.
Psychological foundations of the study and training/development of musical-artistic creativity. Psychological aspects of creativity.	to assimilate the psychological landmarks of the study and training/development of musical-artistic creativity;
Characteristics of the components of musical-artistic creativity: imagination, cognition, will, motivation, “ <i>creative listening</i> ”	to appreciate and develop the psychological components of musical-artistic creativity: <i>imagination, cognition, will, motivation, “creative listening.”</i>
Exploring the following relationships: <i>creativity and personality; originality and routine; creativity and intelligence; creative situation and quantitative accumulations.</i>	to be aware of the principles governing the relationships between: <i>creativity and personality; originality and routine; creativity and intelligence; creative situation and quantitative accumulations.</i>
Characteristics of the specific factors of musical-artistic creativity: originality and flexibility of thinking; artistic imagination, organizational culture. Various levels of children and teens’ creative abilities’ development.	characterize the factors of musical-artistic creativity/creation; to identify the levels of the development of creative abilities that both children and teens possess.
Didactic perspective of musical-artistic creativity: pedagogical foundations of the assesment of the process of musical creation; organizational models; stimuli for musical-artistic creativity; the concept of creativity in learning.	to differentiate the didactic perspectives of creativity; to design organizational models for stimulating school-based musical creativity; to implement <i>the concept of creativity</i> in learning.
Formative benefits of creativity: technologies for developing reproductive artistic	to acquire effective technologies for fostering creativity;

imagination; the use of situations aimed at forming illustrative, dynamic, image-based, critical, deep, efficient, convergent, and divergent thinking; methods for activating the ability to organize the perceptual field: analysis, synthesis, comparison, abstraction, concretization, generalization, classification	to compare; to criticize; to analyze/synthesize; to concretize/generalize; to classify.
Educational-formative obstacles while the implementation of musical creativity in the secondary school context. Characteristics of curricular objectives for creative activities.	to identify and understand the problems that occur while using creativity at school lessons.
The characteristics of individual and group creativity. Systematization of musical-heuristic items.	to identify and classify musical-heuristic items.
Methodology for promoting Musical-Artistic Activities (AMA) with creative content.	to assimilate the principles of varying elements in vocal and instrumental musical performance.
Criteria for the efficient assessment of the creative products.	to efficiently access one's creative products.

Learning and research/creative activities:

- designing a Music and Art Education lesson using the elements of creativity and musical creation itself (improvisation, composition, musical performance);
- systematizing tasks with creative content for each school level and academic year;
- initiating competition for the best musical improvisation/composition created within the thematic context of the course.

4. Conclusions - The praxiological framework of a music teacher's work

Teachers' degree of involvement in the process of research and creation varies: from a simple observation and the description of educational processes to researching a psychological pedagogical problem using innovative methods in educational theory and practice. The steps that any school teacher should undertake in this regard are as follows:

- *Identify* a problematic aspect of the educational process (e.g., low academic results, lack of attention, evaluation, etc.);
- *Systematically study* the causes of negative influence on the problematic aspect chosen for the research;
- *Establish* the methods, means, or technologies to improve the problematic aspect using theoretical analyses, syntheses, and professional experience
- *Present* the research on the targeted problematic aspect in written form providing conclusions and suggestions;

Research problems highlight those aspects that do not align with pedagogical standards or curriculum objectives. For example, one of the curriculum objectives aims at "cultivating a refined musical taste", but in reality the stated objective is not achieved in the most of the cases. Thus, it means that there is a problem that has to be solved through scientific research.

References

1. Babii, Vladimir, (2005), *Eficiența educației muzical-artistice*, Chișinău, Editura „Elena V. I.”
2. Babii, Vladimir, (2010), *Teoria și praxiologia educației muzical-artistice*, Chișinău, Editura „Elena V. I.”
3. Babii, Vladimir, *The intellectual dimension of the musical-artistic performance*. în ”Review of Artistic Education”, Iași, Publishing “George Enescu” University of Arts
4. Babii, Vladimir, Bularga, Tatiana, (2015), *Praxiologia inovativ-artistică*. Iași, Editura Artes
5. Babii, Vladimir, Bularga, Tatiana, (2014), *Succesul artistic al elevilor din perspectiva devenirii personalității social active*, Materialele Conferinței științifice naționale cu participare internațională „Fundamente psihopedagogice ale prevenirii și combaterii violenței în sistemul educațional”, 10 octombrie, Univ. Ped. de Stat „Ion Creangă”, Fac. Psihologie și Psihopedagogie Specială, Catedra Psihologie, Chișinău
6. Babii, Vladimir, (2014), *Praxiologia educației artistice / Educația artistică în contextul mediului social-cultural al sec. al XXI-lea*, Bălți
7. Babii, Vladimir, *Dinamica gândirii muzicale*, În Materialele Conferinței științifice internaționale „Ion Gagim și universul muzicii”, Academia de Științe a Moldovei, Editura Artes, Iași
8. Babii, Vladimir., Bularga, Tatiana, *Dimensiunea educațională a creativității muzicale în cadrul euroregiunii Siret-Prut-Nistru*, Editia a-X-a „Dezvoltarea economico-sociala durabila a euroregiunilor și a zonelor transfrontaliere în cadrul forumului transfrontalier al euroregiunii Siret-Prut-Nistru”, Bălți
9. Babii, Vladimir, (2014), *Educația artistică: abordare praxiologică*, Conferință științifică internațională „Învățământul universitar și piața muncii: conexiuni și perspective”, Chișinău, USM, 21-22 noiembrie
10. Babii, Vladimir, (2014), *Eficiența acțiunii muzical-artistice a elevului: studiu teoretico-praxiologic*, Conferință științifică internațională „Eficientizarea învățământului – vector al politicilor educaționale moderne”, Chișinău, IȘE, 11-12 decembrie
11. Bularga, Tatiana, Babii, Vladimir, (2014), *The success of artistic education: integration approache*. In: ”Review of artistic education”. Artes Publishing House, Iași

5. MUSIC THERAPY AND BACKGROUND MUSIC IN THE PHYSIOTHERAPY OF A PATIENT WITH NORMAL PRESSURE HYDROCEPHALUS

Eva Králová,³¹⁰

Patrícia Shtin Baňárová,³¹¹

Viktor Lukáč³¹²

Abstract: *Cognitive deterioration and gait balance disturbances are the core symptoms of idiopathic normal pressure patients with normal pressure hydrocephalus – NPH (J. Larson et al, 2021). The manifestations caused by NPH directly foul the patient’s autonomy. Rehabilitation in NPH and supervised physical exercise are important factors to improve patient’s functions (J. Rydja et al, 2021). Music therapy and background music have cognitive, psychosocial, behavioural, and motor benefits for people with neurological disorders. Various forms and genres of music can be engaging, emotional, physical, personal, social, persuasive, and music also promotes synchronization of movement (O. Brancatisano et al., 2020). The process of music therapy intervention was structured and designed according to American Music Therapy Association (2005) in a 3-step process of preparation, implementation, and evaluation. Background music and instrumental and movement music activities were aimed at relaxation and cognitive stimulation in a patient with NPH during physiotherapy. In instrumental activities three music instruments were used, two Orff instruments a tambourine, a rattle, and a plastic string resembling an accordion (made from recycled material) – to improve the range of movements, strength, endurance, and coordination of the upper limb bilaterally and to improve walking motor skills.*

Furthermore, we selected background music according to the patient’s taste and choice. The music genres in our sessions were electronic music, pop, and relaxing jazz. The music styles were Synth-pop, Ambient, Disco, Eurodance, Dance-pop and Relaxing jazz. A total of 5 music therapy sessions were held within two months. Each session lasted for 60 min. We observed the following changes in the patient: The mechanism of regulation of fine motor movements was affected in his upper arm bilaterally, and communication skills were also improved. The gross motor skills in upper arm improved bilaterally. The walking speed was more pronounced, and his submaximal performance distance was extended. During background music the patient myofascially relaxed – the spasticity began to subside, and music induced psychological and physical well-being on his emotional level.

Key words: *cognitive skills, communication, dancing, emotions, music therapy, neurological disorder, normal pressure hydrocephalus (NPH)*

1. Introduction

Normal pressure hydrocephalus (NPH) is a neurological disorder, characterized by gait and balance disturbance, ataxia, cognitive deterioration, and urinary incontinence, combined with ventricular enlargement. It means that gait-balance disturbances are the core symptoms of idiopathic normal pressure hydrocephalus (Y. Nikaido, H. Urakami & Y. Okada et al., 2023; C. Hallqvist, H. Grönstedt & L. Arvidsson, 2022; S. Ghosh & C. Lippa, 2014; P. C. Modesto & F. C. G. Pinto, 2019).

³¹⁰ Assistant PhD., PaedDr., “Alexander Dubček” University, Trenčín, Slovak Republic, eva.kralova@tnuni.sk, ID ORCID <https://orcid.org/0000-0002-5591-952X>

³¹¹ Assistant PhD., “Alexander Dubček” University, Trenčín, Slovak Republic, patricia.shtin@tnuni.sk, ID ORCID <https://orcid.org/0000-0002-7563-9381>

³¹² Physiotherapist, Mgr., “Alexander Dubček” University, Trenčín, Slovak Republic, victorlukac@gmail.com

The manifestations caused by NPH directly foul the quality of life, especially the patient's autonomy, but it is important to state that, in most cases, it is reversible with the appropriate treatment, and with a combination of surgical and multidisciplinary rehabilitation. Physiotherapy, as an integral part of this multidisciplinary work, aims to monitor the gait pattern of patients with NPH, as this manifests as the inability to perform a sequence of movements, and the absence of motor and sensory symptoms. The difficulties with activities of daily living, such as personal hygiene, dressing, feeding, or even walking, usually appear slowly at the beginning of the illness, when movement slow down and the balance is impaired. The patient loses the stimuli to perform these activities, becomes discouraged, and generally avoids social activities (P. C. Modesto & F. C. G. Pinto 2019).

Rehabilitation in NPH is suggested to be an important factor to improve patients' functions. The long-term effect on balance and higher goal achievement indicates beneficial influences of supervised physical exercise (J. Rydja, L. Kollén & Hellström, 2021). It is generally accepted that music-based interventions fall into two main categories, more specifically, music therapy and music in therapy. Music in therapy is also known as background music, and music medicine.

Music therapy and background music have cognitive, psychosocial, behavioural, and motor benefits for people with neurological disorders. O. Brancatisano, A. Baird & W. F. Thompson (2020) found seven properties – 'capacities' of music that interact with brain function and contribute to its therapeutic value. Music – in its various forms and genres – can be engaging, emotional, physical, personal, social, and persuasive, and it also promotes synchronization of movement.

Well-designed music activities and music with the properties beneficial to patients can afford human health, well-being and provide a framework for the development of non-pharmaceutical treatments for neurological disorders. Z. Fábry Lucká & M. Habalová (2022) claim that music can affect people with its rhythm, timbre, pitch, melody, harmony, and dynamics as we respond to them. Our response evoked by music can manifest itself on a somatic, cognitive, emotional, communicative, and social level, with music acting as:

a) Stimulating – faster tempo, strong rhythm, higher volume, more pronounced dynamic changes and contrasts, gradation, staccato, variations of tones, sounds, melodies.

b) Calming – slower tempo, small dynamic changes, lower volume, legato.

Sláviková (2022) claims that there has been a turn in psychological research in relation to personality through imagination, which she considers to be easily grasped through movement, graphic expression, and other expression. She believes that the receptive, creative, and intellectual level of musical experience can mobilize deep psychological contents in a person and penetrate hitherto suppressed areas of consciousness and unconsciousness. She says that this opens wider self-knowledge, but also cognition of "otherness". Similarly, Medňanská & Strenáčiková (2021) consider expressive music making and music improvisation to be an important medium when we want to connect with other people and oneself.

Music instruments can be beneficial in physiotherapy because they can act as motor stimulators. In the area of gross motor skills, it is possible to practice

coordination and accuracy in movement performance. Patients learn and practice the ability to coordinate their movements through sight, and they also receive auditory and kinaesthetic feedback during movement and direct contact with the instrument (C. P. Hurt-Thaut & S. B. Johnson, 2017).

We talk about music therapy within physiotherapy when expressive means of musical speech are essential for physiotherapy. Without it, the therapy would not make sense. For a better understanding of the terminology, it is important to distinguish the term **background music** from the term music therapy, which is music selected for training as a background music or music in medicine (E. Králová & J. Kantor, 2020). The British Association for Music Therapy (BAMT, 2019) defines music therapy as “work with patients of all ages who may have emotional, physical, mental, psychological, and neurological disorders”. A relationship based on trust between a therapist and a patient allows change to occur in patients and the healing process to begin.

Within physiotherapy, all music activities can be applied – vocal-intonational, music and movement, perceptual, instrumental, and music and drama. A physiotherapist can guide them in such a way that they motivate the patient, increase his or her self-esteem, self-confidence, and bring him or her joy (E. Králová & J. Kantor, 2020). The participation in music activities is dependent on the ability to focus on what is happening. Different variations in music as well as properly designed activities, can help patients sustain attention by (Z. Fábry Lucká & M. Habalová, 2022):

- The changes in dynamics, tempo, volume – to excite, arouse expectations, surprise.
- New inputs and variations in ongoing activities that involve different sensory modalities. One of the most enjoyable media for conveying different sensory information is movement.

2. Preparation of Music Therapy Process

Music therapy (MT) can be applied in every phase of normal pressure hydrocephalus if the patient reflects on music. The patient from our case study inclines towards relaxing, soothing music, and stimulating instrumental music – pop, disco, and jazz. He does not like drawing and classical music. During individual physiotherapy sessions with MT intervention, we were using an individual receptive and expressive form of MT with the following music genres: electronic music, pop, and relaxing jazz; and the selected musical genres were Synth-pop, Ambient, Disco, Eurodance, Dance-pop, Relaxing jazz. For our sessions we prepared musical samples according to the patient’s taste and according to his or her emotional and physical condition during a particular session. We obtained informed consent from the legal representative for photographic documentation and video recording with the patient.

Anamnesis

Name: J. M.

Age: 23

Sex: male

Diagnosis: normal pressure hydrocephalus

Personal anamnesis: delayed mental development, hydrocephalus diagnosed at 18 months. In 2012, re-operation with normal pressure hydrocephalus. In 2013, the condition improved. Recurrent epileptic seizures from 5 years to 20 years. The last two years without a seizure. Confirmed intellectual disability (at the level of a 12-year-old child), he is a patient with impaired communication, and rare urinary incontinence. The patient attends a special school for children with special needs.

He regularly sees the professionals at rehabilitation centres and exercises with assistive technology for communication (Alternative and Augmentative Communication – further AAC). He likes music and dancing. The legal representative describes the deterioration of the patient's health after the end of the last rehabilitation stay as follows: He shows no interest in regular exercise, is often moody and unwilling to cooperate. So that movement stagnation does not occur in the patient, she sought professional physiotherapy intervention.

Objective structured clinical patient examination: A patient with AAC can walk a short distance with the help of a wheelchair. The gait is spastic, the movement dynamics are slow, unstable with a slight supination position of the foot on the right leg. In a passive position (sitting) there is spastic posture of the upper limbs and acral spastic deformities, more pronounced on the left. Active elevation of the right upper limb to 2/3 and the left upper limb to 1/2 of the physiological range. Mild muscle hypotrophy. Muscle strength of right upper limb 2+ and left upper limb 2. He answers questions in a simple way with the unique form of expression. Confirmed intellectual disability. When he was asked to grasp a pen from the table, he responded with the activity of his right hand (the left upper limb remained in a spastic posture). His preferred side is right.

Music Therapy Session Planning

MT intervention took place in a private physiotherapy clinic, in an **individual form**. The schedule of meetings for a specific day was agreed with the legal representative of the patient according to how he responded to the MT. We used an individual receptive form of MT, where the music interpretation was directed towards the listener to improve communication and cognitive skills. An **expressive form of MT** was used to rhythmize fine motor movements during creative activity (creating according to subjective fantasy with coloured sticks and cymbals) and music-movement activities for the development of gross motor skills (Orff musical instruments and an instrument from recycled material, pantomimic banging on the knees of his body, exercise with AAC with the patient without tools and with a fit-ball).

The music genres used were electronic music, pop, and relaxing jazz; music styles were Synth-pop, Ambient, Disco, Eurodance, Dance-pop and Relaxing jazz. We selected specific pieces of music with the patient. The choice of level was not categorized in advance, because it depended a lot on the mood in which the patient came to the MT session. A total of five sessions were held within two months. Each session (physiotherapy, and MT) lasted for 60 min. MT intervention within one session lasted from 15 to 30 min. The music intervention was in the very beginning of each session. Two MT sessions took place in a receptive form and three sessions were in an expressive form of MT.

3. Music Therapy Programme Implementation

The main objective is to specify the selection of music genres and rhythms with a calming effect, to induce subjective well-being in our patient. The prerequisite is to improve the patient's gross and fine motor skills. **Sub-objectives** are to improve the coordination of movements, reduce spasticity, improve muscle strength and elasticity of soft tissues, improve communication and cognitive skills, revitalize fine and gross motor skills, improve the mechanics of walking for longer distances with an assistant or with the help of French crutches, and get the patient interested in exercising at home.

Long-term plan: to improve the rhythm and stability of bipedal walking without the help of an assistant for longer distances, depending on the timeliness of the results (if music therapy is beneficial), to recommend MT as the form of therapy for him in the future.

Music Therapy Session Management

Expressive component was implemented 3 times a month, using rhythm, moderate tempo, and the melody of music to rhythmize fine motor movements during the patient's creative activity with coloured sticks and cymbals. We also used this component of MT during movement activities without equipment by practicing movement activities for the development of gross motor skills. During the exercise, we adapted to the music so that we and the patient formed a unified pattern. We applied exercise according to the spatial dimension of musical speech: melody, pitch, intensity, colour, tonality, dynamics of tectonics and harmony. The following Orff musical instruments were used: a tambourine, a rattle, and a musical instrument made from trash, recycled material – a plastic string resembling an accordion, and to enhance coordination with a small fit-ball to improve upper and lower body coordination.

We used the **receptive component** 2 times for specific emotional condition of the patient to relieve his inner tension by listening to relaxing, soft, and melodious music. There was also applied this component of MT to improve communication and cognitive skills, where the intensity, colour of the melody and tempo of the music induced subjective well-being in the patient. Since the individual components of MT could not be planned due to the diverse emotional condition of the patient, we guided the selection of music activities that had benefits for physical, mental, and psychosocial health of the patient. This was an important part of our intervention because mental health is the keystone for emotions, thinking, communication, learning, hope, resilience, and self-esteem.

The Structure of a Music Therapy Session

We adjusted the length of the MT intervention according to the condition of the patient, approximately from 15 to 30 minutes of exercise. The individual meetings were planned irregularly to see how the patient would react to MT when he does not expect it. We implemented an expressive form of MT during the day, as it suited the patient. We designed MT intervention during physiotherapy based on current psychological condition of the patient. When he arrived at MT session nervous, with tension, emotionally imbalanced, tired, stressed out and frustrated, we selected relaxation with calm and peaceful music. Within physical rehabilitation we focused on releasing muscle tension. When he arrived at MT session calm and

emotionally well balanced, we selected stimulation with faster and dynamic music. Within physical rehabilitation we focused on stimulation of gross motor skills.

Expressive form of Music Therapy (music therapy)

Music and movement intervention – session 1

Process: MT session took place the afternoon, after school, the patient was tired. During both activities, the music activity was purposefully directed towards the perceiver in a way to influence the mechanism of regulation of fine motor movements in creative activities, when he was playing with coloured sticks and with so-called “C-letters” while he was connecting and disconnecting them.

Music sample no. 1: Modern Talking *Alone* (1999, slow romantic songs *Just Close your eyes*, 4:17 min, and the second one *How you mend a broken heart*, 4:14 min, slow tempo, legato, small dynamic changes, lower volume).

- We selected an expressive form of music therapy during, the patient was listening to slow tempo, lower volume, legato and small dynamic changes in two romantic pop songs. We selected compositions that did not induce our patient a feeling of anxiety during the physical therapy exercise as a primary intervention.

- In this activity we used coloured sticks. He was sitting near the window to have enough light for the training of fine motor skills. As the part of tuning the patient to the MT, he was listening to two pieces of music *Just close your eyes* and *How you mend a broken heart*, while he was creating abstract work from the coloured sticks.

- The objective of the activity was to relax the patient and to influence the mechanism of regulation of fine motor movements, by creative playing with coloured sticks.

- During this activity, the patient worked with the right upper limb, where in certain parts of the activity he answered the physiotherapist’s questions in a simple form of communication. During listening to music approx. in the middle of the first composition he started working with the hand of the left upper limb (fig. 1). The total time of the patient’s creative activity with coloured sticks was 8:31.

Music sample no. 2: A. van Beek *Earth Dream Music* (2013, *Rainbows on Earth*, 5:26 min, instrumental demo with a moderate tempo)

- The patient was listening to slightly faster tempo of electronic, instrumental, Synth-pop music, that was selected to relieve the spasticity in his left arm.

- In this activity we used a game so called “letter Cs”. He was sitting near the window to have enough light for the training of fine motor skills.

- The objective of the activity to relax the patient and to influence the mechanism of regulation of fine motor movements in creative activity with so-called “C-letters” while he was connecting and disconnecting them (fig. 2).

- This was followed by a creative purposeful C-s game, where we played music at a moderate tempo with a regular beat and a melody that activates the limbic system.

A moderate tempo is assumed to be like a natural walking pace (76 to 80 paces per minute) or a heartbeat (72 per minute). In the end of these two MT activities with coloured sticks and C-letters, patient’s motor skills on the upper limb bilaterally improved together with hand mechanics during music therapy, as well as the patient’s communication improved, he articulated words clearly.



Figure 1. A patient uses coloured sticks in finger work with his right upper limb

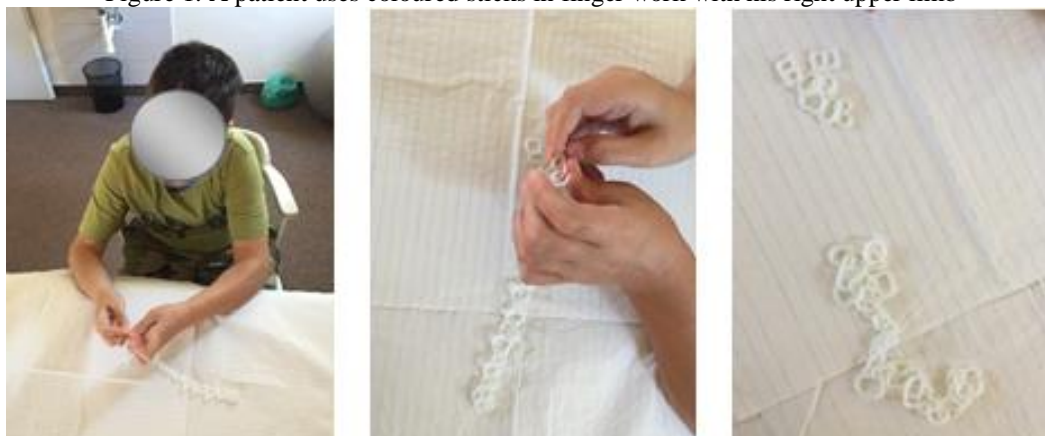


Figure 2. Connecting the letter “C” toy – the detail of upper limb & the result “connected Cs”

Music and movement intervention – session 2

Process: MT session took place in the afternoon, after school. The patient was calm and communicative, he wanted to exercise. Because this is a patient with alternative and augmentative communication (AAC), during music and movement activities we focused on the development of gross motor skills, on upper limb bilaterally together with coordination elements in lower limbs.

Music sample no. 3: Jean Michael Jarre *Oxygène* (1976, *Oxygène part IV*, extended 7:28 min, electronic music genre, style: Synth-pop and Ambient, with a moderately fast tempo).

- We selected the music-movement activity at the 2nd session because the patient was motivated to exercise. The tempo of composition is moderately fast as it is assumed to be like a natural walking pace. There is alternated intensity in dynamics and rhythm.
- The objective was to stimulate the development of gross motor skills in the upper limb and the rhythmic movements of his whole body during the exercise.
- The patient was listening to music and while he was standing, he rhythimized gross motor movements on his upper limb bilaterally together with coordination elements in his lower limb. The patient tuned in the music during the MT. He verbalised and demonstrated that he had a good time exercising.
- At first, physical activity was led by a physiotherapist. After two minutes, the patient took the initiative in the motor expression by himself (relief of spasticity was noticed), and physiotherapist’s movement copied the patient’s creative movement expression. After a small break, the patient and a physiotherapist started the last activity: With the help of an assistant, the patient and the physiotherapist were throwing a small fit ball to each other (fig. 3).

- During the music was playing, the patient relaxed myofascially and the spasticity began to subside. The patient verbalized a feeling of happiness.

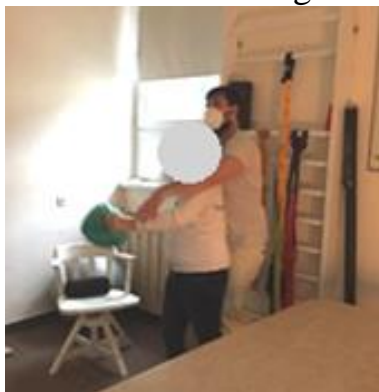


Figure 3. Music and movement activities with a small fit ball

Music instrumental and dancing intervention – session 3

Process: MT session took place in the morning, prior to school. The patient was emotionally balanced and communicative, he wanted to exercise.

Music sample no. 4: A. van Beek *Earth Dream Music* (2013, *Swimming with Dolphins*, with vocals 4:04 min, genre: electronic music, style: Synth-pop, with a moderately fast tempo)

- We rehearsed and stimulated functional movement patterns with the patient using the technique of expressive MT with Orff musical instruments.
- The patient is sitting on the chair of a physiotherapy room.
- In the first part of the session, we implemented the activity by playing musical instruments a tambourine and a rattle. The patient selected two Orff musical instruments (tambourine and rattle) and a plastic string music instrument made from trash resembling an accordion.
- The objective of the activity was to train and stimulate functional movements in the upper limb bilaterally while sitting to improve the range of movements, strength, endurance and coordination of the limb and hand bilaterally.
- During the exercise, the physiotherapist held the tambourine and the patient responded by moving the hand (left and right upper limb) in which he held the rattle, while trying to hit the tambourine in the position and height the physiotherapist set (fig. 4).



Figure 4. Elevation in the shoulder joint of the right upper limb – Flexion in the shoulder joint and elbow joint in the left upper limb – Abduction in his shoulder joint bilaterally

Music sample no. 5: Modern Talking *Alone* (1999, *Don't let me go*, 3:20 min, genre: electronic music – pop, music style: Disco, Synth-pop, Eurodance, moderately fast pop).

- In the beginning we used rhythmic warm-up from sitting, to create dance steps.
- The patient was in a sitting position, while he lifted and alternated independently the lower limb from the ground to a musical composition (the patient said in a simple way that it reminded him of an elephant that was stomping) to the given rhythm and tempo of the piece of music (fig. 5).



Figure 5. Active development of upper and lower limb, gross motor skills and coordination in the patient's dancing activity

- After an active warm-up – stomping like an elephant – the physiotherapist proceeded to the patient's dance activity, while the patient was copying the steps up, and down, to the left, right, to the side. All the steps were created in a simple communication between the physiotherapist and the patient.

Receptive form of music therapy

Process: MT session took place in the afternoon, after school, the patient was emotionally imbalanced and did not to exercise.

Background music – session 4

Music sample no. 6: Modern Talking *Alone* (2013, *How you mend a broken heart*, 4:14 min; *All I have*, 4:20 min; *Just close your eyes*, 4:17 min, *Keep love alive*, 3:26 min, slow tempo, legato, small dynamic changes, lower volume)

- We selected the piece of music for the patient to listen in the background purposefully. The patient selected a relaxing song at a slow tempo. Music genre is electronic pop music; music style is Disco, Ambient, and Synth-pop.
- The objective is to calm the patient emotionally during a relaxing massage to relieve muscle system. The musical activity lasted approx. 15 minutes.
- It induced subjective well-being in the patient, the result of which was a myorelaxation effect in the form of the release of soft tissues and it ended in the harmonization of the patient's physical and psychological condition.

Background music – session 5

Process: MT session took place in the afternoon, after school, the patient was emotionally imbalanced and did not to exercise. The physiotherapist selected to listen to soothing music for the patient to calm down.

Music sample no. 7: Coffee Relaxing Jazz *Late night jazz Longue* (2022, instrumental relaxing jazz, first 15 min, slow tempo, legato, small dynamic changes, low volume)

- We selected the background music purposefully. The patient likes listening to relaxing jazz at a slow tempo and calm rhythm.

- The objective was to strengthen limbic alertness at the cortical level through a dialogue to calm the patient through listening to jazz music through the pitch of tones and acoustic stimuli at a slower pace.
- Simple communication lasted 15 minutes, the patient told what was bothering him while background music was playing during communication. It had a very good effect on the patient's communication skills, he articulated properly, was communicative.
- His emotional condition after the dialogue changed too. He also calmed down mentally and was quiet and calm on a physical level.

6. Conclusions - Evaluation of Music Therapy

Reviewing the effectiveness of MT intervention: By MT, we aimed to improve the coordination of movements, reduce spasticity, restore muscle strength and elasticity of soft tissues, improve communication and cognitive abilities, revitalize fine and gross motor skills, improve walking motor skills, and get the patient motivated in exercising at home.

The physiotherapy took place within the framework of MT in 3 expressive forms and in 2 receptive forms with the objective to affect the movement regulation mechanism and harmonize the patient's emotional condition during the physiotherapy exercise or relaxation. We conclude that MT in an expressive form affected the mechanism of regulation of fine motor movements in creative activity on upper limb bilaterally together with the patient's communication skills.

Furthermore, the gross motor skills in upper limb improved bilaterally as the part of the improvement of range of motion, strength, endurance, and coordination. When music was playing in this movement activity, the patient myofascially relaxed to such an extent that the spasticity began to subside, and the patient demonstrated a feeling of happiness on an emotional level. His gait coordination was slightly enhanced, as well as the physiotherapist and the patient had a simple, well-articulated communication. The walking speed was more pronounced, and the patient's submaximal performance distance was also extended.

After therapy, spasticity was significantly affected for about 20 min, and gradually increased in intensity. The positive thing is that MT has a fundamental effect on spasticity in the NPH patient, thus surpassing all other forms of physical therapy exercises. In the receptive form, it induced a feeling of physical and psychological well-being in the patient on an emotional level, which was reflected in the muscle tone of the soft tissues and in the better well-articulated communication during music therapy. The patient is motivated to exercise at home after the MT sessions and looks forward to the next MT.

Closing time of MT intervention: MT successfully fulfilled the main objective of physiotherapy. During MT sessions the patient had trust toward physiotherapist, which positively influenced the patient's psychological mood and stimulated him to the suggested exercises. The patient is still recommended to continue with the designed methodology of exercises.

References

1. American Music Therapy Association, 1982 – 2009, (AMTA): 2005, Accessible: <https://www.musictherapy.org/>
2. Brancatisano, O., Baird, A., & Thompson, W. F., (2020), *Why is music therapeutic for neurological disorders? The Therapeutic Music Capacities Mode.* "Neurosci Biobehav Rev.", 112: 600-615
3. British Association for Music Therapy (BAMT), (2019), Accessible: <https://www.bamt.org/music-therapy/what-is-music-therapy>
4. Fábry, Lucká Z., & Habalová, M., (2022), *Music and movement activities in support of sensory processing*, Proceedings of INTCESS 2022 - 9th International Conference on Education & Education of Social Sciences. 17-18 January – Online Conference
5. Ghosh, S., & Lippa, C., (2014), *Diagnosis an sis in idiopathic normal pressure hydrocephalus.* "Am J Alzheimers Dis Other Demen", 29, (7): 583-9
6. Hallqvist, C., Grönstedt, H., & Arvidsson, L., (2022), *Gait, falls, cognitive function, and health-related quality of life after shunt-treated idiopathic normal pressure hydrocephalus-a single-center study.* "Acta Neurochir (Wien)", 164 (9): 2367-2373
7. Hurt-Thaut, C. P., Johnson, S. B., (2017), *Neurologic Music Therapy.* Wheeler, B. L. (eds.), *Music Therapy handbook.* New York, The Guildford Press, p. 220-232
8. Králová, E., & Kantor, J., (2020), *Hudobná terapia v rámci fyzioterapie.* [Music Therapy within Physiotherapy], Trenčín, Fakulta zdravotníctva TnUAD v Trenčíne
9. Medňanská, I., & Strenáčiková, M. jr., (2021), Reflection on teaching music in schools in Slovakia during the pandemic and description of online teaching. *Perspectives for music education in schools after the pandemic: A joint publication by authors of the network of Music Teacher Associations in Europe*, Ed. Pabst-Krueger, M., Ziegenmeyer, A., Luebeck & Hamburg, Germany, 15th March
10. Modesto, P. C., & Pinto, F. C. G., (2019), *Home physical exercise program: analysis of the impact on the clinical evolution of patients with normal pressure hydrocephalus,* "Arq Neuropsiquiatr", 77 (12): 860-870
11. Nikaido, Y., Urakami, H., Okada, Y., et al. (2023), *Rehabilitation effects in idiopathic normal pressure hydrocephalus: a randomized controlled trial.* "J Neurol", 270 (1): 357-368
12. Rydja, J., Kollén, L., & Hellström, P., (2021), *Physical exercise and goal attainment after shunt surgery in idiopathic normal pressure hydrocephalus: a randomised clinical trial,* "Fluids Barriers CNS", 22;18 (1): 51
13. Sláviková, Z., (2022), *Dynamizmus imaginácie ako predpoklad integratívnych umeleckých aktivít.* [The dynamism of imagination as a prerequisite for integrative artistic activities] "Edukacja i społeczeństwo VII. Zbiór artykułów naukowych". Opole, p. 207-214

List of music sources

1. Jean Michael Jarre, (1976), *Oxygène.* Sony Music Entertainment Germany GmbH. (Genre: electronic music. Music style: Synth-pop, Ambient). Duration: 39:42

2. Arnauld van Beek, (2013), *Earth Dream Music*. AVP Music Productions. Inspired by Jean Michael Jarre & Vangelis, (Genre: electronic music; music style: New age, Synth-pop). Duration: 44:5 min
3. Modern Talking, (1999), *Alone. The 8th Album*. Arr. by Dieter Bohlen. BMG Berlin Musik GmbH. Sonopress, (Genre: Electronic music – pop; music style: Disco, Synth-pop, Eurodance, Dance-pop), Duration: 71:94 min.
4. Coffee Relaxing Jazz, (2022), *Late night jazz Lounge*. YouTube 17.9.2023
5. Accessible: <https://www.youtube.com/watch?v=8w5ELqXNlvk>

6. CREATIVITY AND NEURAL CONNECTIONS IN THE ARTISTIC CREATION PROCESS

Aurelian Bălăiță,³¹³
Mirela Ștefănescu,³¹⁴
Ligia Fărcășel³¹⁵

Abstract: *The topics addressed in this article stem from the interdisciplinary research project “Neuroscience, Creativity – Neural Connections in Artistic Creation,” initiated by the Institute for Multidisciplinary Research in Art at the “George Enescu” National University of Arts in Iași. These topics have been discussed by experts in the medical and artistic fields during a conference organized in collaboration with “Grigore T. Popa” University of Medicine and Pharmacy in Iași and the “I. I. Mironescu” Cultural Center. We aim for an interdisciplinary approach, which we consider relevant and of interest, focusing on understanding how the brain functions and the intricate neural networks engaged during the creative process, seen as the key to developing and enhancing creativity. Additionally, within the complex scope of this research theme, we will highlight several beneficial effects of art on individual and collective health. Art serves as an alternative energy source for the brain, stimulating connections between mental and physical processes.*

Key words: *neuroscience, creativity, health, emotions, neural connections*

1. Introduction

The evolution of humanity requires, in the complex and dynamic tableau of today's society, a profound understanding of how the brain functions, what connections occur in our minds, and how different centers are activated in forming neural networks during the creative process. Certainly, aspects related to creativity, the brain, creative processes, neural networks, neuroscience, or neuroplasticity have been explored and elaborated by numerous researchers in neuroscience, doctors, and artists in specialized volumes, constituting part of the bibliography that underpins our research.

