

## 11. A NEW VISION OF MUSIC EDUCATION FROM AN INTERCULTURAL PERSPECTIVE FOR RROMA AND NON RROMA STUDENTS

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**Abstract:** *The educational system must adapt to the new exigencies imposed by the recognition of the multicultural character of the society. At this level, the interculturalism as difference must be regarded as a richness, as a source which may and must be efficiently exploited from the pedagogical point of view in the benefit of all the children, of the minority and majority, in a mutuality of perspectives. It is necessary a new approach to present the Rroma and European musical creation of the musical education handbooks, valuing from this perspective the Rroma people's contribution as a way of life and musical expression, becoming a source of inspiration for the composers. It becomes important the inclusion of theoretical and methodological elements in the initial formation, as well as in the continuous formation of teachers, approaching these aspects ignored until now.*

**Key words:** *musical education, multiculturalism, Rroma, interculturalism*

### Introduction

In the context of the new methodologies elaborated for improving the educational process of Rroma people, some details, analyses and solutions are imposed regarding the musical education. Thus, by OMECTS no. 5671/10.09.2012 (4), it was approved the Methodology regarding the study in the mother tongue and of the Mother language and literature, of the Rroma people language and literature, the study of History and traditions of national minorities and of Musical Education in the language. The mentions regarding the study of Musical Education in mother tongue, from Articles 63-67 have the purpose of valorisation of the aptitudes and development of competencies in the artistic-musical field, to be integrating part of the general, complex education contributing to the development of the individual personality of pupils. Because the study of the discipline exercises a particular influence over all the components of personality: emotionally, rationally, psycho-motive, largely developing also creativity, as well as the aesthetic education of pupils, the Musical Education discipline must contribute at the development of the cultural identity of the individual.

The contribution of mother tongue in musical education - by folk songs, children songs and the repertoire relating to traditions, religious and laic holidays - may play an important role for knowing, assimilating the culture, the traditions and the customs concerning each individual minority. The Musical Education in mother tongue discipline is studied in the amount of hours specified in the curriculum and may be taught by qualified teachers, who speak the said mother tongue, according to the provisions of Article 247 and 248 of the Law no. 1/2011 (3). It is studied according to specific programs and handbooks, elaborated by valuing the musical creation relating to each individual ethnicity: folk songs, songs of the children's folklore, songs relating to religious and laic traditions and holidays, artworks of the composers of the said minorities,

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according to the general objectives of the music programs valid for the education units where Rroma people is the teaching language.

## **Findings**

Analysing comparatively the syllabi from the elementary school approved by the Order of the Ministry of National Education OMEN no. 3418/19.03.2013 (5), we notice that there are mentioned two general competencies: 1. The correlation in musical practice of the musical language elements received; 2. The expression by and about music, valuing the affective, the creative and the aesthetic dimensions of the own personality. For the middle and secondary lower (high-school) education, they are, according to the syllabi approved by the OMECI no. 5097/09.09.2009 (2) and also by OMEC no. 4598/31.08.2004 (1): 1. the development of performing capacities (vocal and instrumental); 2. the development of music reception capacities and formation of a musical culture; 3. knowing and using musical language elements; 4. cultivating the musical and artistic sensibility, the imagination and creativity. The values and attitudes followed to be formed and developed to pupils are also common for all the curricular cycles: 1. Acknowledging the contribution of music at the creation of the common cultural fund of the society; 2. Critical and autonomous thinking acquired by the reception and interpretation of musical creations; 3. Reflexive attitude on the value of music in the individual's and society's life; 4. World's significance by musical art; 5. Availability to transfer in social life aesthetic values as alternatives to kitsch type manifestations.

The cultural components of musical education is formed by information and audition. We refer to the same curricular documents: **Musical audition** comprises a set of national and universal musical values, inclusively the folklore and the entertainment music. The suggestions for audition, established according to a selection considering the educational contents and aims, leave the teacher free and open to children's receptivity. Considering that musical audition is no longer an auxiliary method of theoretical lesson (of illustration of a notion, of exemplification of an element), it becomes in itself a way of music reception on general and cultural musical coordinates. The teacher of Music shall reconsider the process of audition. As a ratio within the lesson, the audition will receive an important range and it becomes a component part of the lesson. It is very useful for the material to audit to be repeated, knowing the fact that the process of reception of a musical work is deposited temporally, by several re-auditions. The satisfaction of audition recognition of some themes previously played ensures to the audition increased valuable valences. The audition process must be permanently controlled under the aspect of pupils' concentration and guided by explanations, suggestions of musical and aesthetic nature. The audition moments provided must be adapted to the pupils' preferences, but also to musical genres and forms, with the issues proposed for acknowledgment by the lesson's subject matter (Paşca, E. M., 2012).