The topics we will address in this article were generated by the interdisciplinary research project “Neuroscience, Creativity - Neural Connections in Artistic Creation”³¹⁶ initiated by researchers from the Institute for Multidisciplinary Research in Art at UNAGE and debated by specialists in the medical and artistic fields during the conference organized in collaboration with “Grigore T. Popa” University of Medicine and Pharmacy in Iași and the Cultural Center “I. I. Mironescu.”

³¹³ Professor PhD. hab., “George Enescu” National University of Arts, from Iași, România, email: aurelianbalaita@yahoo.com

³¹⁴ Researcher III PhD., “George Enescu” National University of Arts, Iași, România, email: mirela_stefanescu@yahoo.com, ID ORCID <https://orcid.org/0009-0006-8318-829X>

³¹⁵ Researcher III PhD., “George Enescu” National University of Arts, Iași, România, email: ligiafarcasel@yahoo.ro, ID ORCID <https://orcid.org/0009-0006-6440-2510>

³¹⁶ The research project was coordinated by Researcher III PhD. Mirela Ștefănescu and carried out through the grants of the Institute for Multidisciplinary Research in Art, funded by the research funds of the “George Enescu” National University of Arts in Iași for the year 2023.



Fig. 1. Conference Poster³¹⁷

A useful and challenging initiative, the conference “Neuroscience, Creativity - Neural Connections in Artistic Creation” on October 18, 2023, represents the inaugural stage of a series of such interdisciplinary, multidisciplinary, and transdisciplinary research projects. It provides a stimulating framework for various scientific research and artistic creation activities connected to current reality, generating new perspectives for institutional collaboration between “George Enescu” National University of Arts through the Institute for Multidisciplinary Research in Art and “Grigore T. Popa” University of Medicine and Pharmacy in Iași through the Cultural Center “I. I. Mironescu.”

2. Neural Networks and the Creative Process³¹⁸

The interdisciplinary approach we propose in this article regarding understanding how the brain functions and the intricate neural networks engaged during the creative process is considered both current and interesting. In this sense, the symbiosis between art and science provides an overview of the mental processes of innovation, which is the key to the development and enhancement of creativity. It is a mechanism through which “our brain puts more neurons into play between the areas of sensory input and those of motor output, allowing the emergence of more abstract concepts and more pathways of neural circuits.”³¹⁹

Certainly, in this context, it is relevant to understand what neural networks are and how they are created. In the work “The Neuroscience of Enlightenment: Activate Your Brain”, doctors David Perlmutter and Alberto Villoldo explore the worlds of science and spirit, providing us with access codes that help activate the entire cerebral system. “Neural networks are unique patterns created by millions of interconnected neurons. Individual neurons produce nerve fibers that extend to other

³¹⁷ The graphic design of the poster was created by Vladimir Boca.

³¹⁸ Author: Researcher III PhD. Mirela Ștefănescu

³¹⁹ David Eagleman, Anthony Brandt, *Specia Rebelă*, Editura Humanitas, București, 2020, p. 59

neurons, like the branches of a tree. In other words, the neural networks in the brain consist of a group of nerve cells that have learned to discharge impulses and have connected to each other to perform a specific function.”³²⁰ Neuroscience has shown that our creative ability depends on the brain's basic network and the control network. These two operate separately but are interconnected when involved in the creative process.

Creative abilities are not predetermined, but we can cultivate and train creativity with the right tools, willpower, and in the right environment, leading to flexible and open-minded thinking towards new perspectives. An interesting metaphor about creativity is found in the book “The Left Brain Speaks, the Right Brain Laughs” by physicist, technologist, and novelist Ransom Stepherson, who provides a look at the neuroscience of innovation and creativity in art, science, and life. “Creativity occurs when you reach into the hat and pull out a rabbit, but before you can pull out a rabbit, you have to pull out a lot of lint.”³²¹

In other words, the entire creative process requires a lot of work, perseverance, along with the freedom and courage to try new things. We should not fear failure; “celebrating failure could be a key to creativity.”³²² Of course, this entire complex mechanism is nourished by the “tangled string of talent, ability, and passion.”³²³ Thus, we need lateral thinking, to be open to as many ideas as possible, and to delve into unexplored areas of the mind. “When ideas begin to simmer to the surface, periods of coherent resonance will occur, and the best ideas will spread networks of potential action throughout the entire brain.”³²⁴

David Eagleman and Anthony Brandt, delving into the human creative system, argue in the book “The Runaway Species” that creativity does not arise out of nothing but “results from the compression of history into new, shiny forms.”³²⁵ In fact, leveraging and connecting existing things and ideas stimulates the creative process. Another important element in amplifying creativity is the social factor. Humans are social beings; they create connections with each other, share ideas, and want to impress others, operating “in a vast network of interdependencies.”³²⁶ Thus, creativity emerges as a social action, allowing us to “plant mental seeds”³²⁷ for each other.

In general, creativity involves a laborious cerebral process in which all accumulated knowledge and experiences are engaged, passion, the desire for innovation, accentuated by the constant interaction among people. In this context, a natural question arises: why are some people more creative than others? How does the creative process work? Will Gompertz, in the book “Think Like an Artist” describes the essential role of creativity in our development as a society and how creative thinking works. „Over the years, I've come to realize that there are a few

³²⁰ David Perlmutter, Alberto Villlolo, *Neuroștiința Iluminării, activează-ți creierul*, Editura For You, București, 2018, p. 91

³²¹ Ransom Stepherson, *Creierul stâng vorbește și creierul drept râde – O privire asupra neuroștiinței inovării și creativității în artă, știință și viață*, Editura Prestige, București, 2023, p. 197

³²² Ibidem

³²³ Ibidem

³²⁴ Ibidem

³²⁵ David Eagleman și Anthony Brandt, *op. cit.*, p. 44

³²⁶ Idem, p. 39

³²⁷ Idem, p. 59

easily identifiable traits that characterize all successful creative people, from novelists and film directors to scientists and philosophers. I don't mean strange and mystical qualities, but the basic practices and processes that allow talents to flourish. Practices and processes that, if adopted, can help the rest of us unleash our latent creativity”³²⁸. In other words, how each person understands their creative potential animates essential skills for stimulating creative thinking: confidence and boldness, utilized, of course, in their respective fields. “The Beatles were just a bunch of young people who had free time and enough confidence to convince themselves and then the whole world that they were musicians”³²⁹.

3. Influences of the Arts on Health and Creativity³³⁰

Within this complex framework of research, we highlight a series of beneficial effects of art on individual and collective health. Art serves as an alternative source of energy for the brain, stimulating connections between mental and physical processes. Thus, we aim to emphasize some common goals shared by various distinct yet intersecting fields and to whet the appetite for more thorough research on an interdisciplinary theme that we consider both current, necessary, and of major interest.

We start with the premise that art is a means of knowledge, expression, communication, and reflection of reality and human experience. Health is linked to well-being, encompassing a WHOLE—physical, emotional, mental, and spiritual—both individually and socially. Creativity, whether scientific, conceptual, or artistic, represents the capacity to capture the essence and entirety of an individual, community, or society.

Throughout history, medical specialists with a profoundly humanistic vision have not only promoted the values of the sciences but also the cultural and artistic values in their various forms. The list of physician painters, sculptors, musicians, versatile doctors, and artistically inclined medical professionals is very rich and impossible to hierarchically assess. Many aspirations of scientists and artists are shared. For instance, William Butler Yeats succinctly stated, “Art educates the mind and heart,” while the renowned Albert Einstein expressed the conviction that “Artistic education is the key to understanding the world and becoming who you truly are.” Art brings a whole series of benefits and can assist humanity in various ways, such as:

- a) Expression and communication of emotions: Art provides a means to express and communicate emotions and feelings that may be difficult to put into words or convey through other methods. It can be liberating and therapeutic for those who practice or experience it;
- b) Stress reduction and improvement of well-being: Engaging in artistic activities, such as music, theater, dance, painting, drawing, or sculpture, can help reduce stress levels and enhance well-being. Focusing on the artistic process can have a calming and relaxing effect;
- c) Development of creativity and critical thinking: Art encourages creative and

³²⁸ Will Gompertz, *Gândește ca un artist. Învăță cu van Gogh, Picasso sau Andy Warhol cum să fii creativ în orice domeniu*, Editura Polirom, Iași, 2016, p. 13

³²⁹ Idem, p. 14

³³⁰ Author: Professor PhD. hab. Aurelian Bălăiță

unrestricted thinking. Engaging in artistic activities can help develop problem-solving skills and critical thinking, as it requires finding unique and unconventional solutions;

d) Improvement of communication skills: Art can be an effective tool for communicating ideas and messages in a non-verbal form, contributing to the development of communication and expression skills, providing a platform to convey meanings and values;

e) Sensitization to social issues: Art can be used as a means to raise awareness of social, economic, and political issues. Many artistic works address sensitive subjects and encourage critical reflection on the world we live in, sometimes taking on subversive tones;

f) Enhancement of cognitive skills: Memory, concentration, and attention. Participation in artistic activities positively stimulates and develops the brain and nervous system;

g) Fun and joy: Art provides an excellent method of relaxation, distancing from everyday problems, and deriving satisfaction from one's own creativity;

h) Expression of individual, collective, and societal identity and culture. Through art, people can preserve and transmit the cultural heritage and traditions of communities.

Certainly, the benefits of the arts can vary for each individual, as everyone experiences and engages with art in unique ways. When engaging in artistic activities, the connection between the mind and body is stimulated, and mental and physical processes are thus activated and correlated. In the artistic creation process, connections are made on multiple levels: connecting with oneself, grounding in the present through perception and action, and connecting with the environment by being here and now. Therefore, art has beneficial effects on both individual and collective, social health.

The interdependence between art and health is worth emphasizing. It is evident that artists need tranquility, comfort, and a sense of well-being to create. In the realm of artists, we have our dilemmas in assessing the value of an artistic product. Because art can be practiced either as an act of knowledge (in modern terms, artistic research) or as a means of self-display (exhibition). In "Measure for Measure," William Shakespeare centers the theme of discernment as an attribute of human intelligence. The appreciation and understanding of art are largely subjective and personal, and the interpretation and expression of emotions associated with art are specific human experiences. In his play "Uncle Vanya," the physician and playwright A.P. Chekhov, through his character Dr. Astrov, states, "Everything in a person must be beautiful; the face, the clothes, the soul, and the thoughts."

As an artist, I have asked and continue to ask questions such as: What are emotions? What does intelligence mean? What does emotional intelligence mean? I found some possible answers in Eckhart Tolle's "The Power of Now": "Emotions are the body's response to thoughts." In other words, behind each emotion is a thought. Emotions are generated by mental activity. Or in other words, mental processes overflow into emotions, chemical reactions, and physical actions.

A well-executed theater performance, such as one by Silviu Purcărete, evokes emotions and reactions ranging from laughter to tears, in a very varied range. What

actually happens in the spectator's body? What happens in our bodies when we listen to our favorite music, or conversely, to one we cannot stand? What happens in the body when we watch a work of art film? But when we are horrified by a horror film? What influences do we receive for our health when we are ecstatic in front of a masterpiece of painting or sculpture? What about in front of kitsch?

Art therapy employs integrative methods, engaging both the mind and body, not just the body (as in the case of sports practice) or just the mind (as in word-based psychotherapy, meditation). Integrative art combines different forms of art and therapies to support well-being, personal growth, healing, and transformation. This involves using artistic techniques and practices along with medical and therapeutic techniques. The goal is to allow the person to express and explore themselves, with emotions, thoughts, and experiences, in a creative way and to find understanding, healing, and harmony through art.

The connection between arts and neuroscience is complex and fascinating. On the one hand, neuroscience studies the brain and the nervous system in relation to cognitive processes, emotions, and human behavior. Thus, neuroscience can provide a deeper understanding of how the brain functions during the artistic experience. Art, on the other hand, is a form of creative expression that involves imagination, emotions, abstract thinking, and aesthetic perception. These aspects of art are closely related to the functions of the brain and the nervous system. The artistic experience can stimulate the release of neurochemicals associated with pleasure and emotion. Physiological parameters improve, such as cortisol, the stress hormone.

For art creators, studies show that the release of dopamine is stimulated, on different circuits. Neurostimulators act together, in a spiral toward improvement or toward worse. Serotonin and adrenaline seem to be “more at hand” in the situation of consuming art and the unknown, the unexpected, strong sensations. Also, participation in artistic activities can improve cognitive functions, emotional resilience, and induce states of relaxation and meditation.

Thus, we consider that the connection between arts and neuroscience can be valuable in the therapeutic field. As we know, art therapy is used to treat a wide range of conditions, such as mental health disorders, chronic pain, or psychological trauma. By understanding the neurological mechanisms involved in artistic processes, therapists can adapt and optimize artistic interventions to support the recovery and well-being of patients.

4. Creativity and the Brain-Music Connection³³¹

Creativity is a crucial element of human existence, whether it involves art or not. Since ancient times, humans have had to find creative ways to satisfy their basic needs, whether they are physiological, emotional, or social in nature. As research has advanced to a high level in modern times, and human needs are treated from very complex perspectives, the cognitive approach between neurophysiological processes and anthropological activities has become an objective reality.

Classifying human activities strictly based on the traditional conception of brain hemispheres is no longer a relevant approach. The right hemisphere is not

³³¹ Author: Researcher III PhD. Ligia Fărcășel

solely responsible for creativity, just as the left hemisphere is not solely responsible for concrete activities. As in any other field, the most honest approach is one of balance, where we observe the intertwining of collaborating elements. The weight of the benefits gained through practicing the arts or what is known as “mere exposure” – the mere exposure to works of art – is known and studied. These benefits manifest in various fields, including the social, professional, and, last but not least, physical and mental health. For a more effective view, let's take a few moments to focus on the connections between brain science and music.

An honest first step is to observe the musical result from the perspective of the four attributes of sound, namely pitch, duration, intensity, and timbre. Specialists in the fields of psychology and physics have demonstrated that these can be separated for individual analysis. Through this technique, an individual's preference for certain musical styles can be tested and explained from the perspective of neural construction. The primary milestone concerning preferences and a person's relationship with music is the intrauterine period. Researcher Alexandra Lamont from the UK found that at the age of one, children have a predisposition toward music heard before birth, and furthermore, they recognize it.

At this stage, it is more relevant for the study subject that the musical piece to which they are exposed is already in their memory playlist than whether they inherently like the music style itself. Additionally, the perception of musical pieces of varying degrees of complexity is the responsibility of a brain structure involved in attention – the frontal lobes and the anterior cingulate cortex, which develop gradually, especially after the age of 7, according to researcher Mike Posner. In light of this remark, the difficulty of interpreting a canon song by a preschooler is easy to understand. However, in support of the idea that art in general and music in particular have several benefits for the human brain, various exercises for training attention and concentration have been conceived or identified over time.³³²

Another important aspect of the relationship between music and the brain is the remedial role that music can play in mental disorders such as depression. Numerous researchers have addressed this increasingly relevant and equally complex topic. Rich lists of classical music titles have been created that can be helpful in different phases of depression. Some psychologists have observed the beneficial role of music written by a specific composer, while others consider the outlined musical expression important. However, recently, we learned of a different perspective that complicates the understanding of the psychic process: that a certain musical style or composer will not always have a positive effect.

Neurologist Oliver Sacks, in “Musicophilia: Tales of Music and the Brain,” recounts a series of different and very interesting contexts: one patient has an immediate positive reaction to any cheerful, positive song, regardless of the composer; another is immune to the musical stimulus until hearing a completely unknown piece, which miraculously softens his feelings; another patient, who knew his sensitivity to Schubert's music and turned to it in one of the acute moments, has the unpleasant surprise of listening to Schubert without any effect.³³³ The good news

³³² See Daniel Levitin, *Creierul nostru muzical. De ce suntem fascinati de armoniile sonore*, Litera Publishing, Bucharest, 2022, pp. 242-243

³³³ See Oliver Sacks, *Muzicofilia. Povestiri despre muzică și creier*, Editura Humanitas, București, 2021, pp. 307-310

is that the emotional reaction to music is widespread not only at the cortex level but also at the subcortex level, meaning that sound art can be perceived even in cases where the brain is severely affected.

5. Conclusions

In conclusion, we can affirm that the connection between arts and neuroscience provides a deeper perspective on how the brain and nervous system influence and are influenced by artistic experience. This association can have significant implications in the therapeutic field and in understanding the human being as a whole.

The complex functional structure of the human brain is debated by numerous scholars, and the progress of science provides us with numerous insights into understanding the mechanisms behind the formation of neural networks and the quality of connections between neurons, as well as aspects related to the generation of cognitive, sensory, or motor functions that form the basis of talent and creativity. “Creativity is the fuel for the progress of our rebellious species.”³³⁴

Therefore, by understanding the possibilities that arise through the fascinating combination of arts and sciences in the direction of innovation, creative thinking, and how they can be stimulated, we manage to address all the challenges we face in our continuously developing society.

Acknowledgements

The article was accomplished with the support of the Institute for Multidisciplinary Research in Art from “George Enescu” National Arts University Iași, within the project Neuroscience, Creativity – Neuronal Connections in Artistic Creation.

References

1. Babeș, Alexandru, (2021), *Povestea creierului. În căutarea celui mai complicat obiect din univers*, Editura Humanitas, București
2. Birt, Mircea Alexandru, (2019), *Geniul de la neuroplasticitate la realitate. Alte incursiuni psihografice*, Editura Școala Ardeleană, Cluj-Napoca
3. Eagleman, David, Anthony Brandt, (2020), *Specia rebelă. Despre creativitatea oamenilor și despre modul în care ea schimbă lumea*, Editura Humanitas, București
4. Eagleman, David, (2021), *Incognito. Viețile secrete ale creierului*, Editura Humanitas, București
5. Eagleman, David, (2018) *Creierul. Povestea noastră*, Editura Humanitas, București
6. Gompertz, Will, (2016), *Gândește ca un artist. Învăță cu van Gogh, Picasso sau Andy Warhol cum să fii creativ în orice domeniu*, Editura Polirom, Iași
7. Graziano, Michael S. A., (2021), *Conștiința dintr-o nouă perspectivă*, Editura Humanitas, București
8. Greenfield, Susan, (2020), *O zi din viața creierului. O perspectivă a neuroștiinței*, Editura Niculescu, București

³³⁴ David Eagleman and Anthony Brandt, *op. cit.*, p. 243

9. Hawkins, Jeff, (2022), *1000 de creieri. O nouă teorie a inteligenței*, Editura Publica, București
10. Levitin, Daniel J., (2022), *Creierul nostru muzical. De ce suntem fascinați de armoniile sonore*, Editura Litera, București
11. O'Gieblyn, Meghan, (2023), *Dumnezeu, om, animal, mașină. Tehnologie, metaforă și căutarea sensului*, Editura Humanitas, București
12. Perlmutter, David, Alberto Villoldo, (2019), *Neuroștiința iluminării. Activează-ți creierul*, Editura For You, București
13. Pleșu, Andrei, (2023), *Capodopere în dialog*, Editura Humanitas, București
14. Rovelli, Carlo, (2023), *Anaximandru din Milet sau nașterea gândirii științifice*, Editura Humanitas, București
15. Sacks, Oliver, (2009), *Muzicofilia. Povestiri despre muzică și creier*, Editura Humanitas, București
16. Stephens, Ransom, (2023), *Creierul stâng vorbește, creierul drept râde. O privire asupra neuroștiinței inovării și creativității în artă, știință și viață*, Editura Prestige, București
17. Willet, Alexis, Jennifer Barnett, (2021), *De cât de mult creier avem cu adevărat nevoie?*, Editura Humanitas, București

7. WHAT IS THE TEACHER'S PROFILE IN SUCCESSFULLY PREVENTING BULLYING? A PICTURE OF PROFESSIONAL COMPETENCIES

Tudorița Grădinariu,³³⁵
Constantin Cucos³³⁶

Abstract: *The increasing frequency of bullying incidents is an imperative that is on the focus of the education policy makers in Romania. During the last four years, the education legislation has undergone a number of substantial changes and updates placing a strong emphasis on bullying prevention. While we have the legislative framework that defines the role of teachers in preventing and intervening in bullying incidents, it is significant to know what professional skills are needed in doing so. The aim of this research is to provide a profile of the effective teacher in bullying prevention from the standpoint of professional competences. We believe this to be important for the development of effective prevention policies. The objectives of this study are theoretical, namely: to analyze the normative framework referring to the teacher's role in bullying prevention; to examine the national legislation in the field of preventing and combating bullying; to review the literature in order to identify the professional competences involved in successfully preventing bullying.*

Key words: *bullying, professional competencies, teacher, prevention, educational policies*

1. Introduction

While the scientific literature evokes the crucial role of teachers in the prevention of bullying, in Romania there is a legislative debut which establishes the duties of teachers in the prevention and intervention in cases of bullying. The media coverage of violent scenes among pupils generated public awareness that turned its attention and expectations towards teachers.

Therefore, the issue of bullying aroused the interest of the society, the political decision-makers, and especially of the educational bodies that, on a daily basis, have to fight this scourge. According to the study carried out by the World Vision Romania Organization in 2021, which involved 817 middle and high school students, approximately 59% of the bullying among high school students occurs in the classroom, in the hallway and in the school yard.

In the case of the secondary school students, 63% of the assaults take place in the school yard and over 50% in the classroom and in the hallways (World Vision Romania, 2021). In addition to this image, there are the results of the survey carried out by another non-governmental organization, namely the Asociația Salvați Copiii România. According to them, at national level, in the 2022-2023 school year there was a third increase in aggressive incidents compared to the previous school year as currently 49% of students state that they were victims of bullying (www.salvaticopiii.ro).

In the schools around the world, one in three pupils and adolescents are significantly impacted by the harmful behavior of peers (UNESCO, 2019). The bullying is defined as a particular form of aggression that takes place over time,

³³⁵ Assistant PhD., "Alexandru Ioan Cuza" University, Iași, România, email: tudorita.gradinariu@uaic.ro

³³⁶ Professor PhD., hab., "Alexandru Ioan Cuza" University, Iași, România, email: cucos@uaic.ro, ID ORCID <https://orcid.org/0000-0002-3087-2593>

against the background of a power imbalance between the bully and the victim with the intention to hurt (Olweus, 1994). These peculiar characteristics of the bullying make it difficult for victimized students to defend themselves (Craig & Pepler, 2007).

Student victims often experience low academic achievement, depression, low self-esteem, anger and relationship difficulties throughout their adult lifetime (Bogart et al., 2014 *apud* Taneri, Özbek & Akduman, 2021), while the bullies present a increased risk of experiencing depression and they are more prone to suicide compared to the students who were not involved in bullying (Roland, 2002 *apud* Taneri, Özbek & Akduman, 2021).

Although the involvement of the teachers in preventing and intervening in situations of aggression among students is essential, the scientific literature indicates that some teachers are poorly trained and feel insecure in solving the problem (Mishna et al., 2005). They often put effort into the effective identification and intervention, but they need continuous and personalized support to signal changes in the school practice (Pas, Waasdorp & Bradshaw, 2018).

Thus, the teachers' ability to create a positive school environment and to respond to bullying depends largely on professional training, teaching standards, duties and workload. The success in carrying out these tasks depends highly on the professional training provided to teachers (UNESCO, 2022). When teachers' interventions are constant and positive, the students have higher confidence in them and they are more confident in the school institution in terms of its dealing with violence (Gervay, 2008).

2. Normative aspects regarding the role of the teacher in the prevention of bullying

The recent years have seen an increase of the focus of political and educational factors in Romania regarding the bullying phenomenon. In 2019, as a result of the reporting of this situation, the political decision-makers amended and supplemented the National Education Law through a special law that provides for the introduction of refresher courses within the continuous professional training programs of teachers in order for them to acquire skills regarding the prevention of bullying (Parliament of Romania, 2019, art. 56, paragraph 1).

A year later, the proposals of the group of experts convened for the operationalization of these legislative prescriptions took shape in the development of methodological norms regarding the prevention of bullying, thus becoming mandatory (Ministry of Education and Research, 2020). The main objective of these methodological norms is aimed at creating a positive school climate and ensuring the pupil's well-being within the schooling environment.

It also mentions the need to establish the anti-bullying working group with a role in preventing, identifying and solving aggressive incidents (Ministry of Education and Research, 2020, art. 5, paragraph 1). In order to optimize the prevention of bullying, schools have the responsibility to implement their own plans to maintain a safe schooling environment by applying prevention policies (Ministry of Education and Research, 2020, art. 4).

Special attention is paid to the professional training of teachers, both during

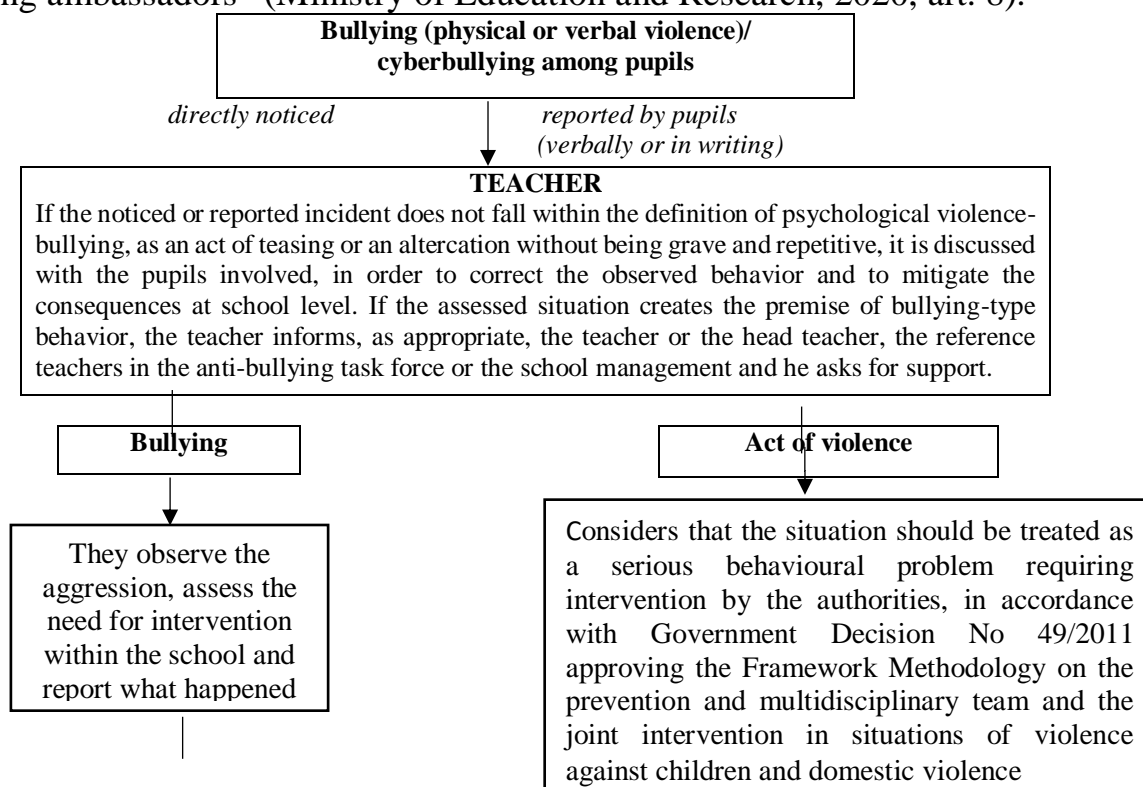
the initial training, by including some topics related to bullying, as well as through the continuous training programs (Ministry of Education and Research, 2020-Annex 1, art. 3, paragraph 2).

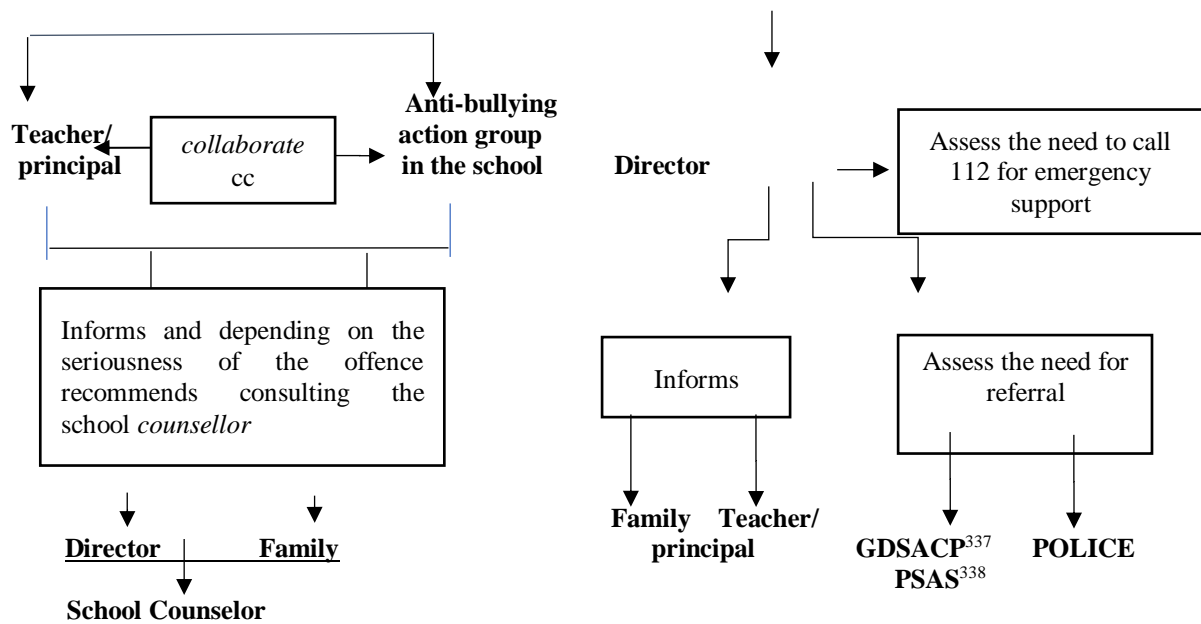
The duties of teachers in fighting bullying, as presented in the current legislation, actually render the professional competences required in this field. Therefore, we can deduce that a successful intervention also requires a high degree of development of professional competences in this field. From a legislative viewpoint, teachers have the responsibility:

- to identify bullying situations;
- to identify pupils facing the risk of aggression and report the identified cases;
- to proactively collaborate within the multidisciplinary team to solve bullying cases;
- to analyze each case of bullying;
- to apply bullying prevention measures to secure the victim (Ministry of Education and Research, 2020 - Annex 2, art. 2).

This normative act also provides for the intervention procedure for the teaching staff in bullying situations, entitled *Info Chart - Learning Tool*. This procedure illustrates the “map” that a teacher must go through when he directly notices the aggression or when it is reported to him by pupils. At the beginning of each school year, members of the anti-bullying task force are proposed who are teachers, parents and students.

Its mission is to transpose into school practice the legislation concerning the prevention, identification and reporting of situations of violence against pupils; to receive and resolve reports of bullying in school; to draw up the school's anti-bullying code; to collaborate with other teachers and parents to resolve bullying incidents; to organise information/ debate sessions in schools with parents, teachers and pupils; to train and coordinate pupils appointed by school councils as “anti-bullying ambassadors” (Ministry of Education and Research, 2020, art. 8).





INFO GRAPHIC LEARNING TOOL

The teacher intervention in bullying situations in educational establishments

(Ministry of National Education, 2020)

In contrast, “the continuous professional development of pre-university teachers is based on the professional standards for the teaching profession, on quality standards and on the professional competences, appropriate to the teaching roles”³³⁹ (Ministry of Education, 2022, art. 2, paragraph 1). The professional improvement is achieved through continuous professional development programs that are accredited in accordance with the training profile in the teaching career. Thus, the teacher must acquire professional competencies for educational counseling and social skills and in other priority thematic areas for the education system (Parliament of Romania, 2023, article 187, paragraph 10, letter f)³⁴⁰.

The school violence/bullying is one of the themed fields in which the accredited training programs can be proposed and developed (Ministry of Education, 2022). With the issuance of Law no. 198 of July 4, 2023 of pre-university education, the National Plan to Combat School Violence (NPCSV) is also approved. The purpose of the NPCSV is to prevent and reduce all forms of violence in school, including the bullying (Parliament of Romania, 2023, art. 65, par. 2). Also, express reference is given to the continuous training of the teaching staff, which represents a right and a responsibility (Romanian Parliament, 2023, art. 188, paragraph 1).

Therefore, we can conclude that these normative frameworks are much needed because they provide unitary and thorough benchmarks in the prevention and intervention in cases of bullying, but much is still to be achieved. There is a long way to go until they are done because the fight against bullying is a relatively recently add-on in the initial and continuing training programs in our country. The results of the study by Verseveld et al. (2020) show that teachers demonstrate a lack

³³⁷ General Directorate of Social Assistance and Child Protection

³³⁸ Public Social Assistance Service

³³⁹ Ministry of Education (2022). Ordinance no. 4.224 of July 6, 2022 approving the Framework Methodology on quality assurance of programmes for the continuous professional development of teachers in pre-university education and the accumulation of transferable professional credits.

³⁴⁰ The consolidated form of Law no. 198 of July 4, 2023, published in the Official Gazette no. 613 of July 5, 2023, on September 4, 2023 is made by including the changes and supplements added by the Emergency Ordinance no. 72/31 August 2023.

of skills and time to manage bullying. The authors recommend investing in initial teacher training programs so that they are well prepared from the very start of their career.

3. The training and development of professional skills- a part of the global educational approach

During the *International Conference on the fight against aggression among students* organized by UNESCO and the French Ministry of National Education in 2020, the body of specialists sought to generate a global impulse to eradicate aggression in schools by increasing the awareness of all the responsible parties, by disseminating good practices, by mobilizing governments and the entire educational community. At the expense of a limited success of schools in preventing the bullying, the concept of *developing a global educational approach* is advanced, starting from the premise that the school operates within a wider education system and educational community, which are supported by the society.

Such a comprehensive perspective aims to recognize the importance of the school's "*interconnection with society at large, including educational, technological and societal systems, as well as social values and pressures, factors that can influence the frequency and the type of bullying that occurs in a school*" (UNESCO, 2020, p. 2)³⁴¹. Therefore, this comprehensive educational approach incorporates nine key components that are effective in reducing bullying:

- strong political leadership and a solid legal framework to fight bullying, school violence and violence against children in general;
- training and support for teachers related to bullying and pupil-centered classroom management and wellbeing;
- school programs, learning and teaching to promote a positive school climate;
- a psychologically and physically safe environment in schools and classrooms;
- reporting mechanisms for pupil victims and support and care services;
- the participation of all interested parties in the educational community, including the parents;
- the responsibility and involvement of pupils;
- the collaboration and partnerships between the education sector and a wide range of partners (other government sectors, NGOs, academia and digital platforms);
- the monitoring of the bullying in schools and the interventions assessment (UNESCO, 2020, p. 3).

Therefore, in the effort to prevent the bullying, teachers must benefit from training in order to increase their knowledge in the field of prevention and intervention, as well as in promoting the pupil's well-being (UNESCO, 2020). To create a school culture that does not tolerate the bullying, all educational components must be included in the anti-bullying program (Taneri, Özbek & Akduman, 2021).

As the issue is particularly complex, a comprehensive, multi-level and multi-directional approach philosophy is required to try to cover the extent of the phenomenon. It is in vain to act sequentially and in isolation if resonant, concordant

³⁴¹ International conference on the fight against harassment between students. Recommendations of the Scientific Committee on the fight against harassment and cyber-harassment.

interventions are not agreed upon. The actions can be placed at several levels (*cf.* Cucuș, 2022, p. 221):

– *the legislative level*, by generating an explicitly protective normativity, for example by the law (or orders, methodologies and so on) of education or other secondary norms; the guiding principles, directions, strategies must be prefigured at the macro level so as to target the whole, the general field of positioning or actions; from this viewpoint, we believe that there are still many things to be done: preventive laws for teachers, pupils, students; methodologies to more carefully regulate the relational field generated in the school: pupil-teacher, pupil-pupil, teacher-teacher, teacher-parent, teacher-manager, manager-local authority and so forth;

– *the institutional level*, through clear stipulations of the rights and duties of the educational partners in the internal order regulations or in the ethical codes, which must be observed; the explained procedures, even if they can generate bureaucracy, bring a certain level of security and clarification of what is allowed to happen in the school; also, there is a need for a clearer distribution of roles among managers, school psychologists, educational advisors, parents, police, representatives of the local administration regarding the prevention or fighting of violence;

– *the level of the teacher training*, both during the initial phase and during the exercise of the profession; there is a need, from this viewpoint, for a rethinking of the training competencies regarding the future teachers through a new institutional formula that emphasizes the selection and the quality (among other things, not through a focus only on didactic, technical competencies, but also on psycho-relational, self-development, conflict prevention or management, and so on); from this perspective, we believe that this should not be neglected, for example, during the initial preparation phase (at the level of the future didactic master's degree), by broadening the area of knowledge, practice and involvement of future teachers in counseling and educational mediation activities, in meetings or lectures with parents, by participation in board meetings, extracurricular activities developed by the school and so forth. With regard to the continuous training, the spectrum of competences can be developed and nuanced in relation to the psycho-cultural particularities of the pupils, to the community specificities, to the multiplicities of belonging or to the experiences of the students;

– *the personal, individual level*; until we protect our law or institution, we must protect ourselves by carefully monitoring these phenomena, by professional responsibility (to do what it is expected of us), by self-reflection, by keeping our own conduct under control with patience, intuition, dedication and grace; of course, conflicts may arise among the actors participating in the educational process, but these must be avoided, and if they do occur, until the application of procedures or the involvement of third parties, they must be regulated immediately, on the spot, by ourselves; as in the case of an accident, the “first aid” is of great importance, the first actions are life-saving or, on the contrary, they are life-threatening;

– *the tertiary, complementary level*, which can ensure a certain expertise of knowledge or specialized action, in the knowledge of the case (through research in the field, through doctoral theses, through methodological-scientific works from universities, specialized institutes, schools). A certain capital of knowledge and

intervention experience has been achieved, but it is not available, known and used enough. It would be time for this “database” to be institutionalized, nurtured and used in an integrative, system-wide vision. It would be necessary to establish a permanent *board*, provided by technicians, to monitor and ensure an involvement by offering expert services for decision-makers, school managers, teachers, parents and so on.

4. Professional skills in preventing the bullying

At the level of the scientific literature, there is no generally accepted definition of the concept of competence. The specialists concerned with this issue have recently made an important distinction regarding the terminology used in English that is between “*competence*” and “*competency*” (Roelofs & Sanders, 2007). The “*competence*” is a comprehensive concept that defines skills or capabilities of people or organizations, while the specific “*competency*” (plural *competencies*) is part of “*competence*”, being a narrower, more atomistic concept used to label a particular ability (Mulder, 2001 apud Roelofs&Sanders, 2007).

A comprehensive definition of competence is synthesized by Mulder: “the competence is the ability of a person or organization to achieve certain levels of performance” (Mulder, 2001, p. 76 apud Roelofs & Sanders, 2007). This author notes that competencies of individuals consist of: “*the integrated action proficiencies which are made up of clusters of knowledge structures, cognitive, interactive, emotional, and where necessary psychomotor skills and attitudes and values which are necessary for performing tasks, solving problems and more generally the ability to function in a particular occupation, organization, position, role*”³⁴², (Mulder, 2001 apud Roelofs & Sanders, 2007, p. 125).

Miller believes that the effectiveness of teachers in preventing the bullying can be encompassed by a series of actions such as: the concern for the pupil's well-being and learning; the creation of organized and planned learning environments with clear rules for pupils; engaging pupils in active and relevant learning tasks; providing a diversity of classroom methods and strategies that emphasize each pupil's success; interacting more frequently with each pupil when they are behaving positively than when they are behaving negatively; conveying rules of conduct through classroom rules, expectations for classroom activities, expectations for transitions, and all key classroom procedures that are important to the pupil success; using different methods of encouragement to elicit motivated and responsible behavior from pupils; providing extra help to pupils who need it; modeling respectful behavior through positive and professional interactions with all; consideration of the pupil who seems scared, lonely and unsuccessful; communicating his support, concern and commitment to the well-being of each pupil; communicating requirements and supporting pupils' progress to them; creating a school safety climate where respect is taught, expected, practiced and modeled; developing relationships among pupils outside the classroom (Miller, 2008, p. 248).

At the level of the scientific literature, we find that the teachers' intervention

³⁴² Mulder, M. *Competentieontwikkeling in organisaties: perspectieven en praktijk*. The Hague: Elsevier bedrijfsinformatie, 2001

depends on a series of variables such as self-efficacy, beliefs, knowledge and level of empathy (Yoon & Bauman, 2014). Teachers who are more confident in their own skills intervene more often in incidents of bullying (Fischer, John & Bilz, 2021). They are more willing to intervene if they appreciate that a behavior is serious, if they feel empathy for the victims, if they realize that they have a role in reducing bullying and if they trust that their intervention will be effective (Howard, Horne & Jolliff, 2001 apud Holt et al, 2013; Kallistad & Olweus, 2003 apud Holt et al, 2013). When the teacher ignores bullying incidents or when he reacts harshly and humiliatingly to the bully, he models insensitive and uncaring behaviors (Yoon & Bauman, 2014).

If the pupils perceive the relationship with teachers as negative, hostile, lacking trust, they also show academic disengagement and feel disconnected from the class collective. Conversely, the pupils who feel attached to teachers and experience academic success are less likely to exhibit aggression (Hawkins et al., 1998). An empathetic teacher is attentive to the pupils' needs and they makes an effort to meet them, showing them their own model of empathy (Bucher, 1998).

5. Conclusions

The purpose of this paper was to illustrate a profile of the teacher effective in preventing the bullying from the perspective of professional skills. In order to achieve this approach, we examined the normative framework in Romania that relates both to the continuous training of teaching staff and to the management of aggressive incidents within schools. Thus, we defined what the teachers' responsibilities were in managing this issue. We then reviewed the scientific literature to identify the types of professional skills needed in this endeavor.

Therefore, we can conclude that the legislative support does not guarantee the success of an intervention in bullying incidents in the classroom. The key factor is the teacher's personality and professional training. At the level of the scientific literature, the opinion of specialists converges on three variables that could influence the teachers' intervention: the perception of gravity, empathy and self-efficacy. Thus, the professional training should be directed to the teachers' attitudes and beliefs in such a way as to optimize empathy towards victims, trust in their own interventions and the perception of severity (Yoon & Bauman, 2014). A teacher confident in his own skills, empathetic and aware of the seriousness of bullying will be even more effective in implementing prevention programs within the class and the school.

Although there are few studies that have analyzed teachers' responses/reactions to bullying incidents, some teachers use ineffective strategies such as advising the victim to avoid the bully or even recommending to deal with it alone (Troop-Gordon & Ladd, 2015). In agreement with the authors Benítez, García-Berben and Fernández-Cabezas (2009) we believe that a teacher training program would be an ideal context in which the difficulties teachers have in managing bullying can be discussed. And we also believe that they themselves should be the subject of further research (Fischer, John, & Bilz, 2021).

We believe that by knowing the obstacles teachers face, we can create professional training programs focused on their personal and professional

development needs. In conclusion, professional training programs should also include the individual factors of teachers for better personal optimization in the effort to eradicate the bullying phenomenon. It is also important to allocate more generous space in initial teacher training programs to this issue. Teachers have the right to benefit from professional anti-bullying training through accredited institutions, but, also, they have the duty to improve professionally when the schooling practice requires this (Parliament of Romania, 2023).

Acknowledgement

The authors have equal contributions to this article.

References

1. Benítez, J. L., García-Berben, A., & Fernández-Cabezas, M., (2009), *The impact of a course on bullying within the pre-service teacher training curriculum*, "Electronic Journal of Research in Educational Psychology", 7 (1), 191-208. Retrieved from [http:// ovidsp.tx.ovid.com.proxy.bib.uottawa.ca/sp-3.4.2a/ovidweb.cgi](http://ovidsp.tx.ovid.com.proxy.bib.uottawa.ca/sp-3.4.2a/ovidweb.cgi)
2. Blain-Arcaro, C., Smith, J. D., Cunningham, C. E., Vaillancourt, T., & Rimas, H., (2012), *Contextual Attributes of Indirect Bullying Situations That Influence Teachers' Decisions to Intervene*, "Journal of School Violence", 11(3), 226–245, doi:10.1080/15388220.2012.682003
3. Bogart, L. M., Elliott, M. N., Klein, D. J., Tortolero, S. R., Mrug, S., Peskin, M. F., Davies, S. L., Schink, E.T., & Schuster, M. A., (2014), *Peer victimization in fifth grade and health in tenth grade*, "Pediatrics", 133(3), 440-447
4. Bucher, A. A., (1998), *The influence of models in forming moral identity*, "International Journal of Educational Research", 27 (7), 619–627, doi:10.1016/s0883- 0355(97)00058-x
5. Craig, W. M., & Pepler, D. J., (2007), *Understanding bullying: From research to practice*, "Canadian Psychology", 48, 86–93, doi:10.1037/cp2007010
6. Cucos, Constantin. (2022). *Filosofia educației*. Editura Polirom: Iași
7. Fischer, S. M., John, N., & Bilz, L., (2021), *Teachers' self-efficacy in preventing and intervening in school bullying: A systematic review*, "International journal of bullying prevention", 3, 96-212
8. Gervay, S., (2008), *Story Journey and Critical Thinking: AN Author's Reflection*, "Literacy Learning: in Middle Years" Volume 16:1
9. Holt, M. K., Raczynski, K., Frey, K. S., Hymel, S., & Limber, S. P., (2013), *School and community-based approaches for preventing bullying*, "Journal of School Violence", 12 (3), 238-252
10. Howard, N. M., Horne, A. H., & Jolliff, D., (2001), *Self-efficacy in a new training model for the prevention of bullying in schools*, "Journal of Emotional Abuse", 2, 181–191, doi:10.1300/J135v02n02_11
11. Hawkins, J. D., Farrington, D. P., & Catalano, R. F., (1998), *Reducing violence through the schools*, In D. S. Elliott, B. A. Hamburg, & K. R. Williams (eds.), "Violence in American schools: A new perspective", (p. 188–216), New York, NY, US: Cambridge University Press

12. Kallistad, J. H., & Olweus, D., (2003), *Predicting teachers' and schools' implementation of the Olweus Bullying Prevention Program: A multi-level study*. "Prevention & Treatment", 6, 3–21, doi:10.1037/1522-3736.6.1.621a
13. Miller, T. W., (2008), *School violence and primary prevention* (p. 15), New York: Springer
14. Ministerul Educației Naționale, (2020), Ordinul Ministrului Educației și Ceretării nr. 4.343/2020 din 27 mai 2020 privind aprobarea Normelor metodologice de aplicare a prevederilor art. 7 alin. (1¹), art. 56¹ și ale pct. 6¹ din anexa la Legea educației naționale nr. 1/2011, privind violența psihologică – bullying
15. Ministerul Educației, (2022), Ordin nr. 4.224 din 6 iulie 2022 pentru aprobarea Metodologiei-cadru privind asigurarea calității programelor pentru dezvoltarea profesională continuă a cadrelor didactice din învățământul preuniversitar și de acumulare a creditelor profesionale transferabile. Publicat în Monitorul Oficial nr. 722 din 19 iulie 2022. Data intrării în vigoare 19-07-2022
16. Ministerul Educației, Cercetării, Tineretului și Sportului, (2011), Ordin nr. 5564 din 7 oct. 2011 privind aprobarea Metodologiei de acreditare și evaluare periodică a furnizorilor de formare continuă și a programelor de formare oferite de aceștia. Publicat în Monitorul Oficial nr. 790 din 8 noiembrie 2011. Intrat în vigoare la data de 8 noiembrie 2011
17. Mishna, F., Scarcello, I., Pepler, D., & Wiener, J., (2005), *Teachers' Understanding of Bullying*, "Canadian Journal of Education/Revue Canadienne de L'éducation", 28 (4), 718, doi:10.2307/4126452
18. Mulder, M., (2001), *Competentieontwikkeling in organisaties: perspectieven en praktijk*. The Hague: Elsevier bedrijfsinformatie
19. Olweus, D., (1994), *Annotation: Bullying at school: basic facts and effects of a school based intervention program*, "Journal of Child Psychology and Psychiatry", 35, 1171–1190
20. Parlamentul României, (2019), Legea nr. 221 din 18 noiembrie 2019 pentru modificarea și completarea Legii educației naționale nr. 1/2011, Publicat în Monitorul Oficial nr. 929 din 19 noiembrie 2019
21. Parlamentul României, (2023), Legea nr. 198 din 4 iulie 2023 a învățământului preuniversitar. Publicat în Monitorul Oficial nr. 613/5 iulie 2023, Data intrării în vigoare 3 sept. 2023
22. Pas, E. T., Waasdorp, T. E., & Bradshaw, C. P., (2018), *Coaching Teachers to Detect, Prevent, and Respond to Bullying Using Mixed Reality Simulation: an Efficacy Study in Middle Schools*, "International Journal of Bullying Prevention", doi:10.1007/s42380-018-0003-0
23. Roelofs, E., & Sanders, P., (2007), *Towards a Framework for Assessing Teacher Competence*, "European journal of vocational training", 40 (1), 123-139
24. Roland, E., (2002), *Bullying, depressive symptoms, and suicidal thoughts*, "Educational Research", 44 (1), 55-67
25. Taneri, P. O., Özbek, O. Y., & Akduman, N., (2021), *In-service teacher training program development study to prevent peer bullying*, "International Journal of Curriculum and Instructional Studies", 11 (2), 147-166, DOI:10.31704/ijocis.2021.008

26. Troop-Gordon, W., & Ladd, G. W., (2015), *Teachers' victimization-related beliefs and strategies: Associations with students' aggressive behavior and peer victimization*, "Journal of Abnormal Child Psychology", 43, 45-60.<https://doi.org/10.1007/s10802-013-9840-y>
27. UNESCO, (2019), *Behind the numbers: Ending school violence and bullying*, Paris, UNESCO. <https://unesdoc.unesco.org/ark:/48223/pf0000366483>
28. UNESCO France, Ministère de l'éducation nationale, de la jeunesse et des sports, (2020), *Conférence Internationale sur la lutte contre le harcèlement entre élèves. Recommandations du Comité Scientifique sur la lutte contre le harcèlement et cyber-harcèlement*, Accessed on November 29, 2023 on the website https://unesdoc.unesco.org/ark:/48223/pf0000374794_fre
29. UNESCO, (2022), *The key role of teachers in ending school violence and bullying*. Published in 2022 by the United Nations Educational, Scientific and Cultural Organization, https://unesdoc.unesco.org/ark:/48223/pf0000383563_fre
30. Van Verseveld, M. D., Fekkes, M., Fekkink, R. G., & Oostdam, R. J., (2021), *Teachers' experiences with difficult bullying situations in the school: An explorative study*, "The Journal of Early Adolescence", 41 (1), 43-69
31. Yoon, J., & Bauman, S., (2014), *Teachers: A critical but overlooked component of bullying prevention and intervention*, "Theory Into Practice", 53 (4), 308-314
32. World Vision Romania, (2021), *Raport: Bullying-ul în școală*, Accessed on November 29, 2023 on the website <https://worldvision.ro/wp-content/uploads/2021/06/Raport-Bullying-in-scoala.pdf>
33. www.salvaticopiii.ro/sci-ro/media/Documente/Studiu-Peste-un-sfert-dintre-copiii-au-fost-agresori,-jumatate-spun-ca-au-fost-victime-ale-bullying-ului.pdf

8. CONDUCTING GESTURE. CONDUCTING TECHNIQUES

David Crescenzi³⁴³

Abstract: *“Director può farlo anche un asino. Ma fare musica è un'altra cosa” used to say maestro Toscanini to emphasize the true role of the conductor, because conducting does not only mean gestures to maintain “order”, technical rules, rhythm, accents, but represents the art of making music in the true sense of the word.*

Key words: *art of conducting, orchestra, opera*

1. Introduction

Many times, I have been asked whether the study of piano is important for an orchestra conductor. Our answer is: Yes, studying piano is very important! The serious study of an instrument helps a lot in conducting and as contemporary examples we have Daniel Harding (the assistant of Abbado) – who was a trumpet player and Gustavo Dudamel – who was a great violinist. Since childhood I started to accompany fellow instrumentalists from the conservatory, then I started to work with the performers, and these experiences have helped tremendously in my personal musical development, in understanding certain aspects of instrumental or vocal interpretation. Those mentioned above make us say that the piano is the most complete and important instrument for a conductor, because it facilitates the approach of a score.

For example, for the study of a new work, I dedicate at least a week to each act; I sit down at the piano and play the first act, then next week I sing the second act and so on. Thus, the speech of memory acquires its size, because through reading and visualization the memory takes the notes, dynamics, pagination, musical numbers, in short, everything. A particularly important role in the development of conducting skills is also played by the musical ear; it is essential for a conductor to know how to listen and reproduce the sound image inside him both on a microstructural, as well as macrostructural level, before it occurs externally.

It is truly fascinating that when the conductor raises his arms, with one gesture he draws the orchestra, the music, and the attention of the audience to him, because practically the conductor creates the music through a movement that starts the performance. We feel the magic of this profession even before the beginning of a performance, when we are surrounded by the atmosphere and the uproar in the hall while the audience appears, the artists are ready to perform.

Then, immediately after the lights go off and gets quiet, the musical conductor appears, the one who carries on his shoulders the entire responsibility of the performance. In general, for the vast majority of the audience in a hall of performances / concerts, the conducting gesture is only a combination of movements, without a clearly established task; the reality is, however, that the role of the conductor is essential in the construction and interpretation of music, because he is the one who establishes the *tempo* and dynamics of sounds, he is the one who

³⁴³ Conductor, Romanian National Opera, Iasi, Associate Professor PhD., “Gheorghe Dima ” National Academy of Music, Cluj - Napoca, România

animates (gives life to) the performance.

2. Discussions

The conductor must have the ability to manage and coordinate a complex system of musicians, artists with distinct emotions and personalities that must function as a single body, with one voice or better said together, reunited in the desire to create a work of art. This requires a lot of work, science, study, rigor, commitment, more emotion, involvement, and passion. The role of the conductor varies depending on duration of the working period with an orchestra, because here we are talking about the conductors invited or permanent, about how close is the professional relationship between them, about the level of training of the instrumentalists, about the interpretative traditions and even about the hall where the event takes place.

Throughout the personal career, for the rehearsals with the orchestra, I have considered several parameters that have proven their effectiveness in the result. First, I wanted the instrumental artists to have a clear perception on the content of the work, thus increasing the qualitative involvement of their work and the professional satisfaction at the end of the rehearsals. At the same time, it is essential to ensure a certain climate during rehearsals, in accordance with the interpretation of the work, because it produces the motivation, the enthusiasm and perception of the instrumentalists on the importance of personal contribution in the entire orchestral apparatus.

Also, for the preparation of the concerts / works, depending on their degree of difficulty, of the level and ability of interaction between the members of the orchestra, we schedule a certain number of repetitions necessary to build and define the interpretative objectives. I noticed that the perception that instrumentalists have on the quality of their own work is influenced by the harmony and respect that artists show among themselves, by the degree of complexity of the repertoire approached and by the internal dynamics of the orchestra. No matter how famous the work of a composer might be the performance could be affected to a lesser or greater extent by an orchestra in which we do not find the qualities of the musicians we have listed above, and at this moment the role of the conductor intervenes, who, with his mastery, will know how to ensure the functionality of the ensemble.

Let's not forget that musicians are artists (instrumentalists, soloists, choristers, or ballerinas), *che l'artista è un uom*³⁴⁴ – as Leoncavallo so beautifully asserts, endowed with talent and personality, and even if human relationships are not always very good, the result is the fruit of collective work, of professional skill and involvement on the part of all, in the most professional way possible.

The relationship between the conductor and orchestra is built during rehearsals, depending on the objectives pursued, on the technical and artistic valences of the performers, on the ability to communicate and transmit information as accurately as possible to be capitalized in an interpretation as good as possible. To achieve these results, in the decisions we have made since the first rehearsals, we have considered several approaches, starting from the logical - rational (technical) one, which is very important in the study of the musical language of the

³⁴⁴ Ruggero Leoncavallo – *I Pagliacci*

work, continuing with the heuristic one of the interpretative visions of the work, to finally get to the experimental - reactive study. Although the interpretive conception of a work is very clear in mind before the beginning of the rehearsals of the orchestra, changes can sometimes occur, depending on the technical and artistic valences of the instrumentalists; that is why technical and heuristic approaches are constantly enriched with the gained conducting experience.

There are also situations in which the conductor must be very flexible, especially when his decisions depend on external stimuli, and here we refer to *solo* instrumental moments, in which the instrumentalist proposes an interpretation focused on sound, color, phrasing, etc. This flexibility is necessary to convey the concept of “together” because we are going through a common path and that is why the conductor must always consider the proposals of the instrumentalists who have to interpret solo passages. If the conductor considers that the proposed *solo* version is much different from his interpretive vision or is contrary to the musical discourse of the score, then he can ask the instrumentalist to adapt to his requirements, but it is quite possible that the proposed variant is appreciated and accepted. The conductor will encourage the instrumentalist, will give him confidence and a professional communication based on appreciation and mutual professional respect that will benefit the artistic act will certainly result.

The conducting gesture represents the theatrical element of the conductor's expression, which has become part of the collective image related to this profession. From a technical point of view, the conducting gesture serves to tact *the tempo* and is a basic element of the solfeggio. In general, it is the right hand that holds the baton and the command center, and the left hand accompanies and completes the movements of the right hand. Very important is the so-called “empty” movement, that is, the gesture that precedes the attack, provides information about the interpretation, dynamics and suggests the interpretative expressiveness of the work.

Given that music is a universal language, the same is true for the conducting gestures, universally recognized by all orchestras in the world, and it can be complemented by facial expression or body movements that suggest the intention and dynamism of the work through personal gestures, sinuous or direct tones, depending on the personality and talent. The gesture of the conductor is designed to create an image through which music, invisible and untouchable, becomes a visual art; it is the meeting point between the conductor and orchestra, performers, and audience. The conducting baton – of great importance in the art of conducting - is basically an extension of the hand, an instrument that makes the movement smoother for the conductor and more visible for the orchestra.

Over time, the conducting baton has experienced an important evolution - from paper rolls to giant wooden sticks or heavy batons from the beginning of the 20th century. Nowadays, the baton is becoming lighter, it can be handmade or industrial and contains two segments: handle and body. The handle of the baton is more prominent, comfortable for the hand, and the body must be light, perfectly balanced; the color of the baton is generally white (or even fluorescent) so that it can stand out among the stage lights and the darkness in the hall, because the main task of the baton is to amplify the visibility of the conducting gesture.

At the same time, the baton highlights the subtlest intentions and amplifies the

expressiveness of the gesture by making it visible also for the instrumentalists who are at a greater distance from the conductor. In the collective image, the baton symbolizes the power, command, and the conductor must know how to use it easily, as if it were part of his body. Moreover, the baton complements the expressive valences of the gesture allowing the conductor to also use the gesture of the fingers or wrist, when appropriate. However, sometimes the baton can be an obstacle in expressing the tones because the hand closes around the handle and so a certain stiffness is created that can prevent the free flow of the gesture, and in this situation, it is recommended to conduct with free hands.

There are several ways to hold the baton in hand, but the main peculiarity lies in maintaining the underlying relaxation and avoiding the tensions and muscle stiffness that can be reflected during the act of conducting. Because everyone is unique, so each conductor has his own gestures and communication skills. The conductor must have the ability to develop a very empathic relationship with the orchestra, consisting in turn of professionals who must be guided to understand our intentions without imposing a dictatorial style on them, on the contrary, by exploiting the individual and collective skills.

Our goal as a conductor, whether conducting with or without a baton, is that the conducting gesture is clear, firm (both in *piano* and in *forte*), expressive and visible even in the peripheral view of the artists. When we talk about the clarity of the conducting gesture, we refer especially to precise anticipation, because everything that a conductor wants to express is achieved before the music flows, from *tempo* and dynamic communication to the tiniest nuances of expression and character. The general body language of the behavior and the conductor's posture support the images he wants to instill in the orchestra through free movements, avoiding the tension of the shoulders and arms.

We draw attention to the importance to be given to the gesture from the moment of attack of the sound, when the conductor raises his hands; it is the breath that prepares the orchestra for the performance of the work and must be very safe, precise and describe exactly the way of attack. The complexity of the art of conducting consists in the ability of the conductor to focus, in the valences he must convey the intentions and the information necessary for the orchestra. Perhaps the most important aspect related to the work of conductor is the capacity for communication and determination that he provides to the orchestra. The experience acquired confirms that the work of the conductor takes place essentially during rehearsals, when a non-verbal communication channel is made with each member of the orchestra based on subtle signs (gestures, mimics, etc.).

The gestures performed by the conductor during the performance are partially coded by the practice and are the result of personal choices based on the experience and communication valences that serve (or not?) to empower the attention of the musicians on the important points of the performance (which were deepened in advance during the rehearsals). The conductor's interventions during the performance are mainly focused on indicating the attacks on instrumental sections or *solo* instruments, to provide the initial metronomic *tempo* or to change the *tempo* and to capitalize on expressive interpretation.

We emphasize that in certain musical genres, such as the Viennese waltz, the

musical time is “treated” continuously, that is, the metronome continuously changes for expressive purposes; in this situation, the direction of the conductor is of fundamental importance, requiring increased attention from the performers who must respond to the conducting gesture in real time. Many times, I was asked what would happen if the best instrumentalists in the world were reunited in a single orchestra. The answer seems obvious, but it is not as simple as one might think, because an instrumental soloist is studying to find his own sound and his own interpretative style that makes him unique and different from the others.

The orchestra is instead a body in which every artist acts to increase the quality of the whole, all the instrumentalists are focused on one direction, this means that the way of thinking and creating music (expression, phrasing, breathing, etc.) must be the same for all the members of the orchestral ensemble - from the first violinist to the percussionist; the achievement of these objectives is favored by the conductor's charisma and by the harmony of the whole orchestral apparatus.

We believe that a world-class orchestra playing a symphony by Mozart or Beethoven will always be more performant than an orchestra made up of exceptional soloists, who are “struggling “ with the same work, because to create and form the unique unitary thinking mentioned above is a lasting problem, all the more so as we talk about exceptional artistic personalities, who may have different conceptions, which would give rise to numerous professional discussions on the ways of thinking and interpreting music. In the extensive works, written for soloists, choir and orchestra we can have an ensemble of over 150 artists, but everyone's attention is focused on the conductor and thus the valences, the magnetism, the in-depth knowledge of the score, the strength to convey the expression and vigor of the eyes, the ability to indicate the musical time or the attacks with the baton become a subtle balance game that must be masterfully managed by the musical conductor.

The conductor of the orchestra must find the best correspondence between the gesture, the rhythmic figuration, and the melody in order to capitalize on the evolution, the highlights, the musical phrasing giving in practice more information to the artists to whom the interpretation of the work is entrusted. Also, the conductor will clearly direct the beginning, then the direction of the song to the high point and the subsequent descent. In certain contexts, a gesture rounded in the most natural way indicates a progression and at the same time provides the possibility of perception on the movement of the phrase, compared to the vertical gesture (from top to bottom) that can show neither evolution nor continuity, but an indication of fragmentation, of segmentation of the phrase.

The musical instinct is one of the fundamental attributes necessary for those aspiring to any of the disciplines of musical art. It has an essential contribution in the development and completion of the artist, and in the case of the conductor of the orchestra, the musical instinct must be managed so as not to harm the gesture, avoiding the waste of useless gestural energy. Each conducting gesture has a specific connotation, and the arms (in particular) are the main means of conveying the language, governing the character of the performance, and revealing the essence of the melody in its privacy to the listeners, with precise and expressive movements.

A correct conducting technique is highlighted by the clarity of the gesture, by the way of beating the beat and by the expressiveness of the arms, by the practical

and gestural problems that each conductor resolves instinctively most of the time. The most important thing is that the members of the orchestra understand each gesture, each intention because only this way they will be able to solve the rhythmic or melodic patterns which are met in a score. The study of the conductor assumes the concentration on different types of attack (anacrusic, thetic, etc.), on the application of *staccato* and *legato* schemes, on the optical principles for the transmission of the *tempo*, etc, rhythmic formulae for the direction of the phrase and dynamic and agogic development of melody, all this starting from the specific gesture to be used at certain times and up to the use of the baton with the left hand, where necessary.

In other words, the work that the conductor does during the study is to identify the principles that govern the creation of an artistic form, as Stanislavski said: “starting from the knowledge of the score, enlivening, personifying and finally the communicating the artistic product”³⁴⁵. The conductor is the one who establishes the connection with the composer's score and thinking, he must know the structure in depth and understand the compositional form with all the procedures used by the author, he said, while carrying out a formal analysis of the work.

The technical study of the score is performed simultaneously with its antithesis, with the analysis of conceptual, poetic, and emotional principles that the composer wanted to convey, because only in this way the conductor will be able to penetrate into “intimacy” the work, as it was conceived. Depending on the conductor's readiness, he will be the foundation of the communication with the orchestra, will be able to provide the safety in anticipating and solving more difficult passages, while ensuring an interpretative conception of his own, because the conductor must have the power to penetrate the thinking of the instrumentalists in order to complete his conception of the work. Without this in-depth study conducted before starting the rehearsals with the orchestra, a conductor will never be able to get that natural communication for the functionality of the ensemble and will not be able to work in detail on all the subtexts of the score.

After the assimilation of the score, the conductor must search and find inside himself the feelings and emotions that the composer wanted to convey, thus deepening and acquiring the musical conception of the score. It is the stage in which gestures and mimics prevail, because in the moments when the conductor's arms cannot fully express the meaning of music, the completion is achieved by the expression of the eyes, by the posture of the body or by the facial expression. The contact with the public represents the moment when the conductor practically opens his soul in front of all those present in the hall (artists, public, technical staff), because he must conduct with his heart and develop an emotional flow dominating, listening, and revealing the music in the smallest details, in all its splendor and valences.

For a conductor, the thinking associated with the images revealed by the song (like a programmatic musical genre) has a decisive role in facilitating the creation and development of an atmosphere that serves the performers to identify with the requirements the score, with the characters (in the opera), and the result has an

³⁴⁵ Konstantin Sergheevici Stanislavski, *Munca actorului cu sine insusi*, State Publishing House for Literature and Art, 1955, p. 103

extraordinary emotional effect. In this way an invisible thread of connection between the thinking and the arm of the conductor arises from which results a clearer and more intimate interpretation of the work. It is the moment when the conductor exposes his ability to reveal to the public the progress of the work by maintaining an uninterrupted, gestural line of action, a fluid movement of gestures that generates customized sounds that must keep the public's attention alive.

If we analyze the stages of preparation that must be covered until the completion of the conductor conception of a work, we will notice the importance and functionality that a good, correct, clear, expressive gesture has for the orchestra to respond firmly, without doubt, with confidence in the elaboration of the same musical thinking that is to be converted into sounds. “Nella direzione d’orchestra bisogna saper servirsi della propria gestualità, usare movimenti disinvolti, morbidi, plastici. Un gesto potrebbe risultare grottesco se forzato”³⁴⁶ said Ilya Musin.

However, there are also situations when the conductor hesitates in performing the preparatory gesture to obtain the most suitable sound at a certain moment, and in this case the instrumentalists, based on the recommendations during rehearsals, can automatically correct the conductor, making the sound they already have in mind. In such a case, the result will no longer be the result of the relationship between cause and effect but may undergo changes that will lead to imbalances in musical interpretation. However, we must not forget that there are also situations in which the orchestra could make the decision not to follow the conductor if there are discrepancies between the gesture and conducting thinking, and often this attitude could save the performance.

3. Results

When we are in front of an orchestra that we meet for the first time, the first minutes are decisive for both the instrumentalists and the conductor to understand who will lead the rehearsal; the conductor must intervene with tact and diplomacy, science, and safety in the arguments he will bring to develop that harmony necessary to achieve the final goal: a performance of the highest quality. Ever since the first rehearsal (sometimes even before it begins) the instrumentalists in an orchestra have an extraordinary intuitive perception on the readiness of the musical conductor who will present in front of them for the first time; depending on the attitude he has at the entrance to the rehearsal room, on the way of addressing the greeting or on the way he opens the score, the instrumentalists will get a clear picture of the readiness and effectiveness of the repetitions.

The gestural and verbal communication during the rehearsals is among the main landmarks that ensure the success of the artistic performance because the conductor is the main character on whom depends on the achievement of the perfect balance between involvement, respect, respect, safety, and trust in the conducting of the orchestra. If the conductor demonstrates that he has a clear interpretive view of the work, this aspect ensures his authority in communication and consistency in the work he carries out with the whole ensemble. To get the best results in a

³⁴⁶ In orchestral conducting, you must know how to use your own gestures, to use natural, soft and plastic movements. A gesture could be grotesque if forced (t. a.) cf. Ardoin, John, *Valery Gergiev and the Kirov: A Story of Survival*. Portland, OR: Amadeus Press, 2003, p. 76

reasonable time, it is not advisable for the conductor to stop the orchestra to make corrections unless he wants to draw attention to certain concrete details related to the score. In this way the instrumentalists are not discouraged and can focus on the indications related to the resolution of the previous deficient passages. The explanations will concern the safety in achieving the quality of the artistic act, in no case will there be critical analysis on the interpretation, maintaining the attention and creative energy of the orchestra.

The technical and artistic level of an orchestra contributes essentially to the achievement of complex objectives, and it is the conductor who must have the skills to lead it to full success, because the technical requirements and the trust that the conductor offers help to capitalize on the interpretative and expressive skills of the instrumental artists. Depending on the mastery with which the conductor manages the *tempo* changes, the sound dynamics, the articulation, the phrasing, it will also influence the performance of the instrumentalists that they may not even know fully. The attitude of the conductor during the rehearsals must always be positive, and the corrections will be explained in a constructive, harmonious manner, tactfully avoiding tense moments that could have negative effects on the atmosphere of teamwork.

A conductor should never stop the orchestra from resuming a certain number or musical fragment without having solid arguments and without giving concrete explanations on the musical or interpretative corrections that he intends to solve. He must find the most appropriate means of communication necessary for describing the details, motivating, and clarifying the expressive options to obtain more easily his interpretive vision and to make the time allocated to rehearsals more efficient. The conducting techniques are based on certain rules and principles, but it can be said that each conductor has a specific technique, customized according to training, talent, intelligence, knowledge and understanding of the content of the works, aesthetic sense, emotional involvement or power of communication and transmission of his intentions.

In active moments, such as: changes in *tempo*, *accelerando*, *rallentando*, *rubato*, *fermata*, crowns etc., gestural information is essential and necessary, it is the one that sets rules and commands, which is why it must be done with great precision and technical rigor. The gesture in passive moments is totally opposite, being used when the *tempo* is already set and no longer involves changes, when a soloist or *solo* instrument is accompanied, the task of the conductor is mainly to maintain the same *tempo* and possibly provide some expressive details.

Dialog gestures are ideal for maintaining the *tempo* and provide interpretative information on the sound, color, phrasing tones and other details previously established during rehearsals. The gestural technique for the beginning of a work has three stages:

- **The stop point** – is the moment of preparation for the initiation of the artistic act, when all the attention is focused on the expressive state of the conductor. The performance will begin only when the eyes of all the instrumentalists are directed to the conductor, and his gestural information will anticipate the sonority, the dynamics, and the expression he wants to achieve at the time of the attack. This is the stage when the conductor listens inside his most suitable *tempo* of execution, the

arms will remain still, in tension (otherwise they could create some hesitations to attack) and even if it is not a moving gesture, it will contain expressively all the information required for the beginning of the performance, excluding *the tempo*.

- **The gesture of readiness or the gesture of lifting the arms** must accurately represent the speed that the conductor intends to impose at the beginning of the performance. The slightest hesitation or change of *tempo* can generate chaos in performance, that is why we recommend that the conductor breathe while looking into the eyes of the instrumentalists, thus establishing the empathic connection and the safety of the momentum required at the time of attack.

- **The gesture of attack** – it is mandatory that it contains the same *tempo* as the gesture of readiness. Only in this way at the time of the attack the performers will see the *tempo* twice: first with the help of the gesture of readiness and then with the gesture of attack. To achieve the rhythmic clarity, it is very important that the gesture is accompanied by a good use of the impulse, which will provide comfort and safety to the performers. Also, for greater safety on the attack of *pizzicato* sounds I noticed that the instrumentalists respond very well if the gesture is expressed by the left hand that describes a descending arc, completed by the time down with the right hand.

- **The closing gesture** – it is also an active gesture, which must be performed with great precision because many works do not end in *tempo*, but in a *rallentando* or *crown*. In the art of conducting, it is agogic that portrays the peculiarities of the conductor, because this is the most important element that defines him. Moreover, *tempo* changes have always been the main reason why the conductor's presence proved indispensable.

These *tempo* changes are active moments that, from the point of view of the conducting technique, require great clarity and safety from the musical conductor, and they impose full awareness of the *tempo* relationship that will ensure the transition from one gestural scheme to another with maximum precision. For example, a *rallentando* cannot be obtained only by progressively tapping a slower *tempo*, but by signaling this agogic variation by enlarging the conducting gesture; instead, the practical implementation of an *accelerando* can be more complicated and is carried out by decreasing the gesture.

In the case of crowns, we consider it necessary to make some clarifications. The term *crown* generally refers to a crown of sounds (notes), which means that the development of the sounds is mandatory - especially in the repertoire of the opera, thus marking the points where ornaments, cadences, variations, improvisations, etc. can be introduced. When a soloist (instrumentalist or singer) intones a note with a crown, the conductor must make a stop (*fermata*) that may represent an extension of the note or a break of the accompaniment.

Depending on the balance between the amplitude of the gesture and the inner tension, result the dynamics necessary to define the type of sound and the expression we want to reach. Thus, to obtain a soft, triumphal *forte*, a wide gesture is required, unlike a sudden, nervous *forte secco* when the gesture will be reduced, intense and complemented by a corresponding mimic. The expression of the eyes, face, the tension and body posture of the conductor must be combined during the creation process, constituting an effective, harmonized communication, to provide the performers with as much information as possible on the sound and dynamics.

During the rehearsals and performances, the orchestra needs emotional stimuli that direct it towards creativity and artistic perfection; that is why it is very important for the conductor to be able to implement the personal conception of the work, to transfer it to the instrumentalists, because only in this way an energetic unity will create in the interpretative communication that will help to increase the professional level of the orchestra. The in-depth and sustained study methods that I have approached in my career so far have facilitated my option to conduct from memory. Personally, I think that this choice amplifies the ability to focus on sound balance and interpretive expressiveness by providing a dominant feeling over the score.

The knowledge of the smallest details of the work and the way to consciously and convincingly transfer the conducting conception creates a greater closeness, we can even say a certain intimacy with the score that leads to (non-verbal) communication much more credible for both the artists and the public, because in our opinion the musicality, the phrasing, the dynamics and expressiveness of the interpretation will be revealed more clearly. Aware that conducting from memory means being more relaxed and having a complete knowledge of what I am about to conduct, the option for conducting by heart was an end in itself in the evolution of the personal career; as I said before, this approach allows for a deepening and increased attention to every detail of the score.

I discovered this talent incidentally, about 20 years ago, when I was called to replace a fellow conductor for the performance *Un ballo in maschera*. By the time I got to the pit, I realized the score wasn't on the desk... Well, without panicking, I started conducting and I slowly realized that my mind was recovering the pages of the score, the notes, the dynamics, so I have the gift of photographic memory. The art of conducting requires a special typology of memory, very synthetic, focused on several parameters: metric, form, phrasing, dynamics, means of expression (*legato*, accents, etc.), inputs (to instruments and voices, where applicable, breaths, cadences, crowns, etc).

However, the approach of a score from memory is not justified if it is not correlated with the ability to focus during the act of conducting (both at rehearsals and especially at the performance) and are inseparable. At the same time, the thorough knowledge of the score allows anticipating the more difficult passages (technical, of virtuosity, intonation, *tempo* changes, etc.), and solving them lies only in the hand of the conductor.

Depending on the orchestra and on the relationship developed with it over time (we refer to the quality of conductor as guest or permanent conductor), the conductor can experience during rehearsals certain sounds that he considers to be the most suitable for the work to be performed. The planning of the rehearsals involves several successive, gradual steps, managed primarily according to the time allocated, the priorities and objectives to be achieved. If the notes, the rhythm, and intonation are correct, then the mastery of the conductor will complement the whole picture with breathing elements, phrasing and technical details that will lead to the achievement of expressive colors and sound balance of the ensemble.

4. Conclusions

If the time allowed for rehearsals is reduced, the conductor will insist on the

most important moments he wants to capitalize on, and musical - expressive refinements and subtleties will be resolved according to the remaining time, to the ability to focus and to the talent of the performers. The time allocated to repetitions should be estimated and managed with efficiency, patience, calmness, and diplomacy, depending on the degree of difficulty and the size of the works, but it is advisable to provide additional space for situations where unexpected problems may occur (fatigue, lack of concentration, difficulty of the score, etc.).

While the conducting technique is universal, the rehearsal techniques are specific to each conductor and adapted to the artistic ensemble he has in front of him; the conductor will find the most appropriate approaches to capitalize on their efficiency and improve their performance by maximizing the concentration of work in a relatively short period of time. The art of conducting provides that information which supports the clarification of the meaning of musical notations, which are in fact symbols to be decoded by all the performers one by one.

The effective communication from the performer (conductor) to the performer (soloist, instrumentalist, chorist) favors the achievement of the common goal if all levers are concentrated in the same direction; that is why an expressive conducting gesture is worth more than a thousand words and is more likely to achieve the desired result. In other words, if the gesture is correct and expressive, it will always work, regardless of the musical training of the performers.

The conducting technique requires study and exercise throughout the career, as conducting is the most complex component of music. In musical conducting there are two contrary ideals: on the one hand we can be purely subjective and personal in our interpretation, on the other hand, we try to consciously render the musical conceptions of the composers based on the indications in the score, according to the knowledge, the preparation, the characteristics, and traditions of the respective ages. Nowadays, the modern conductor generally has less time for the rehearsals with the orchestra and must achieve very good results in a very short period. Therefore, a standardized conducting technique promotes a faster communication with the orchestra.

References

1. Argano, Lucio, (2007), *La gestione dei progetti di spettacolo. Elementi di project management culturale*, Editore Franco Angeli, Milano
2. Ardoin, John, (2003), *Valery Gergiev and the Kirov: A Story of Survival*. Portland, OR: Amadeus Press
3. Baker, Th. Slonimsky, N., (1995), *Dictionnaire biographique des musiciens*, vol. III, Édition R. Laffont, Paris
4. Berlioz, Hector, (1962), *Grand traité d'instrumentation et d'orchestration modernes, Memoirs of Hector Berlioz: including his travels to Italy, Germany, Russia and England (1803-1865)*, Editura Muzicala, Bucharest
5. Berlioz, Hector, (1885), *Le chef d'orchestre: théorie de son art*, Editura Novello
6. Berlioz, Hector, (1994), *Le chef d'orchestre: Théorie de son art : extrait du grand Traité d'instrumentation et d'orchestration modernes*, Lemoine Henri Et Cie
7. Berlioz, Hector, (1870), *Mémoires de Hector Berlioz ...: Comprenant ses voyages en Italie, en Allemagne, en Russie et en Angleterre, 1803-1865*, Vol. 1, Paris, Michel

Lévy frères

8. Riolfo-Marengo, Silvio, (1992), *Dictionnaire de la musique*, Milan
9. Sadie, Stanley, (1992), *The New Grove Dictionary of Opera*, Vol.1, Macmillan, London
10. Stanislavski, Konstantin, Sergheevici, (1955), *Munca actorului cu sine insusi*, State Publishing House for Literature and Art
11. Zurletti, Michelangelo, (2000), *La direzione d'orchestra: grandi direttori di ieri e di oggi*, Editore Giunti, Firenze
12. *** (1975), *Enciclopedia dello spettacolo* - Roma, Unedi
13. *** (2002), *The New Grove Dictionary of Music and Musicians* - Macmillan Publishers Limited, London
14. *** (1997), *The St. James Opera Encyclopedia: A Guide to People and Works*, ed. by John Guinn and Les Stone, Detroit
15. *** (1974), *Harvard Dictionary of Music, Second Edition, revised and enlarged*, The Belknap Press of Harvard University Press, Cambridge, Massachusetts

9. THE ART-LANGUAGE TECHNIQUE. DESCRIPTION, PARTICULARITIES, FORMATIVE VALUES, APPLICATIONS

Emanuela Ilie,³⁴⁷
Adina Petronela Vechiu³⁴⁸

Abstract: *Given the increasing interest of students of all ages towards digital texts, but also the prevalence of the visual over other forms of language, the use of images in the teaching of any type of content should be a priority of the didactic act – or at least a common didactic practice. Most frequently, however, teaching staff limit this priority to the use in well-defined contexts of certain visual teaching tools, be they digital/ technological or in the form of graphic and figurative materials. Without questioning their effectiveness, we promote their combination with last generation didactic techniques, which could profit from the children's interest in the visual or hybrid spectacular (Ilie 2020: 159), in ways that stimulate, and even prioritize, the development of their aesthetic and cultural sensibility.*

In this article, we propose to describe one of these techniques, the art-language technique, and then to exemplify various modalities of using it, especially in the primary education. By assuming the reasoned association of a theme or a message of a literary/non-literary text with an artwork chosen from a series made available by the teachers (Ilie, 2020: 160), the art-language technique can be used in a variety of curricular, but also extra-curricular contexts, that could facilitate children's access to a wide range of contents from the school curricula specific to primary education.

The applications presented in this work will take into account the areas of Language and Communication, Man and Society, Arts and Technologies, as well as Personal Development. Of course, the formative valences adjacent to the use of this technique derive from the inter- and pluri-disciplinary character it implies, giving students the opportunity to creatively express emotions and thoughts in a variety of situations. With the help of the teaching staff, the visual art works could be transformed, on one hand, into anchors that can facilitate the adequate assimilation of aesthetic and cultural contents; on the other hand, they could become excellent vehicles of supplementary meanings, resulted from the subjective experience of the student, placed in the posture of a sensible, but also critical observer, who sees beyond color and form.

Key words: *art-language technique, didactics, curriculum for primary education, inter- and pluri-disciplinary*

1. Introduction New trends in didactic methodologies

Current trends in educational practices are constantly oriented towards the hybrid nature of pedagogy (Matthews, 2011; Ratto, et al., 2019), balancing both conservative attitudes and more open attitudes towards the particularities of generations of children and young people, with broad perspectives on personal development, and with different views on expectations related to their own educational experiences. Among the most common practices of our days is learning in a hybrid format, resulting from the combination of computer-mediated instructional sequences and face-to-face learning sequences (O'Byrne & Pytash, 2015).

At the level of instructional designs, there are also practices that have become increasingly popular following the emphasis on the benefits of student-teacher

³⁴⁷ Associate Professor PhD., “Alexandru Ioan Cuza”, Iași, România, email: iliemma@yahoo.com

³⁴⁸ Assistant Candidate Doctoral, “Alexandru Ioan Cuza”, Iași, România, email: adinavechiuuai@gmail.com

reversal – for example, the Flipped Classroom technique (Birgili et al., 2021; Yean, 2019). Collaborative and active learning in primary education (Le et al., 2018; Bartholomew et al., 2018; Vergara et al., 2020) is also well-known for improving student engagement in tasks and increasing motivational optimality. No less known are the didactic strategies that provide methods and techniques focused on the development of critical thinking, creative thinking (Forte-Celaya et al., 2021; Martin et al., 2002) or metacognitive skills and improving the ability to memorize and acquire a content (Ku & Ho, 2010; Koleňáková, 2019; Lee et al., 2023; Abadi et al., 2023).

The audio-visual dimensions, which can be further enhanced thanks to the features and functions of new technologies, also offer the possibility of configuring alternative resources and techniques for approaching instructional content in primary education. Among the most recent innovations in the development of teaching strategies is the use of digital multi-modal text or Talk Text (Danielsson & Selander, 2021; Lannin, 2020). Various ABMs (*Arts-based methodologies*, cf. Nathan et al., 2023) are also found in current practices. *Photovoice*, *Body Mapping* or *Image theater* techniques cover as well the imperative of the connection between the student and the content and the principle of centering the didactic act on the student, having remarkable contributions in the field of literacy of young people, through the meanings of the experiences they carry and the interpretations that can be practiced through them (Rozansky & Santos, 2009; Abma, & Schrijver, 2020; Samonova et al., 2022).

Indeed, given the increased interest of students of all ages towards digital texts, but also the prevalence of the visual over other forms of language, the use of images in teaching-learning of any type of content should be a priority of the didactic act - or at least a frequent didactic practice. However, teaching staff frequently limit this priority to the use of certain visual didactic materials/resources, be they digital/technological or traditional-graphic, figurative. Of course, in the sphere of contents specific to scientific or technological disciplines, the use of images of different types is more frequent.

According to the author of a well-known *Grammar of Visual Design*, in the approach to some scientific, technological and geographical subjects, “images have become the major means of representing some curricular content”. By contrast, when it comes to “more humanistic” subjects, associated for example with history, language and literature or religion, “images vary in their function between illustration, decoration and information” (Kress & Van Leeuwen, 2006: 16). Without questioning the effectiveness of such materials that can accompany the teaching-learning or the systematizing process, we promote their combination with last generation didactic techniques, which could profit from the children's interest in the visual or hybrid spectacular (Ilie 2020: 159), in ways that stimulate, and even prioritize, the development of their aesthetic and cultural sensibility. Therefore, in this article, we will describe one of these techniques, the *art-language* technique, and then exemplify a few relevant modalities of using it in the primary education.

2. The *art-language* technique. Description, particularities, formative values

The *art-language* technique resembles the *photolanguage* method, but it has

a specificity that exponentially increases its qualities, in the current (meta) didactic context, in which the development of the aesthetic and cultural component - as an essential part of the process of understanding the role of social, cultural identity, etc. - acquires an increased importance.

Developed since 1965 by a group of researchers (pedagogues and socio-pedagogues) from Lyon, France, led by Alain Baptiste and Claire Bélisle, the *photolanguage* method involves presenting to a group a collection of photographs, usually in black and white, with the fundamental aim of facilitating the conversation on a given topic (Pizon, 2019: 117; Pânișoară, 2022: 248). In the version proposed by Angelica Hobjilă for different types of literary and linguistic activities that can be used in primary education, this method has a few simple steps: after the analysis, in class, of a text (literary or non-literary), the teacher offers to the students - divided into groups or pairs - a sequence of photos or images, numbered or accompanied by certain symbols, to make it easier to differentiate.

Each group or pair associates with the message of the previously read text the image that seems more relevant to them, taking care to justify their choice. The final phase of the activity is frontal: after each team clarifies its option and presents its arguments, the teacher formulates a series of general conclusions (Hobjilă, 2017: 545-546). Starting from this variant, the author of a recent didactics of the Romanian language and literature proposed the *art-language* technique, which involves the reasoned association of the theme/ topic of discussion or the message of a literary/non-literary text with a work of art, chosen from a series offered by the teacher to his/ her teaching group (Ilie, 2020: 159-160).

Concretely, after establishing the subject of reflection and announcing it to the group, the teacher shows the students a series of 4-5 works of art, articulated around this subject/ theme - and preferably painted in different artistic styles. The children have a few minutes to select the work that they think best represents the respective theme or that arouses their strongest emotions. In the next didactic sequence, those who wish (or those whom the teacher names) justify their choice in front of the group. In order to help the students to choose with discernment and possibly justify their decision precisely, the teacher can ask them questions like:

Which of these works do you think best represents the theme/subject...?

What elements of the chosen work led you to dwell on it?

What does color convey to you?

What do you think of the characters/objects in the close-up?

What about the ones in the background?

Is there a connection between the artwork that catches your attention the most and your everyday life?

Therefore, any justification of the option of the participating students can have as a starting point either a common component of the text, respectively the work of art (for example: a theme/ central motif, a chromatic/ structural/ compositional detail), an emotion or a state of mind generated by reading of the two forms of artistic language (Ilie, 2020: 160). As a concrete example, in diverse types of didactic activities specific to the discipline *Romanian language and literature* and designed for *secondary school classes*, students could make great connections between:

a. the message of a poetic or narrative text organized around the rural spaces, the artistic representations of the village and the children's perspective regarding the village universe (be it traditional, modern, or contemporary):



Edvard Munch
The Village Street (1905-1906)



Marc Chagall
I and the Village (1911)



Vincent Van Gogh
Peasant and Peasant Woman Planting Potatoes (1885)



Natalia Goncharova
Planting Potatoes (1908-1909)

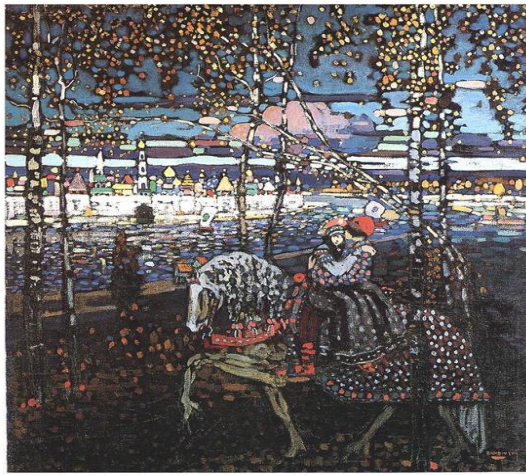
b. the meanings of a poetic, dramatic or narrative text organized around the thematic axis of love, the pictorial representations of the couple and the students' conception regarding eros:



Jean-Honoré Fragonard
The Happy Lovers (1760-1765)



David Burliuk
Peasant couple (1945)



Wassily Kandinsky
Couple riding (1906)



Marc Chagall
The Blue Lovers (1910)

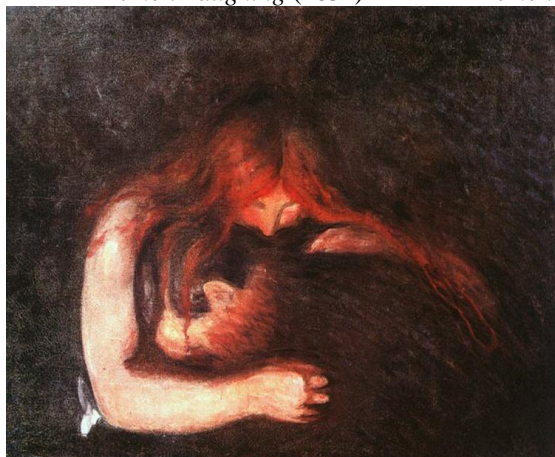
c. the thematic axes of the narrative texts with a fabulous or fantastical dominant, the visual representations of the various fantastical creatures and the children's conception of the fantastical otherness:



Katsushika Hokusai
Demon Laughing (1831)



Mikhail Vrubel
Demon and Angel with Tamara's Soul (1891)



Edvard Munch
Vampire (1895)



Mikalojus Konstantinas Ciurlionis
Demon (1909)

Applied in a correct way, the didactic use of the *art-language* technique has considerable formative values and a series of clear advantages. It facilitates communication, personal expression and active listening; improves the relationship between group members (regardless of whether or not they choose the same artistic image from the series proposed by the teacher); ensures a certain comfort of expressing one's own point of view regarding the theme/subject of debate; considerably increases critical spirit, artistic taste and aesthetic sensibility; develops

cultural competence and stimulates interest in the variety of artistic discourses specific to several eras, currents, schools, etc.

3. Possible applications of the *art-language* technique in primary education

Given its strong points and formative values, exposed above, the *art-language* technique can be successfully used in a wide variety of curricular and extra-curricular contexts: workshops and reading clubs, cenacles, artistic or literary skills development circles, etc.

According to the model previously proposed for the discipline *Romanian language and literature* – the *secondary school* cycle (Ilie, 2020: 159-164), numerous activities dedicated primarily to the assimilation of some contents of the *Romanian language and literature* (e.g. *poetry, stanza, verse, the narrative text, the literary character, the literary description, understanding the message of a text*, etc.) can be designed for *primary education*, in the opening of which the teacher should also insert the *art-language* technique.

In the 4th grade, for instance, specific skills essential for this discipline (*describing a character from a book/ from a movie/ an imaginary character following a set of landmarks, recounting an imagined event based on supporting questions, showing interest in participating in oral interactions, showing interest in creative writing and writing informative and functional texts*, etc.) can be achieved more easily if in different sequences of the didactic approach - such as the pre-reading or post-reading phase of the supporting literary text, the teacher combines the critical thinking methods with the *art-language* technique.

In the following, we propose several distinct applications, to demonstrate the fact that this technique can be successfully integrated into specific activities of other disciplines and fields.

Personal development, preparatory class

The curriculum for the *Personal Development* discipline centres its competences around the development of the child's socio-emotional side and self-knowledge. One of the objectives aims at the *recognition and identification of basic emotions (happiness, sadness, fear, anger, etc.) in correlation with lived life experiences* (MEN, 2013: 7).

It has been frequently observed that the use of photographs to analyse and identify basic and complex emotions is a practice often used in various activities, including studies that aim to investigate the level of empathy by recognizing the emotions expressed by a human figure in a two-dimensional visual material (Olszanowski et al., 2015; Lu, et al., 2016; Dores et al., 2020).

But also, through the *art-language* technique, students can identify emotional states of different characters, comment on their facial expressions and even make associations between specific emotions described through the artistic language and their own emotions. Moreover, by analysing the tones and shades in a plastic work, the teacher can request the symbolic association of some colours with different emotions. Students' attention can be directed towards certain suggestive plastic elements (accessories, interior design objects, pieces of domestic furniture), due to which the analysis of the character's posture or facial expression can be optimized.

Of course, the discussion of the emotions experienced by the human

characters in different circumstances can be replaced by the commentary on the emotions attributed by some modern or avant-garde artists to natural elements (vegetables, animals, minerals):



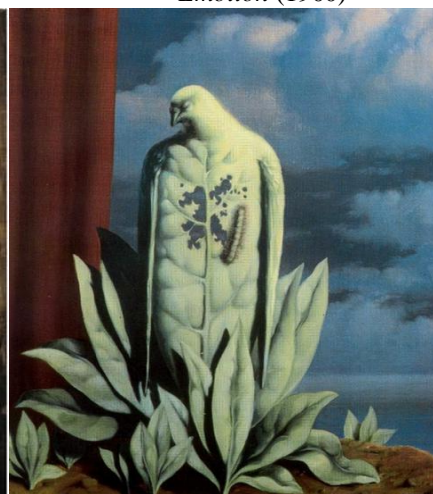
Pablo Picasso
Crying women (1937)



Ferdinand Hodler
Emotion (1900)



Carravaggio
Boy bitten by a lizard (1594)



René Magritte
The Taste of Tears (1946)

History, 4th grade

The recommended curriculum based on the *History School Curriculum for the 4th grade* (2014) leaves room for an integrated approach to the contents and provides the *application of simple source analysis procedures to identify various information about the past, as well as the formation of the competence to express one's own ideas regarding the value/importance of significant events in personal/local/national/European history* (2014, p. 5), in order to acquire a broad spectrum of knowledge related to events from the near or distant past, on various topics, such as the *documentation of sources history, family, native space, peoples of yesterday and today*.

The use of illustrated materials of various types to facilitate children's representation of milestones in the evolution of various cultures and peoples belongs, for some time, to the usual teaching practice for many history teachers. The school textbooks for this discipline provide, moreover, a generous palette of visual or multimodal resources, from maps, hybrid schemes and plans to photographs containing castles, ruins and other historical vestiges or illustrations of heritage assets. For additional attractiveness of didactic activities in which it is considered to stimulate children's interest in crucial events from the local, national or international

past and even rely on shaping a historical consciousness (be it in an early form), we also suggest the use in appropriate contexts of the *art-language* technique. This can become a key part of the didactic strategy that facilitates, for example, the development and increasing of a competence centred on the *recognition of people's concern for reporting time and space* (2014, p. 4), aiming at the training of the ability to perceive and analyse evidence of the existence of past civilizations.

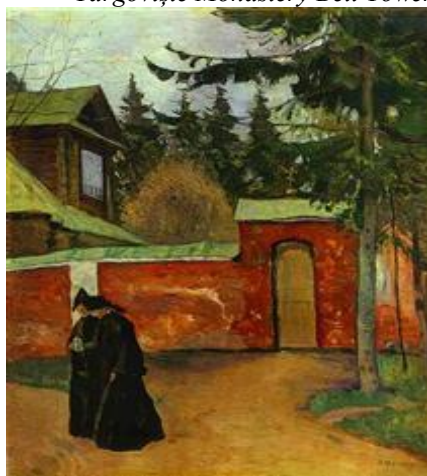
The success of the applicability of the *art-language* technique is conditioned by the teacher directing the students' attention to the observation of the key elements of the works specific to the time and space to which they refer. Initiation into the knowledge of the past can be carried out against the background of familiarization with the cultural elements of the main European countries and regions, identifying components rendered by artists who channelled their effort in order to create an original representation, although carefully documented, of moments with socio-historical stakes and major ethno-identity. Similarly, fixing some contents related to *Culture and heritage* – for instance, *monasteries, historic houses and streets, representative monuments of ethnic communities, historical places in the community, etc.* – can benefit from more visual appeal using the *art-language*. The teacher can also ask the students to compare artistic representations of landmark spaces made in different *époques* or regions:



Theodor Pallady
Târgoviște Monastery Bell Tower (1930)



Ion Țuculescu
Daphne Monastrey (1931)



Mikhail Nesterov
By a Monastery Entrance (1925)



Konstantin Yuon
The Troitse-Sergiyev Monastery in winter (1910)

Civic Education, 4th grade

The *Civic Education* discipline offers teachers sufficient content/thematic possibilities for the application of interdisciplinary techniques, such as art-language. Competences 1.2. *Identification of relevant elements for belonging to different communities (local, national, European)* (MEN, 2014, p. 5) and 3.3. *Participation in projects with moral-civic content, within the class, school or local community* (MEN, 2015, p. 8) refer for instance to contents such as *belonging to groups, native space, local traditions* or other elements specific to national culture.

In accordance with the theme of *the need to belong to groups*, many works that have family, childhood, games and play, spending free time as their subject can be exploited. The teacher can organize them into series that contribute, for instance, to increasing awareness – either of the importance of a core character (mother, father, child), or of the roles associated with each one within the family.

The success of teaching-learning activities, studying or consolidating some contents associated with the skills mentioned above can be ensured if the series of artistic representations proposed to the students contains numerous elements of visual elements/ props that the children can compare with those in the universe they are familiar with. Of course, not even the major differences between *yesterday's* or *today's* scenes transformed into real rituals (family or community) would leave them indifferent.

The *art-language* technique could be followed by literary or even artistic *creativity exercises*; after selecting and commenting on some of the canonical representations proposed to the children, the teacher can ask them to represent their own family, in a pose they think is emblematic:



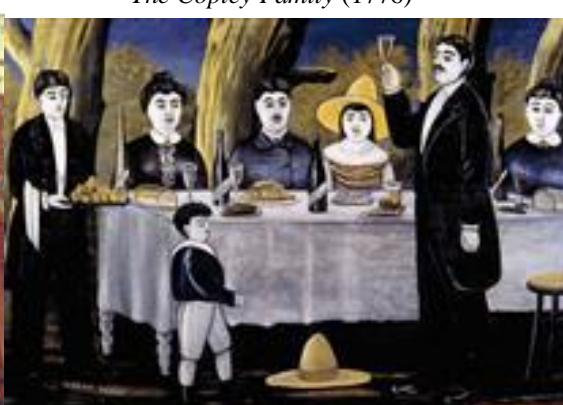
Pietro Longhi
Venetian Family (1760-1765)



John Singleton Copley
The Copley Family (1776)



Henri Matisse
The Family of the Artist (1911)



Niko Pirosmani
Family Feast (1907)

4. Conclusions

Although it requires a certain effort from the teacher (forced by the specifics of this didactic resource to document meta-artistically and even to develop art critic skills), the *art-language* technique has undoubted qualities and advantages, which make it suitable for a wide range of didactic activities subsumed under the various subjects of the curricula for each schooling level.

Applied in the right and responsible way, it facilitates communication, personal expression and active listening; ensures each member of the group a certain comfort of expressing their own perspective regarding the theme/topic of debate; considerably increases the critical spirit, the ability to reflect on some themes reflected artistically; stimulates artistic taste or aesthetic sensitivity; develops cultural competence and increases interest in the variety of artistic discourses specific to several eras, currents, schools, etc.

Finally, the *art-language* technique allows us to notice and briefly comment on how knowledge has evolved in multiple fields. By offering students the implicit or explicit possibility to make connections between different historical, psycho-social and cultural realities and their own universe, this technique could very well be integrated into curricular or extra-curricular activities with an inter- and even multidisciplinary goal.

References

1. Ramlah, Abadi, A. P., Aisyah, D. S., Lestari, K. E., & Yudhanegara, M. R., (2023), *Digital Puzzle Worksheet for Identifying Metacognition Level of Students: A Study of Gender Differences*, in "European Journal of Educational Research", 12 (2), 795-810
2. Abma, T. A., & Schrijver, J., (2020), 'Are we famous or something?' *Participatory Health Research with children using photovoice*, in "Educational Action Research", 28 (3), 405-426
3. Bartholomew, J. B., Golaszewski, N. M., Jowers, E., Korinek, E., Roberts, G., Fall, A., & Vaughn, S., (2018), *Active learning improves on-task behaviors in 4th grade children*, in "Preventive medicine", 111, 49-54
4. Birgili, B., Seggie, F. N., & Oğuz, E., (2021), *The trends and outcomes of flipped learning research between 2012 and 2018: A descriptive content analysis*, in "Journal of Computers in Education", 8, 365-394
5. Danielsson, K., Selander, S., (2021), *Working with Multimodal Texts in Education*. in „Multimodal Texts in Disciplinary Education”, Springer, Cham.
6. Dores, A. R., Barbosa, F., Queirós, C., Carvalho, I. P., & Griffiths, M. D., (2020), *Recognizing Emotions through Facial Expressions: A Large-scale Experimental Study*, in "International journal of environmental research and public health", 17 (20), 7420
7. Forte-Celaya, J., Ibarra, L., & Glasserman-Morales, L. D., (2021), *Analysis of creative thinking skills development under active learning strategies*, in "Education Sciences", 11 (10), 621
8. Hobjilă, A., (2016), *Limbă și comunicare – perspective didactice. Aplicații pentru învățământul primar*, Editura Universității „Al.I. Cuza”, Iași
9. Ilie, E., (2020), *Didactica limbii și literaturii române*, ediția a II-a revăzută și

adăugită, col. „*Collegium*”, Editura Polirom. Iași

10. Kolečáková, R. Š., (2019), *Mental maps in educational process and their impact on pupil's learning performance*, in "EDULEARN19 Proceedings" , 9786-9794, IATED

11. Kress, G., & Van Leeuwen, T., (2006), *Reading images: The grammar of visual design*. Routledge

12. Ku, K. Y., & Ho, I. T., (2010), *Metacognitive strategies that enhance critical thinking*, in "Metacognition and learning", 5, 251-267

13. Lannin, A., Juergensen, R., Harper, C., Abdelnaby, H., van Garderen, D., Folk, W., Pinkston, L., & Palmer, T., (2020), *Multimodal Text Sets to Use Literature and Engage All Learners in the Science Classroom*, in "Science scope", Washington, D.C, 44 (2), 20–28

14. Le, H.V., Janssen, J., & Wubbels, T., (2018), *Collaborative learning practices: teacher and student perceived obstacles to effective student collaboration*, in "Cambridge Journal of Education", 48, 103 - 122

15. Lee, Y. F., Lin, C. J., Hwang, G. J., Fu, Q. K., & Tseng, W. H., (2023), *Effects of a mobile-based progressive peer-feedback scaffolding strategy on students' creative thinking performance, metacognitive awareness, and learning attitude*, in "Interactive Learning Environments" , 31 (5), 2986-3002

16. Lu, X., Sawant, N., Newman, M.G., Adams, R.B., Wang, J.Z., Li, J., (2016), *Identifying Emotions Aroused from Paintings*. In: Hua, G., Jégou, H. (eds) Computer Vision – ECCV 2016 Workshops. ECCV 2016, Lecture Notes in "Computer Science", vol. 9913, Springer, Cham

17. Martin, D. S., Craft, A. R., & Tillema, H. H., (2002), *Developing critical and creative thinking strategies in primary school pupils: An inter-cultural study of teachers' learning*, in "Journal of in-service education", 28 (1), 115-134

18. Matthews, J., (2011), *Hybrid Pedagogies for Sustainability Education*, in "Review of Education, Pedagogy, and Cultural Studies" , 33 (3), 260-277

19. Ministerul Educației Naționale, (2014), Anexa nr. 2 la ordinul ministrului educației naționale nr. 5003/2.12.2014, Programa școlară pentru disciplina Educație civică – Clasele a III-a – a IV-a, București

20. Ministerul Educației Naționale, (2013), Anexa nr. 2 la ordinul ministrului educației naționale nr. 3418/19.03.2013, Programa școlară pentru disciplina Dezvoltare personală – Clasa pregătitoare, clasa I și clasa a II-a, București

21. Ministerul Educației Naționale, (2014), Anexa nr. 2 la ordinul ministrului educației naționale nr. 5003/2.12.2014, Programa școlară pentru disciplina Istorie – Clasa a IV-a, București

22. Nathan, S., Hodgins, M., Wirth, J., Ramirez, J., Walker, N., & Cullen, P., (2023), *The use of arts-based methodologies and methods with young people with complex psychosocial needs: A systematic narrative review*. in "Health expectations : an international journal of public participation in health care and health policy", 26 (2), 795–805

23. O'Byrne, W. I., & Pytash, K. E., (2015), *Hybrid and blended learning: Modifying pedagogy across path, pace, time, and place*, in "Journal of Adolescent & Adult Literacy", 59 (2), 137-140

24. Olszanowski, M., Pochwatko, G., Kuklinski, K., Scibor-Rylski, M., Lewinski,

- P., & Ohme, R. K., (2015), *Warsaw set of emotional facial expression pictures: a validation study of facial display photographs*, în "Frontiers in psychology", 5, 1516
25. Pânișoară, Ion-Ovidiu (coord.), (2022), *Enciclopedia metodelor de învățământ*, Editura Polirom, Iași
26. Ratto, M., Rosner, D., Boeva, Y. and Taylor, A, (2019), *Special issue on hybrid pedagogies editorial*, in "Digital Creativity", 30 (4), 213-217
27. Rozansky, C. L., & Santos, C., (2009), *Boal's image theatre creates a space for critical literacy in third-graders*, in "Reading Improvement", 46 (3), 178-189
28. Samonova, E., Devine, D., & Luttrell, W., (2022), *Under the Mango Tree: Photovoice With Primary School Children in Rural Sierra Leone*, in "International Journal of Qualitative Methods", 21
29. Vergara, D, Paredes-Velasco, M., Chivite, C., Fernández-Arias, P., (2020), *The Challenge of Increasing the Effectiveness of Learning by Using Active Methodologies*, in "Sustainability", 12 (20): 8702
30. Yean, L. S.,(2019), *Promoting active learning and independent learning among primary school students using flipped classroom*, in "International Journal of Education", 4 (30), 324-341
31. The source of the art reproductions: WikiArt.org - Visual Art Encyclopedia

10. THE CONTRABASS. THE PROCESS OF HIS APPEARANCE AND CONSECRATION IN ROMANIAN MUSIC

Săndel Smărăndescu³⁴⁹

Abstract: *The plurality of aesthetic-musical currents such as French impressionism, Austro-German expressionism, national schools of composition focused on modal sound languages (initially ethnophonic and later totally “personalized”), to which will be added the acutely contemporary returns to already recognized compositional manners such as neo-baroque, neo-classical sound projects, etc., emerging from the great trunk of European post-romanticism, outline a practically unlimited stylistic horizon, offered to the creative imagination of artists through new sound vibrations, dedicated to the contrabass instrument.*

Key words: *contrabass, Romanian music, music history*

1. Introduction

In European musical culture, the appearance and improvement of musical instruments, regardless of the sound emission method (strings, wind instruments, percussion, etc.) depended to a large extent on the requirements of musical practices developed during different stylistic eras, but also of the existence of virtuoso instrumentalists who, over time, in collaboration with brilliant luthiers, have also finalized the instrument construction technique.

Since the early Baroque period, the compositional formula of the basso continuo has been unanimously accepted, used for the purpose of harmonic-rhythmic support of the content of musical creations. With the advent of larger instrumental ensembles, among the instruments that performed this function such as the lute, organ, harp, spinet or theorba, we also find an ancestor of today's contrabass. It could be found in a multitude of forms that varied in size, construction, tuning and especially in name.

Regarding the “family tree” of the contrabass, there are still today some researchers who claim that it belongs to the violin family, and others, the majority in number, claim that the contrabass belongs to the family of da gamba viols. Among the arguments of the latter, we list the tuning and the number of strings used since the appearance of the instrument (the descendants of the violin family had three or at most four strings, tuned in fifths, while those from the calf family were endowed with six strings) and the support of that instrument in during the interpretation it was done by resting him on his knees or the floor in a quasi-vertical position.

It is true that in the configuration of the modern contrabass, for certain models of the sound box, construction elements have been “borrowed” from the violin family³⁵⁰, such as the specific shape of the sound box, resulting from the adoption

³⁴⁹ Interpreter instrumentalist, “George Enescu” Philharmonic, Associate Professor PhD., National University of Music, București, România, email: s_smarandescu@yahoo.com

³⁵⁰ Regarding the shape of the instrument, there are two construction models: a) the one specific to the violin where the resemblance of the contrabass to this instrument is greater, but usually, this option involves difficulties of accessibility in the high positions (daumen) of playing the contrabass; b) the one characteristic of da gamba viols: the upper part of the sound box is elongated upwards, the hollows of the “C”s of the body of the instrument have no corners. This construction model is preferred by contrabass players who have difficulty accessing the upper positions (daumen) of the contrabass.

of narrow eclipses, the convex back (convex) and the cutting of the holes on the face of the instrument according to the pattern of the letter f, all of which favor the production of a strong sound. To these elements of the process of perfecting the body of the instrument, we can add, from the perspective of the evolution of the emission mechanism, the disappearance of the links from semitone to semitone on the keyboard, links characteristic of da gamba violas, but above all the discovery of more and more perfected technical possibilities.

2. The contrabass in European musical creation

The contrabass of the Viennese classical period was called a **violone** and resembled the viola da gamba. However, at the beginning of the 19th century, its identity was fully crystallized and its status as an indispensable musical instrument for the symphony orchestra had been consecrated, although its role in the configuration of the musical text had remained predominantly rhythmic-harmonic. As a solo instrument, its affirmation was possible thanks to the talent, inventiveness and mastery of virtuoso contrabass players belonging to the Italian school of interpretation, such as **Domenico Dragonetti** (1763-1846) or **Giovanni Bottesini** (1821-1889).

A few decades later, at the beginning of the 20th century, the famous contrabassist **Serge Koussevitzky** (1874-1951) stood out in Russia through his soloist, composer and later conductor activity. Of course, we can also list numerous other exponents of the interpretive art specific to the contrabass, belonging not only to the Italian or Russian schools, but also to the French, German, Czech or Austrian schools. By recalling them, however, we would go far beyond the space intended for this introductory chapter.

It is important to mention that the moment of the foundation of the Czech school by **Wenzel Hause** (1764-1847) meant the affirmation of the modern contrabass school whose successor is also the current contrabass school in Romania. The process of transmitting this priceless didactic treasure was achieved through the exchange of baton between the teacher and his disciple who, in turn, became a teacher, thus contributing to the cyclical propagation of the contrabass teaching methodology.

Therefore, this “family tree” of the modern Romanian contrabass school has its roots in Prague represented by the exponent mentioned above, W. Hause, followed at the chair by **Joseph Hrabe** (1851-1901), then **Franz Simandl** (1840 - 1912) and he trained at the Prague school but who settled in Austria, laid the foundations of the contrabass teaching methodology as a professor at the Vienna Conservatory. The Austrian contrabass school represented by Fz. Simandl trained **Eduard Madensky** (1877-1923) and he was the teacher of Joseph Prunner (1886-1969) who came to Romania in 1911 and founded the Romanian contrabass school. We will present in more detail these last three great teachers, precursors of our contrabass school.

Franz Simandl (1840-1912) is the pedagogue who made the most thorough methodological contribution to the study of the contrabass. All this didactic literature is currently and today used all over the world, and his New Method for the contrabass is considered the “Bible” for all those who dedicate themselves to the

study of this instrument, whose expressive resources are still not fully exploited.

Fz. Simandl was born on August 1, 1840, in Blatna (Bohemia) in a family of poor musicians³⁵¹. He graduated from the Prague Conservatory in 1861 with Josef Hrabe as his teacher. After finishing his studies, for 8 years, during which he performed his military service, he continued his musical activity with passion and dedication, both as an instrumentalist and as a conductor. He performed as first contrabassist of the Vienna Opera Orchestra and later, starting in 1969, he was also appointed professor at the Vienna Conservatory of Music (where he taught contrabass until 1910).

Later, he gave up his position in the Opera orchestra in favor of his employment with the prestigious Vienna Philharmonic Orchestra. Between 1860 and 1910 he worked as a choir conductor at the Concordia Verein. The fame of the virtuoso contrabass led the Bayreuth Opera to invite him to sing, as first contrabass, at the “Wagner” festivals for more than a decade. As an instrumental soloist but also as a tenor, Fz. Simandl was trained in numerous cultural events, performed on prestigious European concert stages.

From his rich literature dedicated to the contrabass we can mention: The new method for the contrabass pp. I-II (edited in 1871), nine notebooks from the volume Die Hohne Schule which represent collections of pieces for the contrabass;³⁵² in Notebook 9 you can find the most important collections of studies of this great teacher – the 30 studies and another 24 Studies entitled Gradus ad Parnassum, still used today in all contrabass schools.

Another exceptional contrabass artist, direct disciple of Fz. Simandl, it was **Eduard Madensky**. Born in Vienna on September 20, 1877, he will work as an instrumentalist starting in 1899 in the Royal Court Opera Orchestra. The future will make his name similar to that of “virtuoso contrabass player”, all the more so since the artist seemed predestined by nature to reach the highest steps of possible artistic perfection.

Endowed with a good musical training, Madensky, at the age of 14 - in 1891 - entered the Vienna Conservatory where, at first, he took violin lessons with Maxincah. His music theory teachers were Prossintz and Stocker.³⁵³ In 1892, on his own impulse, he chose the contrabass as his main instrument. His teacher is Bro. Simandl, in whose class in 1898 he graduated from the Conservatory, obtaining the diploma of merit.

During his military training, he often had the opportunity to perform as a soloist. In 1899, at the contrabass competition organized by the Royal Court Opera in Vienna, the competition chaired by Dr. Hans Richter and the director of the prestigious institution, the composer and conductor Gustav Mahler, among 21 competitors, obtained his appointment to the Royal Court orchestra. Thus freed from material worries, he devotes himself to soloist and compositional activity, writing mainly for his instrument. In November 1903, together with the singer of the Royal Court, Betty Schubert, he established himself as a soloist enjoying, on stage, a great

³⁵¹ http://en.wikipedia.org/wiki/Franz_Simandl, accessed on 26. 03. 2012

³⁵² The collection includes works signed not only by Simandl or other famous contrabassists such as: Hrabe J., Schwabe O., Misek A., but especially by famous composers such as Bach, Haydn, Beethoven, Mozart and others.

³⁵³ As, during the same period, George Enescu also attended the courses of the Viennese conservatory, it is possible that the two future great virtuosos participated, together, in the theoretical lessons of the renowned masters.

success in front of a large and demanding Viennese public, a success also attested in the press comments of the time. Also, outside of Vienna, in Nürnberg, Brixen, Innsbruck, etc., he works as a soloist and his interpretations will be praised and unanimously appreciated. In 1909, E. Madensky was appointed contrabass soloist of the Viennese Court Opera.

To complete and concisely conclude an artistic biography of E. Madensky, the comment of the Viennese musicologist R. M. Mayrhofer becomes particularly edifying: "E. Madensky, from early childhood showed a special musical sense. He received a complete artistic education from Prof. Franz Simandl at the Vienna Conservatory and graduated in 1898 with a diploma of merit. For him, however, the last day of school was only the beginning of individual study and artistic animation for the purpose of perfection to research and explore the sovereign mastery of soloist resources, a rare characteristic of this strange instrument. Today, in all the vigor of youth and physically favored for wielding the heavy instrument, he strives to continually improve himself.

Not long after his first appearance on the stage as a soloist, he won the hearts of all musical circles, as already in November 1903 he presented a concert as a soloist in front of 2,000 enraptured audiences in the great music hall of Vienna. Thunderous applause followed after each piece in the rich program. The entire press praises him because he justified the desire to present his art beyond the stages of Vienna. Up until now, contrabass soloists, in order to avoid the technical difficulties encountered, have tried to use instruments with smaller dimensions, similar to the cello, which significantly reduces the timbre or intensity of the sound. We can convince ourselves of the perfect solo performance made with Madensky's original contrabass.

The indescribable weight of the technique seems to be easily overcome and thus the full timbre and full intensity of the sound is obtained, all the more so since it also covers the baritone register but also part of the violin register (four octaves in total) which is predominant in equally. The huge distances and the appreciable thickness of the strings, especially in fast passages, favor the partial blurring of the intonation. Madensky, however, overcomes these difficulties with such superiority that to the listener, small deviations seem natural, and this certainty has a striking effect even in the harmonics. In cantilenas, through the sweetness and warmth of the sound as well as the richness of the nuances, he will be a dangerous competitor not only for cellists but also for violinists.

To this expressive singing, to this prolonged sound, to these increases and decreases in different shades, he owes perhaps to the unique art of conducting the bow which, of course, cannot be surpassed. Taking into account that Madensky, in order to achieve the specific intensity of the sound, uses a technique and an interpretive art that seeks to overcome all the difficulties stubbornly imposed by the unusually large instrument, obliges us to name him as the first soloist representative of the contrabass. It is hoped that Madensky, as a result of his artistic ability, his comprehensive musical knowledge and culture, will devote himself to a much wider sphere, and will also be active as a pedagogue. His compositions for contrabass are:

1. Dreams – with piano accompaniment
2. Souvenir – with piano accompaniment
3. Andante – with piano accompaniment

Manuscripts:

1. Pastoral – with piano accompaniment
2. Zigeuneweisen – with orchestral accompaniment
3. Andantes
4. Duo for violin and contrabass with piano
5. Tarantella with piano accompaniment (it was successfully presented by Romanian performers).
6. Concerto in three parts with orchestra and 50 daily exercises”³⁵⁴

Publishing House Louis Ouertel Hannover

3. The contrabass in the Romanian school of composition – the contribution of Filip Lazăr

The Romanian school of composition “grows itself by assimilating the conquests of several foreign musical schools, which causes the influences as a whole to be attenuated by confrontation, to annihilate in the value of the young sapling grafted onto the multi-secular Romanian trunk of popular creation”.³⁵⁵ The statement of the distinguished academician O. L. Cosma generically covers the events that take place in the field of purely instrumental Romanian music, the genres circumscribed to it having a slower evolution than the vocal genres - since the compositional approach proposed the adaptation to the classical patterns of an original content, most often by ethnophonic origins.

However, the indicated conditioning is minor because the crystallization process of established instrumental forms is quite fast. Although the Romanian musical school is relatively young compared to the multi-secular European course, its founders will escalate with impetuosity the intermediate stages reaching ways of expression with a strong identity of ethos that will culminate with the monumental Enescien masterpieces. This phenomenon is also due to existing similarities between European and Romanian cultural processuality, connections established at the level of the impact that dance had in the evolution of purely instrumental musical thinking (see for example the mosaic alternation in terms of content in pre-classical instrumental suites).

The idea, beautiful and captivating as a hermeneutic approach, launched by the composer and musicologist Romeo Ghircoiașu at the beginning of the 60s (20th century) is developed by its author in a constructivist sense. So, through the instrumental music mostly intended for dance, Romanian music evolved in two ways:

1. It was able to overcome the Romanian environment in order for its elements to circulate far, in the space of Central and Eastern Europe, within the countless economic, social, political or cultural exchanges and relations.³⁵⁶

³⁵⁴ Text taken from a classroom program in the personal library of prof. univ. Ion Cheptea. The translation belongs to prof. Stefan Husz.

³⁵⁵ Octavian Lazăr Cosma, *Hronicul muzicii românești*, vol. IV, *Romantismul*, București, Editura Muzicală, 1976, p. 304

³⁵⁶ Romeo Ghircoiașu, *Contribuții la istoria muzicii românești*, vol. I, București, Editura Muzicală a Uniunii Compozitorilor din R.P.R., 1963, p. 179

2. At the same time, it allowed the assimilation of some styles of musical thought, originating from the West, thus preparing our approach to the forms of classical music”.

Formed in the traditional musical academies of the West, Romanian composers understood and assimilated the European sound language (in its specific morphology and syntax) but, as in any acquisition of a project outside their own cultural space, they could not think and imagine directly in its terms, were unable to discover his inventive possibilities capable of leading to the configuration of truly original scores. Epigonism develops inherently in the field of creation, when the insertion between tradition – represented by a gradual approach, of creative essence – and assimilation, based on some theories of a certain creative phenomenology (in the present case, the Western musical one) is in a labile relationship, stabilized mainly by postulating the supremacy of the architectural parameter.

This stage cannot be bypassed; necessary objective, it is gradually overcome through persistent collective groping against the background of which, over time, distinct stylistic trajectories can be detached, with a vigorous creative potential, including the tendency to create new architectural patterns, to discover other sources of sound expression, etc. . And from the perspective of a historical-aesthetic process, this was the solution that the majority of the representatives of the National Music Schools, including the Romanian one, will adopt, their representatives relying on the traditional resources of their musical folklore that they wanted to integrate, as a sound emblem of their national identity in the dynamic reality of European musical literature.

Monodic and predominantly vocal, folklore will constitute one of the generally accepted ways of groping Romanian musical creativity, becoming a benchmark by which national symphonic and instrumental creation and more will be evaluated for a long time. In the conditions of the production of multiple artistic mutations, propagated with unlimited freedom in the first half of the century. XX, in fact, the emphasis is on finding ways to reformulate European musical thinking and for an “inventive” artist, popular melos can be “the starting point of an important work if the generative elements are able to conceive the multiple transformations of thought”.³⁵⁷

But marking the originality, the unmistakable stylistic identity of the Romanian musical creation will not be limited to the exploitation of the ethnophonic thematic-melodic concept, but, starting from this level, will target “the entire intonational structure of the music”.³⁵⁸ The fact that such experiments have as their object instrumental opposites circumscribed to the chamber genre (the choice of miniature musical genres proving otherwise the status of “stylistic experiments” attributed by the composers to these scores) proves to what extent the creative gesture evolved lucidly under the sign of the technical exercise. Among the pages written under the effect of the aesthetic-sound commands outlined above, there are also the few dedicated to the contrabass soloist.

The first Romanian composer to realize the soloist potential of the contrabass was the pianist and composer Filip Lazăr (1894-1936). Laureate of the “George

³⁵⁷ Stan Golestan, *Muzica 2*, nr. 8-9, mai-iunie 1909, p. 285

³⁵⁸ Clemansa Liliana Firca, *Direcții în muzica românească*, București, Editura Academiei, 1974, p. 12

Enescu” National Composition Prize (awarded since 1914), he was one of the accompanist partners of the virtuoso and founder of the Romanian contrabass school, Josef Prunner. The talented musician dedicated to him a musical piece entitled *Bagatelle*, a miniature edited in Paris in 1924. It is known as the first original score for contrabass and piano that appeared in Romanian musical creation and was successfully presented to the music-loving public by J. Prunner throughout his entire artistic activity.³⁵⁹

Of truly miniature dimensions - its duration, with all possible tempo variations, cannot exceed 1`50`` - the musical gem is particularly expressive. And this despite any claim of spectacular virtuosity of the text. For all its simplicity, instrumental playback is not as easy as it appears at first contact. The sketchy passing modulations must be discovered and highlighted, the sinuous harmonic path revealed, the dynamic dialogue between contrabass and piano (orchestra) finely differentiated. Moreover, its interpretation must reflect a total lack of preciousness, allowing that freedom of evolution of the melodic profiles specific to the popular melos, ethos uncontrived by the incessant changes of the metrical pulsation inside the sound discourse to be detected.

à Joseph Prunner.

BAGATELLE

pour Contrebasse ou Violoncelle et Piano

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

Filip Lazăr.
(1924)

Ex. 1: Filip Lazăr, *Bagatelle* for contrabass or cello and piano, measures 1-13, Paris, 1924, p. 3

Throughout the interpretation of the musical text - written in a traditional notation that does not exceed from a musical point of view the semiotic sphere specific to the romantic period – the exclusive use of conventional technical procedures is noted: the right hand – detachè, separato, legato, or hand left – articulation, vibrato. Of great importance for the successful rendering of the humorous and fresh content of the miniature is the need to highlight, by the performer, the ethos of the Romanian folk song and dance present in the middle part through the appearance of a well-known folk dance. Here, the performer can make small agogic oscillations not signaled by the composer, *meno mosso* at the beginning followed by *accelerando*, thus being able to highlight this dancing character.

³⁵⁹ It was presented to the public in a symphonic version under the baton of conductor George Georgescu in the concert of the Philharmonic Orchestra at the Romanian Athenaeum on November 20, 1927.

4. Conclusions

The beauty of European multiculturalism consists, among other essential characteristics related to different historical, economic, social or artistic-musical contexts, in the way in which each area, preserving its singularity (permanently related to tradition) has integrated into a system of similarities, trained in his turn in hard-to-predict developments. Thus, in the vast empire of musical creation, since the beginning of the 20th century, the creative conceptions of musicians seem to be dominated exclusively by the concern of approaching the functions of language elements, procedures, means of expression thought to be skillful rather than expressive-argumentative. Not the meaning but the unusual-innovative invention of the sound discourse tends to become the target of the imagination of modern composers so that the purpose, the artistic meaning gives way in favor of the exacerbation of the working method itself.

The talent, intelligence, genius of some of them led to the appearance of scores capable of facing time, successfully overcoming the ephemeral barriers of current stylistic models. Among them there are scores dedicated to the contrabass and the most representative ones in terms of musical content and interpretive approach will be the subject of brief analyzes and will constitute an important component of this research paper. The selection inherently carries a touch of subjectivity and appears to be necessary since the exhaustive presentation of the “creation for the contrabass in Romanian music from the 20th century to today” as it appears from the title of this book would far exceed the usual dimensions of such an initiative.

References

1. Brun, Paul, (2000), *A new history of Double Bass*, Paul Brun production
2. Cosma, Octavian Lazăr, (1976), *Hronicul muzicii românești*, vol. IV, *Romantismul*, București, Editura Muzicală
3. Firca, Clemansa Liliana, (1974), *Direcții în muzica românească*, București, Editura Academiei
4. Ghircoiașu, Romeo, (1963), *Contribuții la istoria muzicii românești*, vol. I, București, Editura Muzicală a Uniunii Compozitorilor din R.P.R
5. Golestan, Stan, (1909), *Muzica 2*, nr. 8-9, mai-iunie
6. Hermann, Vasile, (1982), *Originile și dezvoltarea formelor muzicale*, Editura Muzicală, București
7. Sava, Iosif, Vartolomei, Luminița, (1997), *Mică enciclopedie muzicală*, Editura Aius, Craiova
8. Thomasz, Ștefan, (2005), *Repere timbrale ale literaturii secolului al XX-lea dedicate contrabasului în muzica românească*, Referat, UNMB
9. xxx, (2000), *Dicționar de mari muzicieni*, Editura Univers Enciclopedic, București
10. xxx, (1986), *Mic dicționar enciclopedic*, Editura Științifică și Enciclopedică București
11. http://en.wikipedia.org/wiki/Franz_Simandl, accessed on 26. 03. 2012

11. INTERDISCIPLINARY-FACTOR PF PROGRESSBIN PRIMARY EDUCATION

Alina Ionela Avram³⁶⁰

Abstract: *The application of interdisciplinarity in primary education has many benefits in the young students': the development of cognitive, communication and social, in-depth understanding of knowledge, the understanding of the connections between different fields of knowledge, the development critical thinking, authentic learning skills that develop transversal skills, the development of essential skills, communication skills, learning issues, where learning content and activities are integratted across multiple disciplines or fields of study with the aim of developing more complex skills either through learning themes or teaching protejects. The teaching-learning-evaluation relationship, viewed a necessity and a decisive condition of modern education.*

Key words: *interdisciplinarity, school success, interest in learning, curriculum design*

1. Introduction

In the modern organization of the contents of the instructive-educational process, interdisciplinarity is one of the important solutions when the act of teaching concepts and principles is carried out in several study disciplines. In primary education, the application of interdisciplinarity may bring an interesting feedback by transferring methods and techniques from several fields and allow learning to be adapted to several situations. In the speciality literature, it is demonstrated that there are three moments of applicability of the interdisciplinarity (G. Văideanu):

- at the level of curricula, school curricula, textbooks, tests and worksheets;
- in case of the teaching-learning-evaluation process;
- during non-formal or extra-school/ extracurricular activities.

In the didactic activity, depending on the ways in which the teacher intervenes in the educational act, the interdisciplinarity can be achieved by: “mandatory and minimum correlations“ present in the act of teaching knowledge or in school curricula, respectively “systematic and disciplinary developed“ with a role in identifying concepts and methodologies or teamwork when organizing / planning didactic scenarios and planning.

2. Discussions

In the efficient realization of the instructive-educational process it is necessary that the traditional methods of teaching-learning-assessment be closely related to modern methods that refer to those interdisciplinary links in order to provide the student with thorough knowledge. Interdisciplinary teaching focuses on the aspects of the development of the young school-age student: intellectual, emotional, physical, aesthetic and social development, whereas student-centered learning stimulates creativity, allows the adaptation of content to the educated's specificity and, thus, everything that is best is obtained from him (Goodson, 1994).

Interdisciplinarity can be interpreted as a bridge between different disciplines, a bridge that allows: the student's responsibility during the teaching act, the teacher

³⁶⁰ Candidate Doctoral, "Ion Creangă" State Pedagogical University, Chişinău, Republic of Moldavia, Primary School Teacher, "Dimitrie Leonida" Technological High School, Piatra Neamţ, România, e-mail: ciprian.alina31@yahoo.com

can be both a facilitator and a mediator, depending on the situation, he encourages communication and interpersonal relationships, stimulates related planning, encourages active pedagogies and active-participatory methods; this way transversal, integrated, key and transdisciplinary skills being formed.

Although interdisciplinary teaching has become a common activity in primary school students, there are also limits to integrated teaching: the teacher invests a lot of time in conducting the didactic scenario, in rethinking the content and in integrating the information palette included in the study objects specific to the primary education curriculum.

The author Sorin Cristea in “General Pedagogy” refers to the teaching activity as “a pedagogical communication action proposed by the teacher in different variants and forms of organization”. The same author defines learning as “the student's action performed by the student in the initial phase, as a direct effect of the training designed by the teacher in order to acquire knowledge, skills, competences and strategies”, depending on the proposed objectives.

Thus, by means of the relationship between teaching-learning-evaluation through an interdisciplinary approach, the boundaries between different traditional study objects are eliminated and there are born new topics that correspond to a higher level of study discipline: general and specific competences, abilities, skills and aptitudes. The literature presents different definitions of interdisciplinarity meant to illustrate the abolition of the boundaries between study disciplines and the training of students’s “unitary image of reality, and integrative thinking” [15]. We would like to present just some of these definitions:

According to S. Cristea, the interdisciplinarity “aims to exceed the limits of some reference disciplines, with reference to another discipline being part of the same field of study” [8]. According to C. Cuceș, interdisciplinarity covers “the form of cooperation between different disciplines on an issue highlighted by the convergence and prudent combination of several opinions” [9].

In the vision of G. Văideanu, interdisciplinarity realizes the bridge between “contents and the instructive-educational process, on the one hand, and the global character of the problem to be solved viewed from a professional and social angle, on the other hand” [16]. In another perspective, the author M. Manolescu is of the opinion that interdisciplinarity “has become a necessity, an economic, moral or aesthetic issue and appeared as a logical consequence of the integration of content types in terms of permanent education” [11].

The factor of progress in primary education – the interdisciplinarity - refers to the intersection of different curricular areas from which other objects of study result. In this way, International Pedagogy offers us alternatives to primary education successfully addressed to in Romania as well: Waldorf Pedagogy - Germany” promotes the idea of exploitation, develops talent, free expression, emotional and sensory life, emphasizes direct observation” [3, p. 32].

Maria Montessori – Italy – the child lives in an as natural as possible environment, an alternative that “opts for combined groups and mutual - activities” [3, p. 32]. Freinet Pedagogy – France – The factor of progress in primary education-interdisciplinarity “refers to the intersection of different curricular areas from which other objects of study result”. In this way, International Pedagogy offers us

alternatives to primary education successfully addressed, in Romania as well [3, p. 33].

Dramatic Pedagogy – England – based on “critical thinking, free action and life skills training” [3, p. 33]. The “Step by Step” Program – U.S.A. – is based on “progressive education, development of physical, emotional, artistic, theoretical-practical and social skills “progressive values, responsibility, rule development, emphasis on motivation, communication, provides means and working methods” [3, p. 34].

3. Results

The didactic approach will focus on the student. The student must be accustomed to learning both by himself and in cooperation, to be an active and responsible partner of the instructive-educational process. What makes it possible to the interdisciplinary approach of the teaching-learning-evaluation process is the fact that some of the objectives are common to a wider range of curricular areas.

Interdisciplinarity is considered to be a factor of progress in primary education because it is motivated by: the large amount of knowledge, the information that children receive is varied and comes from different forms of activity, cultivates skills, ensures flexibility, fluidity and originality. The steps taken in developing the design of the learning unit can be materialized in: correlating the content with the operational objectives, establishing the learning activities, identifying the teaching resources: support materials, textbooks, texts, worksheets, audio-video means, time, space, form of the class organization, human resources, the establishment of evaluation tools.

4. Conclusions

Starting from J. Fr. Herbart's statement. according to which: “boredom is the mortal sin of teaching”, the interdisciplinary teaching game is an action that harmoniously combines usefulness with pleasure, being the easiest way to an interdisciplinary approach at a young school age because it develops thinking operations, team, observation, and order spirit, and, moreover the efficient and correct work skills are formed. Through the teaching game, the student is subjected to a mental effort similar to the one put in a normal activity: he observes, locates, interprets, explains and transforms.

The harmonious combination of teaching games creates new learning situations, ensures the students' emotional participation, stimulates the interest in knowledge, the interest in seeking the necessary information, offers a better motivation. The didactic game is a form of manifestation of the child's personality; it prevents the emergence of boredom and monotony, facilitating interdisciplinarity through: game elements: riddles, simulations, surprises, discovering new solutions, exploration, attention and interest keeping.

References

1. Albu, G., Enache, R., Stan, E., (2009), *Psihopedagogie*. Sinteze de curs pentru studenți. Nivelul I., Editura Universității, Ploiești

2. Albu, G., (2001), *Mecanisme psihopedagogice ale evaluării școlare*, Editura Universității, Ploiești
3. Anton, I., Herlo, D., Binchinciu, V., Uzum, C., Curetean, A., (2005), *O pedagogie pentru învățământul primar*, Editura Universității „Aurel Vlaicu”, Arad
4. Babii, V., (2005), *Eficiența educației-muzical-artistice*, Chișinău
5. Bularga, T., (2008), *Psihopedagogia interesului pentru muzică*, Descrierea CIP a Camerei Naționale Cărții, Chișinău
6. Cerghit, I., (2008), *Sisteme de instruire alternative și complementare. Structuri, stiluri și strategii*, Editura Polirom, București
7. Ciolan L., (2008), *Învățarea integrată. Fundamente pentru un curriculum transdisciplinar*, Editura Polirom, Iași
8. Cristea, S., (2001), *Pedagogie generală*, Departamentul pentru Pregătirea Personalului Didactic, Universitatea „Ovidius”, Constanța
9. Cucos, C., (1996), *Pedagogie*, Editura Polirom
10. Drăgan, I., (1975), *Interesul cognitiv și orientarea profesională*, Editura Didactică și Pedagogică, București
11. Manolescu, M., (2006), *Curriculum pentru învățământul primar și preșcolar. Teorie și practică-CREDIS*, București
12. Neacșu, I., (1999), *Instruire și învățare*, Editura Didactică și Pedagogică, București
13. Radu, I., (1974), *Psihologie școlară*, Editura Științifică, București
14. Șevciuc, M., (1996), *Fundamentele psihopedagogice de formare a intereselor cognitive la elevii claselor primare*. Teză de doctorat, Chișinău
15. Turcu, L.N., (2017), *Abordarea conținuturilor învățării prin prisma interdisciplinarității și transdisciplinarității*, în “Tribuna Învățământului”
16. Văideanu, G., (1975), *Interdisciplinaritate*, U.N.E.S.C.O.
17. Văideanu G., (1988), *Educația la frontiera dintre milenii*, Editura Didactică și Pedagogică, București
18. Vintilescu, D., (1977), *Motivația învățării școlare*, Editura Facla
19. Revista *Învățământ primar în Gorj*, mai, (2002), Inspectoratul Școlar Județean Gorj, Târgu-Jiu
20. Suport de curs, (2020), CRED- *Curriculum relevant, educație deschisă pentru toți, Formare nivel II, învățământ primar*
21. Suport de curs, (2021), *Curriculumul pentru învățământul primar din Republica Moldova*, Universitatea Pedagogică de Stat „Ion Creangă”, Chișinău

12. AESTHETIC EDUCATION AND THE FORMATION OF SELF-INSTRUCTIONAL COMPETENCE YOUNG SCHOOL AGE

Mihaela Pînzariu³⁶¹

Abstract: *Involved in the process of formation of the personality and of the self-formation, aesthetic education aims at the development of the ability to correctly perceive and understand the beauty in the real life, the formation of aesthetic consciousness, aesthetic taste and sense, the need and possibility to participate in the creation of beauty in art and in life. Through the aesthetic education, we aim to prepare pupils for the act of valorization-reception-assimilation and the act of creating aesthetic values. The article presents ways and strategies to contribute to the development of the competence of self-instruction of pupils, in terms of education for beauty, so that they become efficient and autonomous in daily school activities, assume responsibilities, develop skills inside and outside the classroom. The conclusion of this article is that by encouraging pupils to be independent and responsible in their learning, they will become adults with motivation for lifelong learning.*

Key words: *aesthetic education, skills, self-education, education for beauty*

1. Introduction

In primary education, a particularly important aspect of taking responsibility for one's own learning is the formation and development of self-instructional skills, with the help of which the child becomes autonomous and independent in learning, regardless of the subject.

Involved in the process of formation and self-formation of the child's personality, aesthetic education aims to develop the ability to perceive and understand correctly the beautiful in reality (in nature, work, social relations, and art), the formation of aesthetic awareness, taste and aesthetic sense, the need and possibility to participate in the creation of beauty in art and life. In other words, aesthetic education aims to prepare the child, the human being in general, for the act of valuing-receiving-assimilating and creating aesthetic values, "the aesthetic culture proposed by programs and manuals has a theoretical-practical character, being made up of a system of aesthetic skills."³⁶²

2. Discussions

Aesthetic education can have a strong influence on moral traits through affective experiences as against artistic works, in contemplating the landscapes of nature, in observing everything that is right and beautiful in the behaviour and activity of others. It is the education of those senses on which the conscience, intelligence and creative thinking of pupils are based, aiming to cultivate affectivity, sensitivity, to form aesthetic taste, taste for beauty.

Aesthetic education is intertwined with intellectual education and requires the formation of mental qualities at a young school age, qualities which are based on the formation and development of the spirit of observation, of flexibility of thought,

³⁶¹ Candidate Doctoral, "Ion Creangă" State Pedagogical University, Chişinău, Republic of Moldavia, Primary School Teacher, "Ştefan Luchian" Arts High School, Botoşani, România, email: mihha68@yahoo.com

³⁶² Văideanu George, (1970), *Cultura estetică şcolară*, E.D.P. Bucharest, p. 163

of inventiveness and originality in the knowledge of one's own emotional feelings, which influence the moral traits of the pupils by observing everything that is beautiful and correct in the behaviour of others. Through all the actions they take every day at school, pupils form an image of what is beautiful and sensitive in nature and life, they can understand why it is necessary to learn and how the knowledge they gain can help them in their daily lives. The interest that the teacher instils in different actions can develop the child's motivation for learning and self-instruction.

In order to develop self-instructional competence, the child first needs to form and develop a correct, artistic and nuanced language in the Romanian language classes, a long process that requires sustained work on the part of the teacher and the student. Literary texts contain a large number of lexical combinations capable of making the pupil experience moments of deep aesthetic emotion. Literary works communicate artistic information organised in a specific message, and the teacher must differentiate the figurative nature of the aesthetic information from its own, highlight the expressiveness and formative nature of literary works: they contribute to the development of thought, language, memory, imagination and to raising pupils' awareness.

At early school age, there is a poor content of children's speech. They do not succeed in capturing and conveying the essence of what they have read, seen or heard, they do not make connections between ideas, they cannot communicate freely and fluently their own thoughts, feelings and impressions. The teacher makes the most of children's intellectual resources, the wealth of knowledge acquired in nursery school or at home, improves their speaking skills, develops their thinking, memory and imagination, educates their feelings of will, provides them with valuable models of expression that will make them want to imitate and express them continuously, and develops their ability to study using effective and easy-to-apply techniques such as repetition and underlining. What is important is that the learner understands that attention and concentration during study will lead to efficiency, to achieving the results they want. Cultivation of children's expression is also achieved through the teacher's everyday expression who, by his or her model, in all circumstances and in all situations, becomes an example for pupils.

Romanian lessons have been and will remain a workshop of beautiful and correct speech. These lessons can have a pronounced formative character through the many issues that are addressed with students and the confrontations of opinions that arise. In this way, pupils from the first grade onwards can be subjected to a rigorous discipline of intellectual work and the affirmation of their ability to study. If in grades I-III the emphasis is on enriching and activating vocabulary, from grade IV onwards, the Romanian language lessons create the opportunity to practise vocabulary in order to develop artistic language. By constantly asking pupils to look for "new meanings" for certain words and expressions, by asking them to find several variants for expressing the same idea, we activate their vocabulary, instil care for their own expression and provide them with models for effective self-instruction.

The study of literary fragments from Romanian language textbooks provides students in grades II-IV with models of expression, encouraging meditation, the search for beauty in literature and art. The great variety of artistic creations

belonging to different genres and literary species highlights the receptivity of young schoolchildren to beauty. Descriptions of nature are closest to painting as in the text "Pe Argeş în jos"³⁶³ (4th grade). Like the painter, the writer uses words with great care to capture the essential in order to "paint" in the dark objects that cannot be seen. The description of a place, a person, a thing or a scene is done by choosing those details which give effect, which leave room for meditation.

Contact with literary texts makes it easier for the young pupil to understand human relationships and rules of conduct, as in the story "Puiul"³⁶⁴ by I. Alexandru Brătescu Voineşti. The aesthetic message of the reading can be emphasised by asking pupils to learn rules of behaviour, to understand the love of a mother for her children, the desire to save the healthy ones from the cruelty of the fast-approaching winter. Reading is remarkable for the simplicity of the artistic means used, while having a great emotional effect.

Taking as a starting point the wealth of "beautiful expressions" with which pupils come into contact in reading lessons, it is necessary to consider increasing their number. Pupils can be encouraged to transform these acquisitions into personal creations, their own constructions, thus developing independence and autonomy. In order to develop self-instruction skills, pupils can be given the task of finding and writing down "beautiful expressions" and using them in new sentences. They will be asked to find different spellings of words and expressions found in the reading texts, to try various explanations of the meaning of words in different contexts, to make use of further reading and even some radio and television broadcasts. Often this activity takes the form of a game, consisting of finding as many special expressions as possible and using them in a new context, an independent activity or in small groups.

For the understanding and deepening of artistic expressions and for the development of imagination and emotions, it is insisted that the text should be read carefully and expressively, „To read expressively means to express suggestively, plastically, beautifully and convincingly the message of the text, the thoughts and feelings contained in it.”³⁶⁵ It is not enough to understand that the author has used beautiful words and expressions in a text, but they must be translated to the pupils, explained to them, explaining why the author used them, what he wanted to show us through these artistic means. At the end of the Romanian language lesson, the pupil should be sensitized, energized by the artistic means that awaken the aesthetic sense and taste and motivated to use these exercises independently, to form a self-teaching behaviour. Through the Romanian language classes we train the pupil's ability to promptly signal beauty, to react appropriately, to flinch when encountering it.

3. Results

The great variety of artistic creations belonging to different genres and literary species highlights children's receptiveness to beauty, provided it is accessible. From reading, the child gathers the most beautiful words and expressions, the most beautiful feelings. Another means of educating for beauty by modelling self-

³⁶³ *On Argeş down*

³⁶⁴ I. Alexandru Brătescu Voineşti, (2018), *Puiul*, ROXEL CART, Bucharest

³⁶⁵ Ion Serdan, (1978), *Metodica predării limbii române la clasele I-IV*, Editura Didactica și Pedagogica Bucureşti, p. 54

teaching behaviour, from an early age, is art education. The child with his vital and optimistic ability to know the world, allows himself to be easily guided and can be formed in such a way that he can easily adapt and integrate into the ever ascending evolutionary process of society.

In the primary grades, the foundations of artistic and plastic education and the general knowledge of the whole aesthetic education are laid. By learning the language of art, by deciphering and mastering a grammar of forms of communication and plastic expression, the teacher enables pupils to understand that art is the main way in which the aesthetic relationship between man and reality is achieved. As a form of social consciousness, art fulfils a function of knowledge and communication. It expresses something, it carries a message, that of communicating the artist's feelings and ideas in its own way.

Fine art develops pupils' sensitivity to all that is beautiful, and teaches them to express themselves artistically through lines, shapes and colours. Just as the reader puts great effort into the process of combining letters into words and then words into an utterance, until communication is achieved, so the artist uses separate elements to construct pictorial symbols. When drawing, children say something, assemble, disassemble, combine, modify and create. They show their joy in trying, inventing and discovering emotions, perceptions, desires or concerns. By putting the child to work, you make him interested in his work, you give him the precious stimulus of the pleasurable senses that surround the action and pay off the success of the effort made.

Education through the language of art is a formative action. Based on the principle of moving from simple to complex, from easy to difficult, like other models of imitation and reproduction, the language of art teaches the child to think plastic, to see beyond appearances. For this reason, art education must begin in kindergarten and continue in primary school with the "discovery" of the elements of plastic language. Through drawing, the child simultaneously seeks to satisfy both his own and others needs, with drawing representing both a way of preparing the mental image and a result of it.

The main objectives of art education are to familiarise pupils with the grammar of elements of plastic language, to introduce them to creative problems and to bring them into contact with the beauty of their environment. In addition to the aesthetic sense, defined as the ability to perceive the beauty in nature and around him, the child must also be armed with a system of knowledge, skills and abilities that will help him in the realization, according to his wishes, of a work of art and to render the beautiful in his works. Without knowledge of the child's age, mental and physical peculiarities, effective art education is not possible.

The child draws out of a need for movement but also for pleasure, because with the help of drawings, he talks about himself, about the world in which he lives. Most of the time, a child's authentic, spontaneous drawing, which has not been directed by anyone, is a spellbinding work, which the adult witnesses like a miracle. With time, a good knowledge of plastic language is necessary, as well as the formation of skills in the handling of various tools: pencil, brushes, watercolours, scissors, needles, etc. The visual arts and practical skills programme and the work with the manual aim to apply knowledge of beauty in life, in accordance with the child's age,

and to apply the laws of beauty from the simplest everyday objects, to clothing, the classroom, the living room, the street, thus educating good taste.

Another aspect in which the child can learn to become independent in action from an early age is that of musical listening. Love and interest in music is based on the emotional side of the child's psyche. Contact with musical work through musical listening is, alongside singing, an important form of aesthetic education through music. Musical auditions enrich pupil's musical culture with works that cannot be included in regular lessons. Children love listening to music. We need to offer musical works in a perfect interpretation, capable of achieving aesthetic qualities, artistic message, all their beauty, which hold children's attention and develop their aesthetic pleasure of listening.

Through musical auditions we must develop pupil's love for Romanian and universal musical values, integrating them into artistic life from childhood. "Knowing how to listen means knowing how to focus your spiritual being and open yourself to music, it means knowing how to free yourself from the rhythms of everyday life in order to pursue the aspiration towards a more beautiful and true life, it means discovering what is truth in the beauty of music and to stimulate in you high ideals and feelings."³⁶⁶

Among the forms and means used in the school to achieve musical education we mention: music lessons, choral ensembles, musical auditions, organized participation in concerts, musical competitions, musical bands. In order to achieve aesthetic education through music lessons, we should pay special attention to some problems – exercises that will not be missing from the musical activity such as: exercises to warm up the voice, exercises for training and practicing rhythmic-melodic hearing, songs and games used for training and development of musical skills and abilities, development of speech, thinking, language, attention and artistic creation skills.

In order to be easily and beautifully sung by children, songs should be selected according to the principle of accessibility so that they contain short melodic lines, simple, flowing rhythm, easy-to-pronounce words and easy-to-digest content. Thanks to accessibility and diversity of content, through song, schoolchildren develop their voice, hearing, learn to sing individually and collectively, develop a sense of love for music, family, work, nature, animals, in short, an aesthetic taste for music. Children's songs contain educational lyrics that encourage actions and attitudes, describe the beauties of nature and recreate the happy childhood children experience.

Given the children's pleasure and need for movement, it is necessary that the repetition of learned songs is accompanied by movements corresponding to the content of ideas, rhythmic by clapping, tapping, rhythmic walking. Singing in choir helps most in developing pupil's musical skills, it also develops their interest in music. When the child comes to school he knows little about music. Those who sing have learned this skill in the family, where they have learned a number of songs from their parents or older siblings, or learned songs in kindergarten. Young schoolchildren learn songs by ear. Music education class cannot be designed without maximising the pupil's attention.

³⁶⁶ Văideanu George, (1970), *School Aesthetic Culture*, E.D.P. Bucharest, p. 168

They need to hear correctly, to perceive the pitch of the musical sounds so that they can finally play back what they have learned. In order to educate auditory attention it is necessary, even from the first grade, for pupils to learn to play a melody loud or soft, fast or slow, marked or legato. No song or musical activity should be performed in a formal, meaningless way, but with an educational purpose that will awaken emotional states in the soul of the young pupils and gradually develop their artistic sensitivity and receptivity.

4. Conclusions

In order for the schoolchild to master a beautiful song, it is also necessary to stimulate an aesthetic sense in the setting in which this activity takes place. It is good for the room in which the singing takes place to be well ventilated, for the children to sing freely, and for it to be an affective setting, conducive to the lesson. Pupils should have the correct posture when singing, respect the starting signal, regulate their breathing properly and learn the correct diction.

A child who learns a song correctly has the ability to evaluate himself or herself or the performance of peers. Through individual, group or collective practice, they develop the competence to identify strengths and weaknesses in their own or their peer's performances, and through collaboration they share knowledge and learn from each other. By collaborating, children learn to manage their resources, to use the internet to support their learning and thus overcome obstacles encountered, solving problem situations about which I. Cerghit said that “problem solving is quite different from a simple exercise of applying previous acquisitions... it is a thought effort devoted to the discovery of new combinations of previously learned rules by which a new, higher order rule can be arrived at, to an adequate solution to the new problematic situations that have arisen”³⁶⁷.

Parents and teachers can model self-teaching behaviour, encourage perseverance and self-discipline, provide support and positive feedback, with patience and ongoing involvement. Enescu's words can be an adult's guide to the art of educating: “What is important in art is to vibrate yourself and make others vibrate”.

References

1. Bîrsănescu, Ștefan, Vaideanu, George, (1962), *Educație estetică*, Editura Didactică și Pedagogică, București
2. Cerghit, Ioan, (1997), *Metode de învățământ*, Editura Didactică și Pedagogică, București
3. Dottrens, Robert, (1970), *A educa și a instrui*, Editura Didactică și Pedagogică, București
4. Brătescu Voinești, I. Alexandru, (2018), *Puiul*, Editura ROXEL CART, București
5. Ilioiaia, Maria, (1981), *Metodica predării desenului cl. I - IV*, Editura Didactică și Pedagogică, București
6. Matei, Dumitru, (1983), *Arta morală în istoria gândirii estetice românești*, vol. XIV, Editura Eminescu, București

³⁶⁷ I. Cerghit, (1997), *Metode de învățământ*, E.D.P., Bucharest, p. 136

7. Pagnet, Emile, (1972), *Arta de a citi*, Editura Albatros, București
8. Pascadi, Ion, (1979), *Estetică și umanism*, vol. X, Editura Eminescu, București
9. Serdean Ion, (1985), *Metodica predării limbii române - cl. I-IV*, Editura Didactică și Pedagogică, București
10. Stănculescu, Ilie, Tiberiu, Bogdan, (1970), *Psihologia copilului; Psihologia pedagogică*, Editura Didactică și Pedagogică, București
11. Șușală, Ion, (1960), *Culoarea cea de toate zilele*, Editura Albatros, București
12. Șchiopu, Ursula, Piscoi, Viorica, (1981), *Psihologia generală a copilului*, Editura Didactică și Pedagogică, București
13. Țîrconvicu. Victor, (1980), *Pedagogia generală*, Editura Didactică și Pedagogică, București
14. Văideanu. George, (1983), *Cultura estetică școlară*, Editura Didactică și Pedagogică, București

13. RECYCLING ART AND THE NIGERIAN ECONOMY

Olujoke Stella Akinrujomu³⁶⁸

Abstract: *Using recycled materials to create beautiful artworks has become a bulging trend especially in modern times. Many Nigerian artists now rely on this medium to create award winning art works that also provide them regular income in the process. This paper focuses on the meaning of recycling and analysis of its relevance to modern art. It emphasizes the degree of value its usage has added to the enhancement and acceptance of indigenous art works in Nigeria. In addition, it enables the researcher to enumerate the economic benefits of adopting recycled materials for the creation of artworks by the indigenous artists, government, and the society in general. It further suggests ways of improving on its usage. Finally, the paper suggests ways of ameliorating government's efforts in making waste recycling business more lucrative especially to artists who use them as their medium of creation.*

Key words: *Recycling, Art, upcycling, down-cycling*

1. Introduction

As the popular adage goes: The snow-white and appetizing pap ironically comes from the unattractive black pot. The case of recycled trash which is later used as materials to produce eye-popping artworks could be likened to this scenario. In the past, the conventional cycle for waste management was to transfer trash from our homes to the dumpsite and for it to be left there to perish. However, as times goes on, even taking trash to dumpsite became a problem for people, particularly those in major cities like Lagos, Enugu, and Kano etc.

Due to population implosion in these states and the lackadaisical attitude of residents coupled with poor government policies on waste issues, roadsides and even some major highways soon became littered with refuse dumped about in a careless manner. Moreover, necessary skills and orientation needed by the waste management boards of states in question to combat this malaise were not just available thereby prompting the situation to degenerate further, creating a national embarrassment in the process.



A road in Lagos littered with waste Retrieved: Nov 14, 2021

Of all the states bedeviled by this menace, Lagos' situation was the most appalling considering its prestigious status as a former federal capital and the

³⁶⁸ Associate Professor PhD., "Bamidele Olumilua" University of Education, Science and Technology, Ikere-Ekiti, Ekiti State, Nigeria, email: akinrujomu.olujoke@bouesti.edu.ng

economic power of West Africa. Fast forward to the present, the once dirty cities of Lagos have since transformed into a cynosure of all eyes in terms of neatness and orderliness.

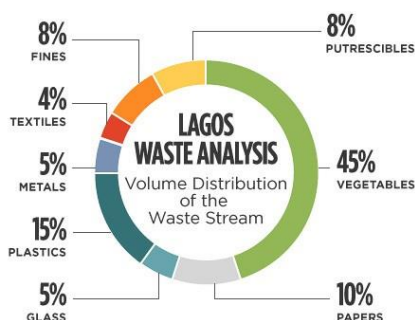


Photo Credit: CNN International Retrieved: Nov 14, 2021

This feat was not attained by magic but by sheer determination of successive governments in the states who stay focused on their blueprint that Lagos must metamorphose into a mega city in all ramifications, neatness inclusive. As at today, Lagos is evidently and commendably living up to its popular slogan: *Eko o ni baje* (Lagos will not spoil). This successful waste management method would not have been possible if the state had not embraced the latest recycling technology which has become a trend in other major cities of the world alike. Other states in Nigeria also experiencing waste management disaster have since borrowed a leaf from the Lagos state government and the exercise has become a win-win situation all the way for governments, waste management agencies, the citizenry and other stakeholders involved.

Along the line, apart from manufacturing companies who now have access to cheaper raw materials courtesy of recycling technology, artists too have discovered that some discarded items previously regarded as objects of no value could be recycled into art materials for the creation of beautiful art pieces. Al-Banna (2019) in her published research, Environment, Recycling, Urban Development stated that “Art and recycling goes together. Eco-artists are, nowadays, transforming old, recycled, and reused objects into amazing pieces of contemporary art.”

What is Recycled Art?

Przybylek (2020), “Recycled art is a creative work that is made from discarded materials that once had another purpose. This includes anything from old plastic toys and vehicle tires to scraps of cloth and building supplies. Artists who make recycled art take those materials and make them into something new.



Fish made from abandoned metals (Photo Credit: tomorrow's world today) Retrieved: Nov 14, 2021

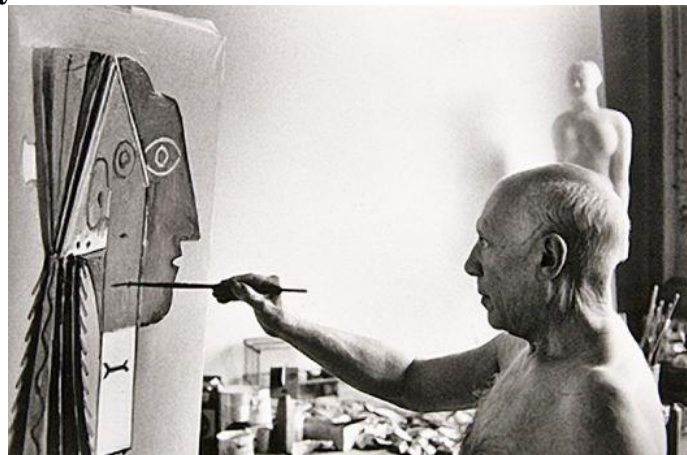
You might sometimes see it called 'junk art,' but that term is a bit limiting. Something that is being recycled isn't necessarily junk. Przybylek (2020) went further by saying that “at its heart, recycled art is about repurposing and reusing materials. There's no limit to what kinds of materials can be used. Recycled art can be large or small. It can be two dimensional or three dimensional.”

Tomorrow's world today (2018), defined recycled art as “specific type of creative work made from discarded materials. So, this could be anything from old plastic toys to tires to cans or scraps of cloth. Artists who specialize in recycled art will literally turn our trash into treasure- fit to be exhibited for hundreds or even thousands of viewers.”

In the same vein, Padula (2021) in her article: Thoughts on Recycled Art believed that Recycled art “is usually recognized as the use of garbage and found objects in the process of creating art. This process is categorized by the artist's interaction with a material already potent in symbolic meaning, prompting the artist to embed a certain message of social critique. In its essence, Recycled Art is conceptual and political.”

The collective message that could be deduced from the above quotes is that recycled materials' availability and usages are limitless. Moreover, they create an ocean of inspiration for artists who make use of them by boosting their level of creativity. Przybylek (2020) also said “There's no limit to what kinds of materials can be used. Recycled art can be large or small. It can be two dimensional or three dimensional.”

2. History of Recycled Art



Picasso working in his studio(Photo credit: Pinterest) Retrieved: Nov 14, 2021

Przybylek (2021) in her analysis of how recycled art came to be reported that “the idea of reusing old materials to make art isn't new. Early American settlers used bits of fabric from flour sacks and old clothing to make patchwork quilts.” She said further that “during World War I, soldiers in the trenches sometimes took artillery shells and carved images on them to make artwork. In both cases, people used available scraps from objects that had served another purpose to create new, original works of art.”

However, history recorded the 20th century as the era of notable emergence of recycled art and artists that brought the idea to prominence. Around 1912, Pablo Picasso (1881-1973) invented an art style called collage, a process of combining bits of paper, photos, newsprints, and small objects to form a new image. He also created

sculptures from bits of wood and other scavenged materials.



Iranlade Adeyemi's recycled artwork depicting environmental pollution (Photo Credit: Vanguard) Retrieved: Nov 14, 2021

Some of the artists who followed in Picasso's footsteps are Marcel Duchamp, who lived from 1887 to 1968, Robert Rauschenberg (1925 - 2008) and American sculptor John Chamberlain (1927 - 2011). While Duchamp made use of found objects like bicycle tires, wooden furniture, and even a ceramic urinal from a bathroom in his sculptures, Rauschenberg on the other hand created large artworks that gained the term assemblages because they incorporated found objects like tires, street signs, and taxidermy animals and juxtaposed them with painted surfaces and bold splashes of color.



The Fact File art group Retrieved: Nov 10, 2021

Duchamp was a member of an art movement called Dada. History has it that the movement was thrown up by the horrors of World War I. Dada was regarded as art that tasked the viewer's expectations and questioned ideas about art itself. Duchamp's idea was that art could be deemed "art" by the artist's will. To him, it shouldn't be a confined method that borders only on the making of an elaborate oil painting, or a sculpture carved from marble. Chamberlain also established his own style by using twisted automobile parts to make towering sculptures. He referred to the materials he worked with and transformed into colorful, bold artwork as 'junk'.

To the delight of art lovers in the country, artists in Nigeria have also proven beyond reasonable doubt that they too are not left behind in the recycled art revolution. In its 13th August 2021 Arts, Literary Review, The Sun News paper, one of the foremost tabloids in Nigeria published an article by Akubuiro (2021) titled 8 artists set to rescue earth with Fact File. The writer listed the names of 8 indigenous Nigerian artists who are said to be lifting art of recycled objects higher. The artists

are Ernest Nkwocha, Yusuf Durodola, Lateef Olajumoke, Tayo Olayode, Olanrewaju Tejuoso, Samson Akinnire, Abu Momogima, and Uzoma Samuel Anyawu. According to Akubuiro, the artists group exhibition, Fact File, which opens on Sunday, August 22, showing till September 12, 2021, at Thought Pyramid Art Centre, Ikoyi, Lagos, is a creative contribution to the challenge of rescuing the earth from poor waste management.

Similarly, in an article dated September 6, 2021 and published by a Nigerian notable newspaper, Vanguard, Osa Amadi wrote as follows: “Recycling researcher, Festus Iranlade Adeyemi, in his solo art exhibition titled “Waste Panorama”, showing from September 14-24, 2021 at Martin Hall Gallery, Loughborough University, U.K, applies polystyrene’s derivatives such as plastics, serviette-tissue, used receipts, cartons, newspapers, and sacks as what the artist describes as “colours for creative construction.”

Iranlade Adeyemi is on academic sojourn with focus on Recycling Exhibition (a PhD Candidate) at School of Design and Creative Arts, Loughborough University, UK. There is no doubt that recycled art in Nigeria is like a rain that started with a drizzle but ended up as heavy showers. “This exhibition explores the challenges of waste management. Waste, as a throwaway or single used article, causes problems in the global environment,” Adeyemi explains in his Artist Statement.

Though, many view recycling art as a medium whose impact is still at a developing stage in Nigeria but through the efforts of the likes of Fact File art group, Iranlade Adeyemi and many yet to be discovered as artists, the obvious signs are there that it will eventually soak through our collective fabric of art appreciation at the long run.

Recycled Materials as Artists’ Source of Inspiration

No one starts building a house without first constructing the idea of how he wants it to look like in his mind. But before he does so, something must have given him the inspiration of what he will eventually transform to reality. It could be an idea borrowed from nature, other buildings around or even objects in the office or at home.



Monkeys created with tire by Ernest Nkwocha (Photo credit: Humans of Africa) Retrieved: Nov 14, 2021

As the saying goes, the shape of the gourd dictates where the rope is tied to it. Likewise, artists too get their inspirations mostly dictated by the recycled objects available to them for art creation. Nkwocha (2021), a renowned recycled artist and a member of the Fact File, a rising art group said in an article published on Humans of Africa, Akorfa Searyoh. (2020) that “Sometimes some of the tyres give me ideas on what to work on. Especially when I do not know what to do. There was a

crocodile I did. I was moved by the tyre I saw. The texture of the tyre reminds me of the texture of a crocodile's back.”

Many artists search for inspirations that surround them while others express their feelings in the artwork. Artists use recycled or reused objects to make attractive pieces of contemporary art and literally turn everyday trash into creative treasures. Some create compositions from recycled plastic bags or themed works for art galleries, while others create entire theme parks with trash, and even furniture from recycled materials.

An article by Artists Network Staff titled: Art Mediums, Mixed Media stated that “an artist’s imagination spins into high gear when working with recycled and repurposed items. In the hands of a mixed-media artist, rusty gears, an old book, or plastic mesh have the potential to become much more than what they were intended for.”

The Two Methods of Recycling: Downcycling and Upcycling

Iberdrola (2021), explains that “society generates an enormous amount of waste. As a result, recycling has become an essential action to protect the environment.



A recycling factory (Photo credit: Waste management world) Retrieved: oct 28, 2021.

Within this area, two approaches have emerged, down cycling and up cycling. In the former, the destructive cycle is slowed down, but the resulting objects lose quality because of the process, while in the latter they acquire value, thanks to the creative intervention.” In many industrialized countries like America, United Kingdom and China, waste recycling is a huge money generating venture that occupies an enviable portion of their economy chart. In such places, waste like plastics, metals etc. are recycled and used as raw materials to produce new items.



Parties generate a lot of waste in Nigeria (Photo credit: The Guardian Newspaper) Retrieved: Nov 14, 2021

In Nigeria, dumping sites and junkyards are not the only places of visitation for

artists scavenging for materials to create artworks. A lot of ceremonies (weddings, housewarming ceremonies, child naming, chieftaincy award etc.) take place regularly especially on weekends across the country with huge amount of money expended on foods, drinks and sundries which will eventually give birth to large volumes of waste like plastic plates and spoons, empty bottles and bottle covers, bones, serviettes, clothing items etc. Determined and inspiration-driven artists can visit such venues at the end of the occasion to gather materials for their artworks. By doing so, they help to reduce the threat of environmental disaster that could emanate from waste mismanagement in society and have access to free materials for their work. It is a win-win situation and in the long run the concept of upcycling is achieved.

The Meaning of Upcycled

Upcycling therefore refers largely to the recycling method where wastes like metals, abandoned home furniture, old newspapers, bottles etc. are used in accordance with artists' inspiration to create artworks. Iberdrola (2021) opined that “The concept, therefore, goes beyond the conventional recycling of materials by creating objects that exceed the economic, cultural and social value of the original product.”

A good example of such works of art are Picasso's collage that are made from the combination of some of the already mentioned waste materials above. It is believed that the idea about upcycling was brought to life by William McDonough and Michael Braungart in 2002 when they defined upcycling in their book *Cradle to Cradle*.

Examples of Recycled Artworks



*A crocodile designed with discarded electronic components.
(Photo Credit: tomorrows world today) Retrieved: Nov 14, 2021*



Sea turtle searching for deep data, 2010 | Credit photo: Copyright © artist Steven Rodrig. Retrieved: Nov 14, 2021



A wall hanging designed with aluminum waste (Photo Credit: tomorrowstoday) Retrieved: Nov 14, 2021



Bottle cap fish (Photo Credit: iheartcraftythings) Retrieved: Nov 14, 2021



A lion made from pieces of firewood (Photo Credit: WhatsApp image) Retrieved: Nov 14, 2021



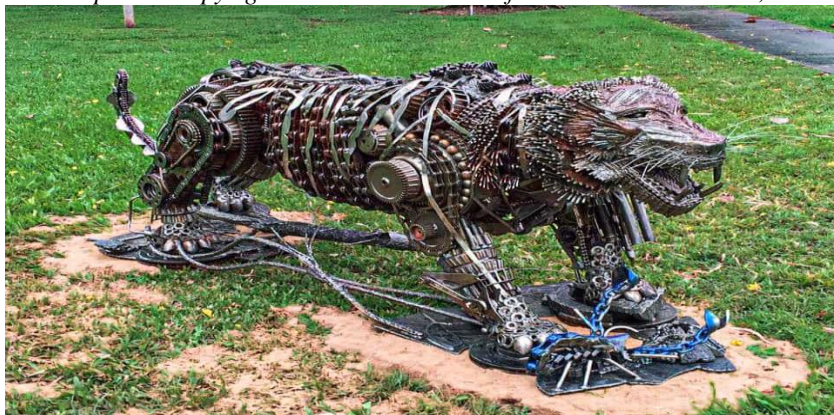
A mat made from used straws created by Joke Akinrujomu, 2020 (Photo Credit: Department of Design and Fine Arts, Bamidele Olumilua University of Education, Science and Technology, Ikere-Ekiti, EkitiState, Nigeria)



Flower vases made from bottles and shredded papers created by Joke Akinrujumu, 2020 (Photo Credit: Department of Designs and Fine Arts, Bamidele Olumilua University of Education, Science and Technology, Ikere-Ekiti, Ekiti State, Nigeria)



Credit photo: Copyright © artist Robert Bradford. Retrieved: Nov 13, 2021



Kali 2017 | Credit photo: Copyright © artist Barefooted Welder



Mariah Carey | Credit photo: Copyright © artist Jason Mercier, Retrieved: Nov 14, 2021



Bob Marley | Credit photo: Copyright © artist Erika Iris Simmons, Retrieved: Nov 14, 2021



Yusuf Durodola's recycled artwork made from plastic and rubber materials.
(Photo Credit: iBand Magazine) Retrieved: Nov 14, 2021



A barking dog (Photo Credit: iicdcenter) Retrieved: Nov 14, 2021



DIY TIRE SEATS
(Photo Credit: hanging with Mrs hulsey Retrieved: Nov 14, 2021)

3. How Recycling has Enhanced the Usage and Acceptance of Indigenous Arts Works in Nigeria

In the past, Nigerian art revolves around the conventional mediums like bead making, sculpting, drawing, painting, ceramics, textile etc. Understandably, people embraced them since they are after all the offshoot of their culture and tradition. Moreover, satisfaction is relative. If you cannot see beyond what is available, you tend to believe that what you have presently is the best. But the human mind and senses are progressive, always pushing the borderline of impossibilities; inquisitive, demanding, eyeing the horizon and, seeking new ideas. For humans, yesterday's celebrated innovations are today's items for the junkyard.

However, as the creative world evolved and people became tired of the regular artworks, artists started ruminating on how to break the barriers of innovation. Their only way of achieving this is to think outside of the box. One of their voyages to the land of discoveries brought about what is regarded today as recycling art. It is an understatement that recycled art has injected a renewed energy into the life of a once struggling industry especially in Nigeria. In fact, the trend has greatly enhanced the value and acceptance of indigenous artwork both home and abroad.

People who were once of the opinion that there is nothing new to be seen as far as artworks are concerned in Nigeria are now keeping dates with museums all over the country and abroad to see what the latest indigenous artists have to offer. What surprises such people mostly about recycling art is that items they have 'pronounced death sentence' on by banishing them to the dumpsite could come alive in such a fairy-tale manner in the hands of artists. Unlike their conception about conventional artworks in the past, which was basically focused on art appreciation alone, art lovers now believe buying recycled artworks is their own way of improving the economic situation of the country and contributing to the ongoing global campaign for the need to eradicate environmental pollution. Iberdrola (2021) opined that "The people who buy this type of art not only find the works attractive for their artistic value, but they are also motivated by contributing to the planet's welfare giving the materials a second life they would otherwise not have had."

Environmental Benefits of Recycled Art

The environmental benefits cannot be over emphasized. A lot of waste that would have constituted a major issue in society is converted through recycling to make beautiful art pieces. Iberdrola (2021) enumerates the environmental benefits of recycled art as "contribution to the use and extending the useful life of materials and, therefore, by reducing the amount of waste generated.

Economic Benefits of Recycled Materials to Artists, the Nigerian Government and the Public

Nigeria is a blessed country in terms of resources, population, and work force. Its population factor especially is a key driving force for the country's enviable position as the largest economy in Africa, but despite this, its full potential has not been realized due to huge administrative lapses. It is obvious that the country is trying to follow the footsteps of United States of America, USA a country that has successfully activated its potentials and population advantage to achieve economic success.

One of the greatest achievements of the US is its ingenuity of turning recycling business into an economic boosting vocation. An article published on general kinematics (2021) website reports that: “The U.S. Recycling Economic Information (REI) study reveals that the labor force for recycling and reuse establishments significantly outperforms that of mining and waste management. These green organizations generate nearly \$240 billion in annual revenue, further bolstered by employee spending and state, federal and local taxes. In South Carolina alone, more than 15,000 workers, \$1.5 billion in salaries and \$69 million in taxes hinge on the recycling industry. In California, recycling sustains 85,000 workers, \$4 billion in salaries and \$10 billion in goods and services. “This is indeed an enviable achievement.

It is understandable that Nigeria is not yet in the league of nations with fully developed recycling technology but target-oriented policies with good administrative network could fast-forward our success in that new economy sector. Moreover, government can provide logistic and architectural support needed for our indigenous artists to excel in the recycling art business. At the long run, government too will generate revenue through tax from the sale of those artworks, particularly, the ones exported outside the country.

Economic Benefits

1) Low Cost of Materials for Production

It reduces the cost of production for artworks greatly and in turn makes products extremely affordable to artwork buyers. In general kinematics of 2021. “A huge reason is savings. It’s cheaper to manufacture goods from recycled materials. One study shows that production using recycled aluminum can cut costs in half. That’s because much less energy is required to process recycled aluminum than to extract it raw. The savings cycled back to consumers, who can buy goods for less.”

2) Job Creation

Recycling creates a chain of reactions which in turn metamorphose into job creation. From the artist that needs materials for production to those who will help to scavenge for them and to commercial drivers who will do the transporting and finally, the museums and exhibition centers where the artworks would be displayed for sale, a circle of networking income has been established.

3) Sales boost of artworks locally and Internally

Once our indigenous artists can sustain and improve on their level of creativity, global awareness would be achieved and sales of such artworks both locally and externally will become a reliable source of revenue generation for stakeholders in the art industry, the government, and the public.

How Government can Encourage Artists to Embrace Recycling Art

Human beings naturally seek recognition and appreciation for their efforts. Recycling artists in Nigeria have done a lot by mopping up a lot of waste that could as well constitute a suffocating environmental debacle to the country. More so, a sizeable number of them have etched their names in the global hall of fame of creativity and brought unprecedented fame to the country in the process. Furthermore, their artworks have been a new source of revenue for the country. All these artists need to do more to be recognized. Government can create a national art award to be bestowed on those with exceptional performance. This will boost their

resume and encourage them to work harder.

Also, the Ministry of Education should compel academic institutions to adopt a new curriculum which should be drafted by the ministry featuring recycling art as a borrowed course for students of other disciplines and a must for art department students. If this policy could be enacted, Nigeria will soon be blessed with many graduates who will be well equipped and willing to join in the battle against environmental pollution.

4. Conclusions

Nigeria is obviously on the right part to success as far as recycling is concerned. But how long it will take to get there is the mammoth question begging for an answer. Can we put all the necessary templates on ground to achieve recycling stardom? Can the government enact the right policies and remove all the bureaucratic bottlenecks on the part to recycling policies' actualization? All these are burning questions that need to be answered by our determination to combat environmental pollution with recycling art.

References

1. Iranlade, A., (2021), *Vanguard News Nigeria. The Arts: From recycling, Adeyemi creates art of Waste Panoram by Osa Amadia*. September 6 (<https://www.vanguardngr.com/2021/09/from-recycling-adeyemi-creates-art-of-waste-panorama/>)
2. Al-Banna, F., (2019), *Environment, Recycling, Urban Development by Fatima Al-Banna*, April 14, (<https://www.ecomena.org/recycling-art/>)
3. Akubuiro, H., (2021), *The Sun Newspaper (Online Edition)*. 8 artists set to rescue earth with Fact File by Henry Akubuiro, 13th August in Arts, Literary Review (<https://www.sunnewsonline.com/8-artists-set-to-rescue-earth-with-fact-file/>)
4. Causeartist article, (2021), *Environment:13 Incredible Artists Using Recycled Materials in Their Art* (<https://causeartist.com/incredible-recycled-art-materials-creations/>), Retrieved: Nov 14
5. Generalkinematics article, (2021), *Why Recycling Is Important to The Worldwide Economy*. Retrieved: Nov 14, (<https://www.generalkinematics.com/blog/recycling-important-worldwide-economy/>) General kinematics press release, 15th February
6. Hanging with Mrs Hulsey: Diy Tire Seats, (2017), July (<http://www.hangingwithmrshulsey.com/2017/07/diy-tire-seats.html>)
7. Iberdrola, (2021), *Upcycled art, when waste becomes art*, Retrieved: Nov 14 (<https://www.iberdrola.com/culture/recycled-art>)iHeartCrafty Things website. Bottle Cap Art (Fish and Flower Scene) by Caroline, (2021), Retrieved: Nov 14, (<https://iheartcraftythings.com/bottle-cap-art-fish-and-flower-scene.html>)
8. International Institute for Creative Development article, (2021), *Upcycling Redefined 2021, My experience so far has been amazing!* September 09, (<http://www.iicdcenter.org/blog>)
9. Neroarhub article, (2021), *Thoughts on Recycled Art*. Retrieved: Nov 14, (http://www.neroarhub.com/index.php?route=journal3/blog/post&journal_blog_post_id=20)

9. Nkwocha, E., (2020), Humans of Africa article: The tyre sculptor of Lagos aims to be Nigeria's legendary artist by Akorfa Searyoh. Sep 6 (<https://humansofafrica.net/ernest-nkwocha-the-tyre-sculptor-of-lagos-aims-to-be-nigerias-legendary-artist/>)
10. Przybylek, S., (2020), *Craft and Fine Artist- Bureau of Labour and Statistic*
11. Przybylek, S., (2020), Recycled Art: History & Materials by Stephanie Przybylek. Updated: 11/27/2020 (<https://study.com/academy/lesson/recycled-art-history-materials.html>)
12. Tomorrowstoday article: Recycled Art: Turning Trash into Treasure. 2018/07/25 (<https://www.tomorrowstoday.com/2018/07/25/recycled-art-turning-trash-into-treasure/>)

14. THE ENGLISH ALPHABET AND ABSTRACTISM: THE METAMORPHOSIS OF TEXTS TO SYMBOLS

Kennette Dikens Nwabuoku,³⁶⁹
Lovina Ebele Onwuakpa³⁷⁰

Abstract: *The 26 letters of the English alphabet are undoubtedly, within the scope of the most recognizable forms globally even some of the non-English speaking communities. The English alphabet has been subjected to varied elements from speaking to writing. The words used in most local parlances are formulated and written by means of the letters of the English alphabet. However, this English alphabet from the design perspective, as this paper intends to unravel, there is so much to be extracted from the letters of the English alphabet, which has not been addressed. Digital applications were used to harness the abstracted design concepts that emanated from this study. Finally, the recurrent issues of concept generation will be given a significant boost as intrinsic findings from this study show that the methodical exploitation of the letters of the English alphabet can be used to generate infinite thematic genre of abstracted art or flourishes worthy of a variety of elucidations.*

Key words: *English alphabet, non-English speaking communitie, the methodical exploitation*

1. Introduction

Innovation in this milieu is basically about seeking out something (new) from what has been (old). In line with this context therefore, the word “innovation” is hereby presented as defined by various authorities. In tandem with the foregoing, Onwuakpa, (2018) sees innovation as a means of “giving new interpretation and new meaning”. On the other hand, Ntagu (2015) views innovation as the “application of creative imagination in a design context”. In the quest to achieving this aim, this study adopts an exploratory means of manipulating the very familiar English alphabet and transforming same into versatile and ingenious hybrid design concepts. In doing this, the researchers applied the explorative as well as digital/practical methods of studio research.

In the course of this study on the English alphabet derivation and manipulation, it was discovered that a particular alphabet can be used in unlimited ways in order to achieve infinite results. Van Leeuwen (2006) agrees with this as he observes that “typefaces may be condensed, narrow, or they may be expanded”. He went on further by asserting that: The metaphoric potential of this feature, which is, again, a continuum, relates to our experience of space. Maximally condensed typefaces make maximal use of limited space. They are precise, economical, packing the page with content. Wide typefaces, by contrast, spread themselves around, using space as if it is in unlimited supply. But the values of the contrast may be reversed. Wide typefaces may also be seen in a positive light, as providing room to breathe, room to move, while condensed typefaces may, by contrast, be seen as cramped, overcrowded, restrictive of movement.

The preceding statement is further buttressed by the illustrative analyses as

³⁶⁹ Assistant, University of Benin, Benin City, Nigeria, email: kennette.nwabuoku@uniben.edu, ID ORCID <https://orcid.org/0009-0001-2889-5219>

³⁷⁰ Assistant, University of Benin, Benin City, Nigeria, email: lovina.onwuakpa@uniben.edu, ID ORCID <https://orcid.org/0009-0004-3845-5438>

presented in (Fig 1) which is aptly titled the **Flexibility of the English Alphabet**. It is important to note that the singular typeface used in these analyses is exclusively Times New Roman, albeit, manipulated.

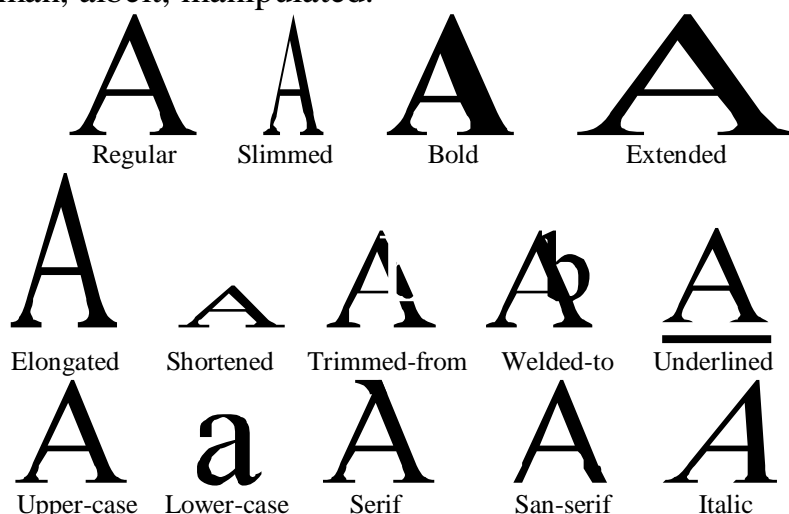


Fig. 1 Title: Flexibility of the English Alphabet Artist: The Researchers Medium: Digital Art Year: 2016
Source: The Researchers

It would be observed from the illustrations as seen above, that a particular letter of the English alphabet can be used in several forms to achieve a desired design concept, it can be slimmed-up, boldened, extended, elongated, shortened, trimmed-from, welded-to, used as upper- or lower-case types, as serif, as sans-serif, italicized, underlined and so on. Each of all these derivations and assemblage modes will generate myriad outcomes. These writers are of the opinion (as this study is out to prove) that the English alphabet has stepped beyond the barrier of simply being seen or used as a tool for merely writing and speaking purposes.

The letters of the English alphabet having been subjected to various levels of manipulative tendencies have been seen to have birthed very abstracted symbolic images otherwise coined as “*alpha-basics*” because the resultant effect as is observed in this study is a dynamic marriage between the elements of basic designs and the letters of the English alphabet.

Empirical Review

For a thorough study on the issue of the English alphabet and Abstractism as well as the unambiguous metamorphosis of texts to symbols, as set out in this study, it is relevant to briefly review some available literature on related concepts, visible and implied, explicit and implicit. The literature reviewed for this study is classified into:

- English Alphabet as Concept for Creating Art
- Texts and English Alphabets as Forms of Art
- English Alphabet inspired Artworks
- Art forms as Texts and Alphabet
- English Alphabet Derivation as Logo Brands

2. English Alphabet as Concept for Creating Art

In the course of this study, it was verified that the use of the English alphabet has indeed grown beyond mere writing and speaking as indicated by Bellantoni and Woolman (2000), who argued that the “printed word has two levels of meaning, the ‘word image’, i.e. the idea represented by the word itself, constructed from a string

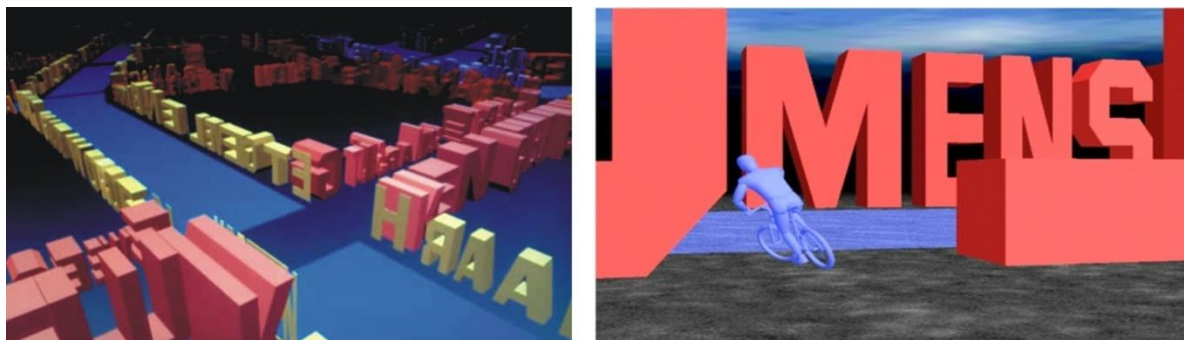
of letters, and the ‘typographic image’, the ‘holistic visual impression’. Riazman, (2003) made reference to the work by Kneeland Green titled ‘Cheerio’ thus “that he used stenciled typography of varied sizes to create dense printed patterns for fabrics and wall paintings”.

Texts and English Alphabet as Forms of Art

The use of texts, alphabet and letters as forms of arts has been in practice from time past. Princenthal (2008) insisted that “a number of American artists such as Barbara Kruger and Jenny Holzer as well as German artist Lothar Baumgarten, began using words in their art to explore visual and verbal conventions”. The statement went on further to assert that “the legacy of conceptual art is a belief that thought expressed in words can be art”. As a result of the foregoing, some contemporary artists who have used the English alphabet in its various forms as a medium to express their works of art are hence discussed. These works cut across several specialties and were created by means of several media but one common denominator is the application of the letters of the English alphabet.

English Alphabet Inspired Artworks

Australian Artist Jeffery Shaw is well known for being the creator of a variety of influential projects, in the field of digital installation art. His works exemplify the accurate rendition of three-dimensional (3d) artworks on two dimensional (2d) surfaces. His landmark masterpiece digital installations, titled “The Legible City”, which are in a series, were used to address vital issues of navigation in connection to architecture.



Plates: 1 and 2 Artist: Jeffery Shaw Title “Legible City 1” and “Navigating Legible City”
Medium: Digital Art Installation Year: 1990 Source: Digital Art, Thames and Hudson, Ltd

The series consisting of colossal computer-generated three-dimensional letters are arranged to form walls of words as well as sentences and is assessed by riding (navigating) a stationary bicycle in between and around the texts. Commenting on the Legible City series, Christian (2003), notes that the architecture or installation which is based on maps of actual cities, were entirely comprised of texts, which are projected onto a large screen (or monitor), situated in the front of the viewer.

Christian, (2003) averred further that in the other versions of the series, such as *Amsterdam* (1990) and *Karlsruhe* (1991), the scales of the letters were so colossal that they actually correspond to the proportion of the buildings they represent, and the texts are assembled from archived documents describing actual historical events. In the “Legible City” series of alphabet architecture or installation, Jeffery Shaw undoubtedly, has shown that textual content can be used effectively in various contexts for artistic and creative purposes.

Jaume Plensa is an artist from Spain, whose major area of specialization is sculpture. One of his significant installations, titled *Nomade* which when translated

into English language means Nomad, is a colossal, patinated steel as well as a symbolic sculptural installation, reminiscent of an unidentifiable or faceless human figure. The figure assumes a seated but beggarly position with folded feet and knees towards the chest or breast.

The work is termed faceless, because there is no significant rendition of the image's face, hands or feet, due to the fact that the artist left those parts uncompleted. As a result, viewers are given the opportunity to express and navigate the sculptural surrounding within and without. Conversely, the most intriguing aspect of the entire art work is the fact that the gigantic 8-meter high sculptural edifice is basically typographic in nature. The letters of the English alphabet are replicated on the several steel plates that made up the entire surface, leaving both positive and negative spaces through which sunlight and wind have easy passageways. In reference to this work, the creator, Piensa, (2002) has this insight to share with spectators, admirers and perhaps critics:

I always imagined that our skin is permanently tattooed with text – our life, our experiences – tattooed, but with invisible ink. And then suddenly, somebody is able to decipher these tattoos; that person becoming a lover, a friend. That is probably why I work with sculptures like this, this human form composed solely of letters, like cells. It's almost biological.



Plate: 3 Artist: Jaume Piensa Title Nomade Medium: Patinated Steel Year: 2012
Image source: www.mymodernart.com/jaume-piensax

3. Art forms as Texts and Alphabet

Flag signaling methods such as the semaphore system, according to Lievrouw (2009), were once used by the military to communicate from a distance at sea and on land.

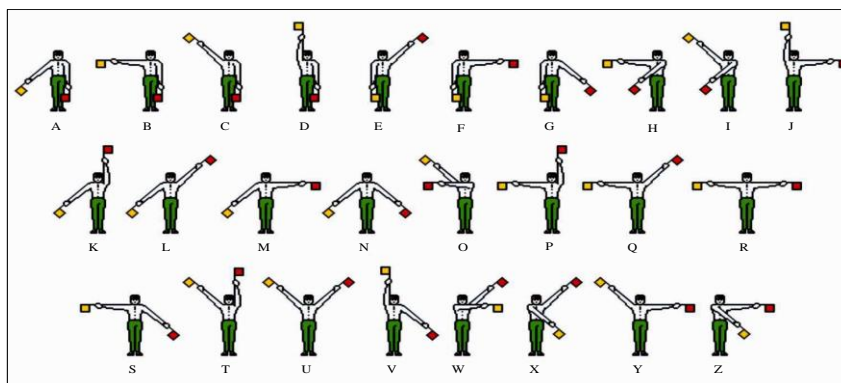


Plate: 4 Artist: Unknown Title: Semaphore Alphabet Medium: Digital Illustration Year: 2016
Unknown Image source: Microsoft Encarta Encyclopedia

The flag positions represent the 26 letters of the English alphabet. Semaphore has been defined as a system for sending signals in which you hold your arms or two flags in particular positions to represent different letters of the alphabet. Basically in semaphore, various gestural positions depict different letters of the English alphabet and in so doing, commands and instructions are communicated. It is noteworthy that the semaphore system being a military signaling system is classified and as such, is coded and not meant to be understood by non-military personnel or civilians.

English Alphabet Derivation as Logotypes/Brands

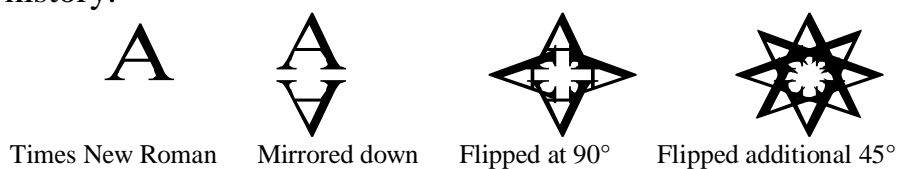
The term Logotype connotes designs used by organizations on their letterheads, advertising materials and signs as emblems by which the organization can easily be recognized. A logotype according to Arens, (2006): Is a special design of the advertiser’s name (or product name) that appears in all advertisements. Logotypes can also be called signature cuts. They can be likened to trademarks because they give advertisers individuality which also provides quick recognition at points of purchase. Similarly, a brand is a trade name for a product or service produced by a particular company.

Brand could be combinations of name, words, symbols, or design that identifies the product and its source and distinguishes it from competing products-the fundamental differentiating device for all products. Generally, brand and logotypes are terms most often used interchangeably in the fields of graphic design and advertising. Logotypes come in various formats such as text-only, text with image, as image-only, as realistic and or as abstract. These diverse forms of logo exist within the confines of every organization.

4. Alphabet Manipulation

Frankly, the various forms of art pieces as discussed above by various artists all have something to do with the English alphabet, directly or otherwise. The illustrations of the English alphabet derivations/assemblages depicted below (Fig. 2) from the simple to complex were formulated from the upper case letter “A” from the probably, most commonly used font: Times New Roman. Despite the fact that the images, forms or symbols depicted below are all from the same alphabet, however, according to Kress & Van Leeuwen, (1996), “each of the ‘characteristics’ has its own visual identity, its own bullet point, and at the same time visually resembles the other characteristics, creating a visual ‘classification’ syntagm”.

Contextually, the abstracted symbols generated from the English alphabetic letters as illustrated below, is in tandem with the assertion of Moszynska (1990), who opines that In fact, abstract art exists in varying degrees and forms. Some abstract art is ‘abstracted’ from nature; its starting point is the ‘real’ world. The artist selects a form and then simplifies (or modifies) it until the image bears only stylized similarities to the original or is changed almost entirely beyond recognition. This tendency, Moszynska concludes, has been evident in the art of many cultures throughout history.



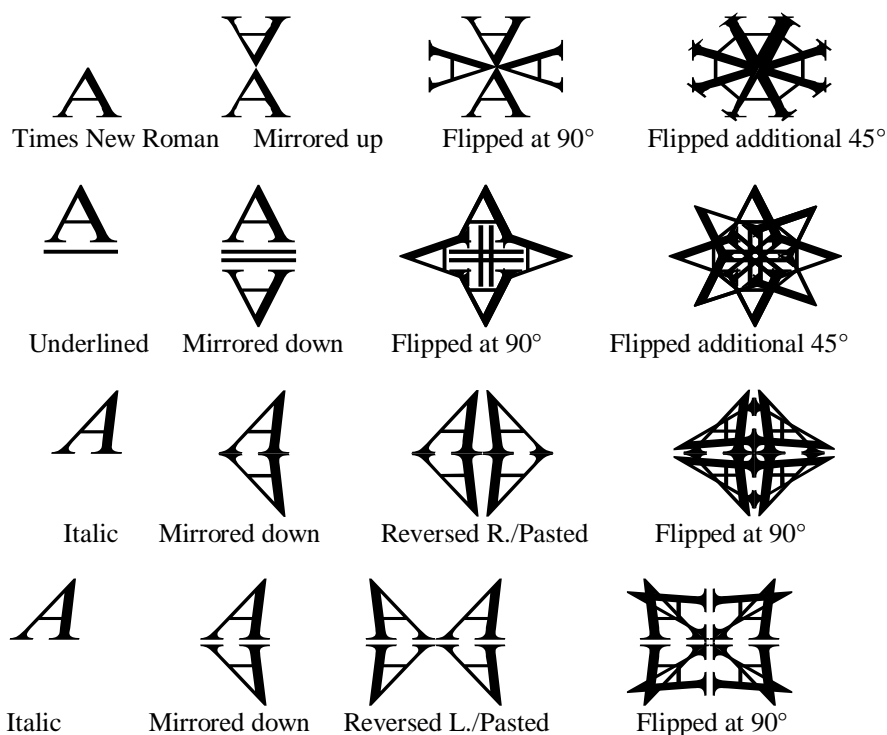


Fig. 2: Title: Alphabet Manipulation Artist: The Researchers Medium: Digital Art Year: 2016
Source: The Researchers

From the Known to the Unknown

The structure of the English alphabet manipulations depicted above begins with identifiable typeface or letter but ends up as an abstract form, a motif, or as a symbol, this signifies a grand departure from letters as we know them. It rather, translates to motifs or design, which can also be effectively used to achieve several alphabetic concepts as exemplified in Fig. 3, below:

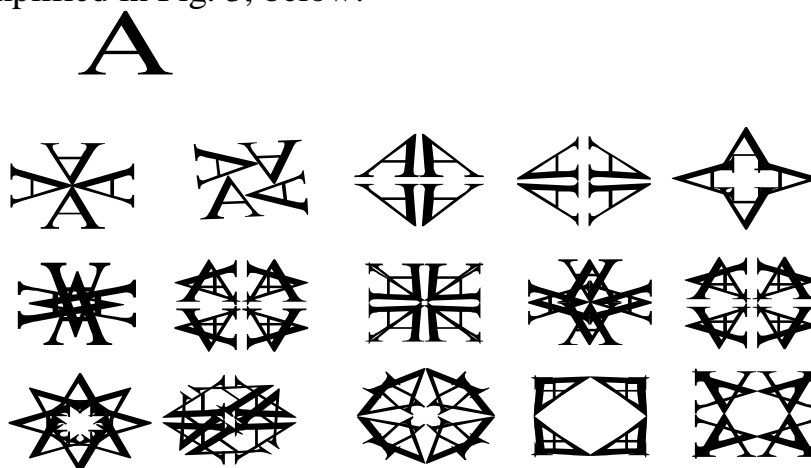


Fig. 3 Title: From the Known to the Unknown Artist: The Researchers Medium: Digital Art Year: 2016
Source: The Researchers

The Concept of Alpha-Basics

In this section, significant effort has been made to visually present a few alphabetic derivatives into abstract symbols that have been created from various fonts and characters drawn from the English alphabet. These alphabetic derivations have been successfully translated into design concepts such as creation of hybrid symbols, motifs and forms. However, for dearth of space only five (5) depictions represented by letters A – E, will be shown.

Lending credence to the aforementioned, Van Leeuwen (2006) insists that A new typography has emerged which no longer sees itself as a humble craft in the

service of the written word, but as spearheading innovation in graphic design, and which no longer sees typography as an ‘abstract art’, but as a means of communication in its own right. The sequential analyses of the metamorphosis of the letters of the English alphabet from recognizable texts to abstract symbols otherwise referred to as *Alpha-Basics*, by these writers and creators, are hereby presented:

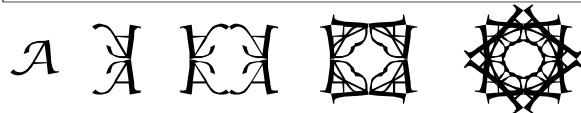
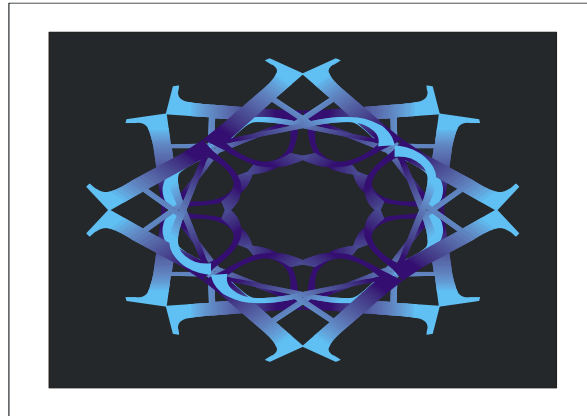


Plate: 5 Title: Axiom Artist: Nwabuoku Kennette Dickens Medium: Digital Art/Alphabet Derivation
Technique: *Alpha-Basics* Font: Lucida Calligraphy (Letter A, upper case) Year: 2016

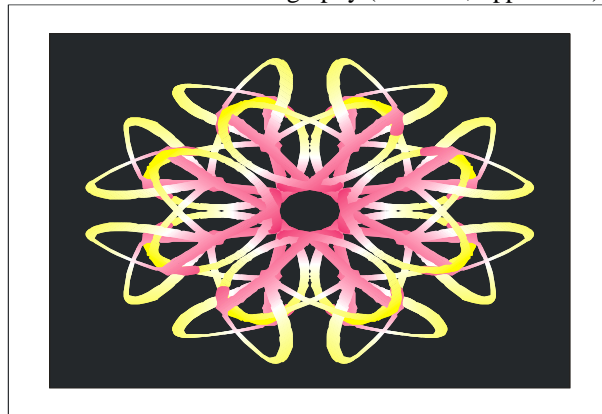


Plate: 6 Title: Blandish Artist: Nwabuoku Kennette Dickens Medium: Digital Art/Alphabet Derivation
Technique: *Alpha-Basics* Font: Lizzielongstocking (Letter B, upper case) Year: 2016

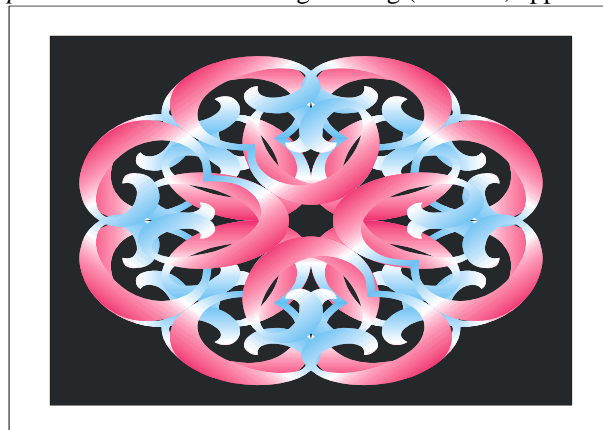


Plate: 7 Title: Candour Artist: Nwabuoku Kennette Dickens Medium: Digital Art/Alphabet Derivation
 Technique: *Alpha-Basics* Font: Script MT Bold (Letter C, upper case) Year: 2016

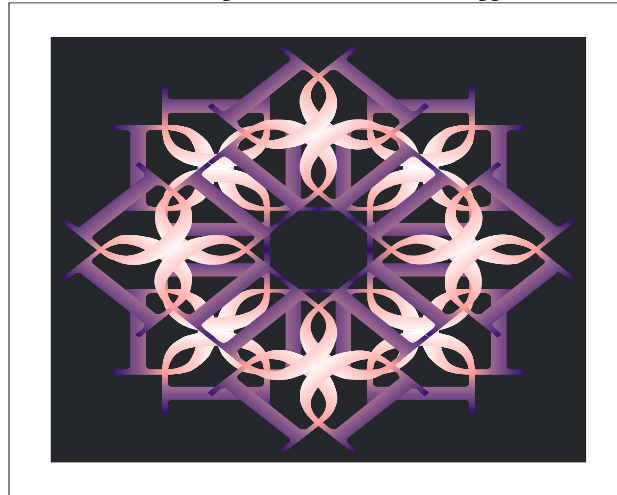


Plate 8 Title: Discovery Artist: Nwabuoku Kennette Dickens Medium: Digital Art/Alphabet Derivation
 Technique: *Alpha-Basics* Font: Lucida Bright (Letter D, upper case) Year: 2015

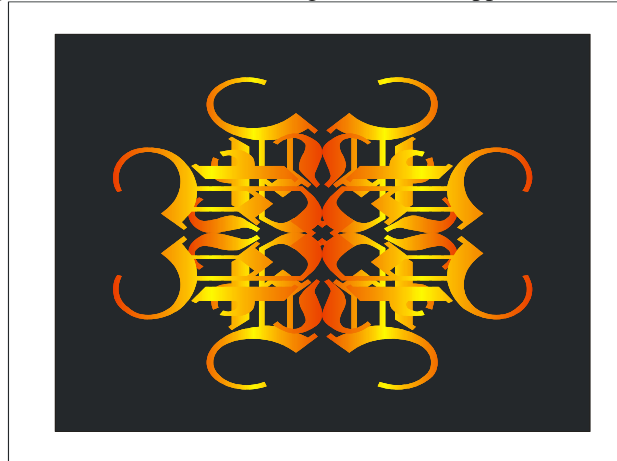


Plate: 9 Title: Enigma Artist: Nwabuoku Kennette Dickens Medium: Digital Art/Alphabet Derivation
 Technique: *Alpha-Basics* Font: MariageD (Letter E, upper case) Year: 2016

5. Conclusions

This study examined the design potentials inherent in the English alphabet as a tool for making art. Precisely, the study is an inquiry into harnessing the design potentials inherent, though latent in the English alphabet, which had from time past, been a veritable tool in pursuance of acute knowledge in the academic areas of writing and speaking. This study also delved into the need to pursue the possibility of generating new modes or concepts thereby adding to as well as expanding the usage and scope of the English alphabet beyond its restricted mode. The field of arts is a multi-faceted discipline and the quest to keep creating is also not dormant, as a consequence therefore, the need to come up with diverse modes of creativity kept unfolding on daily basis. In the field of arts as it applies to every other discipline, there will always be new ideas that may be a catalyst for others.

Implication of Findings

Based on the conclusions drawn in this study, the following issues have come to light:

1. The basic design potentials inherent in the English alphabet, which was grossly under-utilized by artists generally, have been brought to the fore.
2. The use of the English alphabet as a tool for making art will henceforth be given the seriousness it deserves.
3. The scope of the alphabet as a tool for speaking and writing purposes alone has been extended to accommodate design.

Contribution to Knowledge

This study is designed to be a metamorphosis of the English alphabet into symbols, images and forms which can be used to create art. The study's major aim is to transform the simple, familiar and common letters of the English alphabet into complex, abstract or hybrid symbols which will become art in its own right. Ordinary letters of the English alphabet will end up as abstracted symbols or flourishes. The resultant or eventual design output will be versatile as to becoming a tool for creating basic design principles to be used in almost every conceivable area of the arts discipline and even extends to technological spheres. As a result, this study therefore has further extended and expanded the use of the English alphabet beyond merely writing and speaking purposes to include the generation of simple, complex and hybrid symbols, signs, images and forms for the field of the creative arts, design and beyond.

Further Recommendations

This exploratory and manipulative study on the English alphabet derivation as a concept development tool will usher in endless possibilities in creative design. Since alphabet in the form of fonts and typefaces exist in millions, the result or outcome of this experiment on alphabet derivation, re-organization and reconstruction will therefore be infinite. The conceived designs that will emanate from this study will cut across areas of specialty. These concepts can be used for several production lines such as textile fabrics, wall and floor tiles, carpets, rugs, formica just to mention a few.

References

1. Arens, W. F., (2006), *Contemporary Advertising*. McGraw-Hill/Irwin. The McGraw-Hill/Irwin Companies Inc., 1221 Avenue of the Americas, New York, NY, 10020
2. Bellantoni, J., Woolman, M., (2000), *Type in Motion – Innovations in Digital Graphics*, London, Thames and Hudson
3. Christian, P., (2003), *The Legible City - Digital Art*, Thames & Hudson Ltd., 181 A High Holborn, London WC1V 7QX
4. Kress, G., & Van Leeuwen, T., (1996), *Reading Images: The Grammar of Visual Design*, London: Routledge
5. Lievrouw, L. A., *Communication*, Microsoft® Encarta® (2009), [DVD], Redmond, WA: Microsoft Corporation, 2008
6. Moszynska, A., (1990), *Abstract art*, Thames and Hudson Inc., 500 Fifth

Avenue, New York, New York, 10110

7. Ntagu, P. A., (2015), *Anger Narrow-Band Woven Fabrics as Fashion Extensions in Nigeria*, Unpublished Ph.D Thesis, department of fine arts and design, University of Port-Harcourt
8. Onwuakpa, L. E., (2018), *Understanding Akwa-ocha Motifs and Symbols for the Design of Modern Fashion*, An Unpublished Doctoral Thesis submitted to the Department of Fine Art and Design, University of Port-Harcourt
9. Piensa, J., (2002), *Nomade*, Source: mymodernart.com/jaume-piensa, Retrieved on 22nd of September, 2016
10. Raizman, David, (2003), *History of Modern Design*, Lawrence King Publishing Ltd. 71 Great Russell Street, London WC1B 3BP
11. Van Leeuwen, T., (2006), *Towards a Semiotics of Typography*, Information Design Journal Document Design, John Benjamin's Publishing Company

15. AN INVESTIGATION INTO STUDENTS' CHOICE AND PLACEMENT IN AREAS OF SPECIALIZATION IN THE DEPARTMENT OF FINE AND APPLIED ARTS, UNIVERSITY OF BENIN, BENIN CITY, NIGERIA

Felix Onaiwu Osaigbovo,³⁷¹
Felix Efeoghene Umukoro³⁷²

Abstract: *This paper examines Students' choice and their placement into various areas of specialization in their third year (300-level) of study in the Department of Fine and Applied Arts, University of Benin, Nigeria and what informs such choice and placement. Oftentimes, most students, before this level may not have any area of specialization in mind but the course advisers are to counsel them regarding their areas of strength and interest. Sometimes, the Department uses its discretion to place some student. The objective of this paper is to carve out certain criteria to be taken into consideration in placing students into their various areas of specialization. Pedagogic and survey research designs were used in which case questions were served to respondents in order to elicit responses and at the end, it was found out that majority of the students preferred study areas that attracts immediate and attractive monetary rewards like Graphics and Painting. This research examines students' attitudinal disposition towards areas of specialization from 2016/2017 to 2020/2021 academic sessions.*

Key words: *Specialization, Graphics, Painting, Pedagogic, Placement, Attitudinal disposition*

1. Introduction

The aspiration of any intending university student is to study a course of his or her interest and choice but there are times when the students, either by accident or design finds themselves in a course they did not intend to study. The above is true as it relates to the Department of Fine and Applied Arts, University of Benin, Benin City, Nigeria. Some of those that find themselves in the department in the first year of study most often may not have chosen the course in their qualifying examinations but the University sometimes magnanimously place these student in other areas as a result of not meeting up with the cut-off marks of certain courses; and so these students that finds themselves in the Department of Fine and Applied Arts go into various areas of specialization in their third year of study and their choice of these areas are dependent on diverse variables as will be discussed in the course of this paper.

2. Statement of the problem

Knowing why students make their choice of course is important and one may not ignore the fact that most of these choices may be inspired by a litany of reasons, which is to acquire a long-term career goal or to an advantage of a passion but in all these, however the student must be sure of the reason for choosing a particular course even before starting school. Most students are not aware of the dangers of going into the wrong course and so they accept any course offered them and this

³⁷¹ Associate Professor PhD., University of Benin, Benin City, Nigeria, email: felix.osaigbovo@uniben.edu, ID ORCID <https://orcid.org/0000-0001-8230-1680>

³⁷² Assistant, University of Benin, Benin City, Nigeria, email: felix.umukoro@uniben.edu

leads to redundancy and unfulfilled academic dreams and that is why it is of importance students receive some forms of orientation before they venture into any course of study. This study is an investigation into this area and why students should be properly groomed before making their choices.

Conceptual Framework

This study is based on the works of some psychological thoughts and studies propounded and espoused by psychologists like Francis Galton (1822-1911), and also the works of renowned psychologists like Jean Piaget (1896-1980) who is considered one of the most significant psychologists of the 20th century and his theory of cognitive development of the child, also the teachings of Erik Erikson (1902-1994) who is best known for his theory of psychological development, which has its roots in the psychoanalytic importance of identity.

The concept of education

Generally, Gonzalez-DeHass (2013) submits that explaining education aims to describe its essential features. Various authorities in the area have defined education in various ways and at the end these various definitions points out to mean the transmission of knowledge. Microsoft Encarta Online Encyclopedia (2009) defines education as the act or process of imparting or acquiring general knowledge, developing the powers of reasoning and judgment and generally of preparing oneself or others intellectually for mature life. Schofield (2017) thinks that education should be thought of as the process of man's reciprocal adjustment to nature, to his fellowmen and to the ultimate nature of the cosmos. Taking a cue from the above concept of education, art education therefore encompasses the total gamut of teaching and learning of all aspect of art.

Importance of Education

In all ramifications, the importance of education to all facets of society cannot be overemphasized. The following reasons are why it is important for people to be educated: According to Snowman and McCown (2014), education confers utmost confidence in people; this confidence makes it possible for people to express themselves and contribute their quota in the development of society. Education, in most cases as Hopkins (2018) sees it, confers financial security on individuals in the sense that an educated person is most likely the one to be employed into sensitive positions for instance, in a society like Nigeria, it is only educated people that are appointed into ministerial and other sensitive governmental offices; whereas, Eggen and Kauchk (2019) are of the opinion that education helps students develop critical skills especially in decision making processes, it enables students develop real mental astuteness in problem-solving including logical and rational thinking.

Education teaches us the abilities and skills we would need to contribute to societal development and increase our quality of life; education is a part and parcel of a positive society and without education; society would be inundated with misinformation and would be unable to function properly. Societal needs are always multiplying and changing and so a workforce that is educated will always contribute to societal ability to run smoothly. The result of being educated, as Efiand (1990) posited is noticeable throughout life especially knowing the difference between wrong and right, creating factual opinions and contributing to the society and regarding values can all be entrenched in the quality of education we obtain. We

become more knowledgeable and understand things that are happening around us more accurately and why it happened, and we apply logical reasoning to come to our own conclusions.

Importance of Art

Art, as a specialized area, has a lot of advantages for the students and consequently for society in general. Emeka (2014) as cited by Osaigbovo and Osaigbovo (2023) thinks that beyond the individuality of imagination, articulateness and communication, art itself is also a kind of occupation. Right from time, artists and artisans have engaged in various artistic works. There is hardly any African culture where artistic pastimes were not engaged in. From basketry, woodcarving, clay pot molding, images used in shrine propitiation to cloth weaving, Lester (2017) noted that Africans have been engaging in either art for art's sake or art for life.

The consciousness of modern artists probably took its roots from this ancient artistic vocation. Art, in the words of Sickler-Voigt (2019) helps in the development of a sound mind, especially in the areas of self-expression; it exposes children to the appreciation of the world around them by critically studying scenes and drawing them in colourful renditions. Art helps in the psychomotor skill development of the child; with regular exercise of the muscles of the arm through drawing, painting and sculpting, the muscles undergo gradual and symmetrical development.

Art, in the opinion of Lewis and Lewis (2008) makes a potential graduate self-reliant and independent; this could be exemplified by the fact that as the student graduates, he already has a vocation that can sustain him for life while his colleagues are still roaming about with their certificates, seeking white-collar jobs. To the society, art serves as a tourism potential to a country that in turn engenders foreign earning potentials. And ultimately, since visual art is a component of the human experience reflecting the world and the time in which we live, it can help us understand our history and culture.

In the same vein, Goldstein (1980) posits that art helps an individual process his emotions and understands his surroundings. Stressing further, he wrote that art allows one to see life from a different perspective and makes one feel alive. Corroborating this stand, Knobler (2018) stressed that art has always been an important part of human society since the beginning of time and has been used as a tool for cultural exchange, education and expression. Since art is an integral aspect of education, Schofield (2012) outlined three criteria for education which in turn is a translation into art thus:

1. Education implies the transmission of what is worthwhile to those who become committed to it, meaning that art is the transmission of creativity by practitioners to the society at large.
2. Education must involve knowledge and understanding and some sort of 'cognitive perspective' which is not inert.
3. Education at least rules out some procedures of transmission because they lack willingness and voluntariness on the part of the learner.

Judging from the submission of Schofield, art as a specialized area of learning, require all seriousness and attention from all concerned. Art is good for the economy: When artists make money from their works, it rubs off on the economy of the nation.

University Education

Arising from the analogy above, the university education is the type received in the third tier of study which is the university. Students from their respective secondary schools take qualifying examination into their various areas of choice; the examining body like the joint admission and matriculation board (JAMB) in the case of Nigeria conducts the examination each year and successful candidates go ahead to take the post-UTME examination in their respective first choice universities; and the successful candidates are in turn officially admitted into their respective areas of study.

In the University of Benin, there are faculties, colleges and institutes and the Department of Fine and Applied Arts falls into the Faculty of Environmental Sciences. Suffice it to state here that the Department was in the Faculty of Arts until it was relocated to Environmental Sciences but some persons might be wondering why the department was relocated to environmental sciences but the reason is not farfetched.

Other departments that belong to the faculty of Environmental Sciences include Architecture, Estate management, Geomatics and Quantity Surveying. The department of Fine and Applied Arts popularly known as the Uniben Art School, belong to the faculty of Environmental Sciences in tune with global best practices and actually because most areas of the course are science related for example Photography in the graphics section is purely based on principles of physics whereas in Textile design, the use of chemicals like caustic soda whose IUPAC nomenclature is Sodium Hydroxide (NaOH), Sodium Hydrosulphite, IUPAC name, Sodium dithionite ($\text{Na}_2\text{O}_4\text{S}_2$), and Water, IUPAC name, dihydrogen oxide (H_2O) is a commonplace experience in the study of printed and dyed fabrics. (IUPAC is acronym for International Union of Pure and Applied Chemistry). Metal design is involved with metallurgy of various metals like Aluminum, zinc, iron, bronze, brass and their alloys.

Sculpture has its fare share of science, the use of *'thixotropics'* which are essentially chemical elements suggests the ascendancy of chemistry; these thixotropics includes cement, plaster of Paris, resin, plastics and glue which have their respective chemical properties. Ceramics is the science of *'Art Chemistry'* due to its versatility in the use of various constituents of clay and glazes. Painting too has some form of chemical usage as in turpentine ($\text{C}_{10}\text{H}_{16}$), linseed oil, thinner and the various pigments used and just of late, a post graduate fashion design student in the department has brought in science denotation into the subject by way of *decarbonization* which have to do with the elimination of dangerous carbon substances in fabrics to prevent poisoning. With these explanations, it is obvious that overtly or covertly, the course, Fine and applied Arts is more of science than the pure arts.

The candidates, after passing the qualifying examinations and are admitted, faces a rigorous screening by way of clearance exercise and successful candidates resumes lecture in their first year known as 100 level. Successful 100 level students go to 200 level which is year two. Suffice it to state here that this course is for a minimum of four years unless with the exemption of direct entry student which are

those from the Polytechnics and Colleges of Education whose study goes for a minimum of two years.

By the second semester of 200 level, the students are made to choose their areas of specialization which is to begin in their 300 level. In most cases, students are given preference of choosing their areas of interest and strength. Over the years, the writers have noticed that students takes certain criteria into consideration before making their choice and that is the crux of this paper.

3. Discussion and analysis

The table below gives a graphic interpretation of students' placement in areas of specialization from 2016/2017 to 2020/2021 academic sessions. This study has been carried out to cover the past five years.

S/N	Sections	2016/2017	2017/2018	2018/2019	2019/2020	2020/2021
1	Graphics	24 (35.29%)	24 (34.78%)	23 (42.60%)	36 (46.15%)	26 (27.95%)
2	Metal Design	2 (2.94%)	3 (4.35%)	1 (1.85%)	1 (1.29%)	1 (1.05%)
3	Textile Design	20 (29.88%)	14 (20.29%)	13 (24.07%)	9 (11.54%)	10 (10.75%)
4	Fashion Design	-Nil-	-Nil-	-Nil-	2 (2.56%)	9 (9.68%)
5	Ceramics	4 (5.88%)	7 (10.14%)	2 (3.70%)	2 (2.56%)	4 (4.30%)
6	Sculpture	-Nil-	6 (8.70%)	5 (9.26%)	2 (2.56%)	6 (6.45%)
7	Painting	17 (25.0%)	15 (21.74%)	10 (18.52%)	25 (32.05%)	31 (33.33%)
8	Art History	1 (1.74%)	-Nil-	-Nil-	1 (1.29%)	6 (6.45%)
	Total	68	69	54	78	93

Table 1: Table showing students placement in areas of specialization for the period 2016/2017 to 2020/2021 Academic sessions

A careful study of the above table reveals that overtime, and even before the period under study, students have shown unequivocal preference for Graphic design and painting and the writers sought to know what informs their choice. In the current session, 2021/2022, the university commenced the second semester in the month of May, 2023 and the writers administered oral questions on twenty randomly selected respondents and the following were the questions administered:

1. What is your name?
2. What level are you?
3. What year did you gain admission into this university?
4. What area of specialization do you intend to go into?
5. What motivating factor influenced your choice?
6. Were you influenced as to the choice of your area of specialization by an external factor?
7. If yes, who or what influenced you?
8. What do you think about the cost of art materials in your section?
9. What do you want to do after your study?
10. What is your general comment?

These questions were administered on twenty (20) of the present 200 level students (2021/2022) who will be drafted into their various areas of specialization by the next semester (2022/2023) and taking a careful look at the table above, it could be seen that in 2016/2017 academic session, only Graphics, Textiles and Painting had student above 25% out of the 68 total students in 400 level of that year. While Graphics recorded the highest students of 24 out of 68 students representing 35.29 or 35.3%, Textiles came second with 20 students representing 29.88 or 30% of the total enrolment and Painting came third with 17 students representing 25% of students. Metal Design, Ceramics and Art History collectively recorded just 7 students while Sculpture recorded zero enrolment which is the reason this research is being undertaken, to know why they have preference for a particular area of specialization. It should be noted that Fashion Design was not yet accredited in the department until 2019/2020 and this is the reason the column of Fashion is blank for the sessions 2016/2017, 2017/2018 and 2018/2019.

In 2017/2018, 69 students were enrolled in 400 level and Graphics again recorded the highest enrolment of 24 students representing 34.78 or 35% of the total enrolment while Textiles and Painting dropped to 14 and 15 respectively; this year, Textiles recorded 20.29% or 20.3% as against 30% in the previous year; Painting also dropped from 17 students or 25% to 15 students or 21.8% of 69% total enrolment for that year. This same year, Metal Design, Ceramics and Sculpture again recorded the lowest number of enrolment while Art History recorded zero enrolment; Metal Design recorded 3 students representing 4.5% of 69 students, Ceramics recorded 7 students representing 10.14% of the total enrolment and interestingly, Art History recorded zero enrolment this year.

In the 2018/2019 academic session, Graphics again recorded the highest enrolment of 23 students out of the total 54, 400 level students; this represents 42.60 or 43% while Textiles came second with 13 students representing 24.07% of that year, Painting followed closely with 10 students representing 18.52 or 19%. Metal Design, Ceramics and Sculpture this time recorded the lowest enrolment of One (1) student (1.85%) for Metal Design, 2 students (3.70%) for Ceramics and 5 students (9.26%) for Sculpture; Art History recorded zero enrolment.

2019/2020 academic session recorded the highest enrolment for Graphics and Painting. Total enrolment this year stood at 93 which is also the highest enrolment so far. While Graphics had 36 students this year representing 46.15 or 46.6% of the total enrolment, Painting followed with 25 students at 32.05% whereas Textile Design, this time recorded only 9 students representing 11.54 or 11.6% of the total population and remarkably the lowest enrolment for them so far. Fashion Design debuted this year with 2 students representing 2.56 or 2.6%. Although attitudes of students towards Sculpture have not been encouraging but it further dipped this year with only 2 students also representing 2.6% and Ceramics followed with same enrolment and same percentage. Metal Design recorded only 1 student representing 1.29 or 1.3% and Art History had the same statistics with Metal Design with 1 student and 1.3%.

The last year in this study 2020/2021 academic session recorded a total enrolment of 93 students and this year happen to be the year with the highest enrolment. As usual, Graphic Design recorded an interesting enrolment of 26

students although less than the previous year but this year, Painting recorded the highest enrolment of 31 students or 33.33% which happens to be their highest enrolment so far. Graphics came second with 26 students representing 27.95 or 30%; Textile Design followed with 10 students which is 10.75 or 10.8% of the total enrolment. Interestingly, Fashion Design recorded 9 students representing 9.68 or 9.7% and this can be attributable to the fact that being a new course, the awareness in the previous year was not much and now that the course handler has succeed making the course interesting to the students, more of them especially the females wants to have a steady job after graduating from the university as adduced by some of the respondents. Art History and Sculpture recorded 6 students each representing 6.45 or 6.5% of the total enrolment, Ceramics had 4 students representing 4.30% and Metal Design, came last with 1 student or 1.05%.

Arising from the analysis above, the writers are of the opinion that there must be certain criteria students take into consideration before choosing a field of specialization and the responses from the respondents explains this as could be seen from the analyses of the questions and responses elicited from them. In most cases, students are placed in their areas of natural strength rather than interest and sometimes areas where they have performed well over time.

In analyzing the outcomes of the questions, questions 1, 2 and 3 are general questions that may not affect their choice of specialization; question 4 asks what area of specialization they intend to go into. Out of 20 students, the areas of their choice are as follows: Graphics – 7, Sculpture – 2, Textiles - 3, Ceramics – 1, Art History- 1, Fashion – 1, Metal Design - 1, Painting – 4.

Question 5 asks what motivated them to choose their areas of specialization and to this, 7 students answered that job prospect after school was their motivating factor; whereas 3 answered that the study environment was what motivated them, 4 said it was the lecturer's style of teaching that inspired them and 2 students were indifferent and the rest 4 respondents said their parents instructed them to chose.

Responding to question 6, all respondents agreed that they had external motivation before making their choice and question 7 asks who influenced them and apart from the 4 that said their parents instructed them to pick their areas, the rest respondents said it was their course handlers, study environment and career prospect that was their motivating factor.

Responding to question 8 that have to do with the cost of Art materials, all respondents agreed that in all aspects of Art, cost of materials have skyrocketed especially in these times of economic meltdown. Most of these art materials are imported from abroad and that makes it even more complicated getting access to them. In the area of Graphics, students needs personal computers, graphic tablets, camera, pens and drawing instruments and these materials are most often than not, beyond the reach of an average student. Textile design students need looms of various types, threads and wools, dyes and chemicals, fabrics and brushes and these are also very expensive.

In Painting, students need various types of colours and inks, easel, donkeys, brushes of various shapes and sizes and chemicals like linseed oil, turpentine and mentholated spirit. Sculpture sometimes seem the most expensive because of some heavy equipment required to work; such equipment like grinding machine, welding

machine, kiln, electroplating machine and other work tools makes the study of this course challenging. Even though the university provides throwing wheels and kiln for Ceramics students, they still have to provide certain materials for themselves.

Although Art history is not a practical course aside buying books and maybe personal computers, this area seems the cheapest as far as use of money to procure materials are concerned. Metal Design requires a lot of energy and power to produce works because of its engineering orientation and that is probably why most students run away from it. Fashion design records the highest enrolment of female students and this is not surprising because females generally like fashion.

Question 9 asks what the students would want to do after leaving school. Two female students said they would love to become some of the best fashion designers around while those who opted for Graphics said they would like to work in advertising agencies. Some are just waiting to get out of school before knowing what they want to become; this is the opinion of five of the 20 respondents.

On a general note in question 10, all the students said they are happy with their chosen field of specialization apart from 2 of them who came into the course by accident and these two said they will like to go back and read the course they initially planned to read.

Generally, there are certain criteria that influence students' choice of area of specialization and these researchers have decided to discuss these criteria in this segment as follows:

(i) Cost of studying a course is a factor in students' consideration of some courses. Some Art courses are more expensive in terms of procuring materials and equipment. Course like sculpture in most cases requires procurement of equipment like welding and grinding machine and to some indigent students, it may be better to go into a less-expensive area.

(ii) Convenience of studying a particular course is also a factor; female students do not like going into sculpture because of the power and energy required to carry out certain works like welding, casting, grinding and lifting of heavy objects. The male students find it easy to perform these tasks than the female students and this is why female students do not like majoring in sculpture.

(iii) Career prospect after leaving school is a major reason students go into a particular study area. Most often, students choose a particular course of specialization because they perceive career opportunity in the industry the course relates to. A look at table 1 (pg. 7) reveals students' preference for graphic design over and above all other areas over the years and probably in the coming years.

The reason for this is because graduates of graphics have a wide area of career interest to go into; areas like advertising, printing, public relations department of most companies and government offices, communications companies, oil and gas, Radio, Television and satellite stations, automobile and electronic companies and the teaching field. This reason is mostly why students flock into graphics. Most other areas of art specialization have limited scope with the exception of those who like to go into studio practice.

(iv) Personal career interest is also a reason students go into a particular area of study; this could be influenced by study environment, the teaching technique and attitude of the lecturer. This is a very important factor as most students see their

lecturer as their role model.

(v) Area of academic strength plays a role in student's choice of specialization; it is of importance that student's performance in academic work has a strong foundation to help boost their morale to pursue their dreams.

(iv) Peer group and parental influence according to Tassel-Baska and Little (2023) is also a factor in students going into a particular area of study. In the school environment, there is a strong connection between peer group influence and student's attitudinal and behavioral patterns. The theory of nature-nurture controversy as championed by the psychologist Francis Galton (1822-1911) is actually what is responsible for student's behaviour. This nature-nurture debate is concerned with the impression that both parental and environmental influences contribute to human cognitive and personality traits.

While nature is influenced by genetic inheritance and other biological factors, nurture is principally the influence of external factors after conception such as exposure to external influences especially as it bothers on gregariousness which is a major characteristic of adolescents at this stage; coupled with life's experiences and learning. Taking a cue from the explanation above, it then means that both peer-group and parental influence, (environment and heredity) are responsible for student's behaviour towards the choice of specialization area. There have been instances of students taking after their parents who are natural artists which mean that the artistic genetic traits of the parents have been passed onto their offspring.

In spite of the above parameters, these writers feel strongly that some of these students just want to go into graphics for extraneous reasons like the dress codes of students in the section whereas a lot of them do not have any cogent reason for wanting to go into graphics. This could be found in the enrolment of students into various sections in the 2021/2022 academic session where out of the total 300 level student population of 96, a whopping 39 students opted for and were drafted to graphics, whereas Fashion Design had 7 students, Metal Design had only 2 students while Sculpture has 8 students. 5 students opted for Textile Design and Ceramics had 6 students while Painting had 20 students and Art History had 9 students.

The above analysis shows the bias for Graphic Design by the students over the years at the detriment of other areas of specialization; and the very ridiculous aspect is that most of these students opting for Graphics do not actually know the reason why they want to go into the area and this is why a professional career guidance counselor is very important at this level of education. This bias is not without its negative concomitant effect especially on the students. A situation where a lecturer is supposed to supervise a maximum of 6 students, that lecturer is now made to supervise 15 or more students; productivity will generally drop and the lecturers may not perform to their optimum.

4. Conclusion

Hetland et al (2013) argues that to succeed in having a fulfilled higher education begins with and from the ability to answer or understand why a course is chosen and if it is the right institution to acquire the academic knowledge and so the student need to understand the following fundamental principles:

(a) It is important for the student to know why he or she wants to study. This is

important because, sponsoring education is capital intensive; therefore it would be better not to proceed at all than become a drop-out; but if the reason is to acquire a degree that will eventually qualify the student for the acquisition of a degree that will eventually make him become independent or even an employer of labour, then that is good reason to get a degree.

(b) The student should also allow his zeal guide him before embarking on a chosen course; that, to a large extent makes the student serious in whatever he does.

(c) The student should also consider his academic strength before going into any course of study. A science oriented student should not consider reading a course in social sciences or arts and this is why psychological counseling is good for students therefore students in Fine and Applied Arts are to undergo this counseling in order to place them in their right footing.

In line with the objective of this paper which is to outline out certain necessary criteria to be taken into consideration in placing students into their various areas of specialization, the writers has concluded that the following considerations should be taken into account while considering students into various areas of specialization:

1. Cumulative scores from 100 level should be calculated and areas where their academic strength lies should be taken into consideration.
2. The students' family financial strength should be taken into consideration. It would be a misnomer for an indigent student to go into area that is capital intensive
3. Students' health status should also be considered, for instance, an asthmatic student should never be placed in an area where chemicals are in frequent use and also an SS genotype student should not be placed in an area where physical strength is a must.
4. Placement of students must not be done with sentiments in spite of the fact that a lot of interests from external factors may come in.

Finally, these writers submit that in the placement of students into various areas of specialization, care must be taken in order not to allocate the students in areas that will result in negative outcome.

References

1. Efiand, A. D., (1990), *A history of Art Education: Intellectual and social currents in teaching and visual arts*, New York, Teachers college press
2. Eggen, P., & Kauchak, D., (2019), *Using Educational psychology in teaching*, New York, Pearson Education
3. Goldstein, E. B., (2016), *Sensation and Perception*, Belmont, Windsworth Publishing Co.
4. Gonzalez-DeHass, A. R., (2013), *Theories in Educational Psychology: concise guide to Meaning and theory*, U.S.A, Rowman & Littlefield Education
5. Hetland et al., (2013), *Studio thinking: the real benefits of visual arts education*, New York, Havard University Press
6. Hopkins, D., (2018), *Educational and Developmental Psychology: A strategic approach*, New York, Clanre International
7. Knobler, (2018), *The Visual Dialogue*, New York, Holt, Rinehart and Watson Inc.

8. Lester, P. M., (2017), *Visual Communication*, Washington, Wadsworth Publishing Co.
9. Lewis, R., & Lewis, S., (2008), *The power of Art*, Belmont, Wadsworth Publishing Co. Inc.
10. Microsoft Encarta Online Encyclopedia, (2020), *Education*, Microsoft Corporation. Retrieved: 14th April, 2023
11. Osaigbovo, F. O., & Osaigbovo, T. U., (2023), *Teaching and Learning Visual Arts in Nigerian Tertiary Institutions: Problems and Solutions*. (BJES) Benin Journal of Educational Studies, Institute of Education, University of Benin, Benin City
12. Schofield, H., (2012), *The Philosophy of Education: An Introduction*, London, Routledge Library Books
13. Sickler-Voigt, D. C., (2019), *Teaching and Learning in Art Education*. London, Routledge Library Books
14. Snowman, J., & McCown, R., (2014), *Psychology applied to teaching*, Boston, Cengage Learning
15. Tassel-Baska, J. V., & Little, C. A., (2023), *Content-Based curriculum for advanced learners*, Austin, Prufrock Press

©2024 Editura „Artes”
Str. Costache Negruzzi, nr.7-9, cod 700126, Iași, România Tel.: 0040-232.212.549
Fax: 0040-232.212.551
e-mail: artes@arteiasi.ro www.arteiasi.ro
Tipar digital realizat la Tipografia Editurii „Artes”