## Proposals

Music, within a syncretism, interaction process of undertaking, borrowing and adaptations enriched by the contact with ancestral traditions, became an ideal environment of ethnical and sonorous symbiosis. Since until now no objective analysis was undertaken for the different sonorous influences in the cult musical creation, a review of the information included in the handbooks of Musical education is imposed, as well as in the initial formation of teachers for this specialisation. From this perspective, Rroma people's life and music, from the beginning of their migration from the Orient to Occident, at the beginning of the 11th century, determined the interest from the part of musicians, because they provided a varied fan of aspects, particularly in the musical area, because while coming into contact with the repertoires, especially with the folkloric ones, they were those who collected, kept and transported the musical product, disseminating it all over the continent. The genius of Rroma people creators and performers, by their music, produced, suggested or arose echoes in the soul and imagination of the European composers, in different forms and manifestations, influencing and impregnating local types of music of the most varied territories with the wealth of arts, sentiments expressed and human communication they spread. This influence increased once with the transformation and configuration of cultural structures, leading to inevitable hybridisations, and music represents a paradigm of them (Paşca, E. M., Portrete, 2007).

It is a contemporaneous need to administer justice historically, socially and culturally to Romani ethnicity, due to the active and interactive presence proved, multi-state cross-border presence, with deep roots in time, on the European continent. We noticed almost like a "fashion" all over the time, from the Renaissance period and continuing to Romanticism and to the 20th century, the temptation and tendency to the music and life of Rroma people of many composers, belonging to all musical schools. We shall highlight on this track the creations of some musicians belonging to different musical schools (Italian, German, Hungarian, French, Spanish), being inspired by the life's charm, but also by the musical talent this ethnicity was endowed with (Paşca, E. M., 2008).

Vasile Ionescu (Ionescu V., 2012) makes the following commentaries on the presence and influence of Europe, quoting Franz Liszt: "The Bohemians (meaning Rroma people, author's note) are, with no possible competition, the masters of the art of musical arabesques composition, which offer to one's year all the pleasures that the Moor's architecture provided to the sight. They adorn as such every note of the musical construction as a multiple form jewellery, as the architects Alhambrei painted on each brick small poetries enigmatically enrobed in themselves, leaving the sensation of an endless fecundity of imagination resources, so that in the same room, one may see a name of God, a sacred verse, that the initiated person recognise, but the profane person cannot perceive, only noticing the grace of drawing, without feeling the thought penetrating it, the feeling he calls (...) advancing in a hasty way in the frenzy of exaltation, arriving to delirium, seeming to reproduce the vertiginous, convulsive swing with the

staccato respiration, which is at the peak of ecstasy of dervish."Franz Liszt, *Bohemians and their music in Hungary*".

As ancient masters in caring the "heart's fire", always at the margin of local community and communion, in an ambiguity of being, but also a utility of co-existence in local economy, the Roma people always seem to be the misfit persons of Europe, from their presence attested in the Renaissance. It is told with a certain hint of truth that they would keep, in a voluntarily or non-voluntarily way, a radical difference from the worlds they live in, so that the "gipsy is a man if regarded from farther", "As the willow does not resemble to a real tree, the gipsy does not resemble to a man" etc., knowing the temptation of considering that what is not similar to us, is "foreign" to us. What always stroke was the primary naturalness of affects, either we speak about the laicisation of Sufi, as it is the case of the "Spanish folia", at the end of the Renaissance, in the Occidental Europe, or about the blues of the villages of the Eastern Europe, in Romanticism."

We remind some composers and some of their works (Ionescu V., 2012): **Rinaldo di Capua** (1705-1780) with the opera *Zingara* or *La Bohemienne* (1749), **Joseph Haydn** (1732-1809) with the *Quartet no. 4 in re major, op.20* (1772) - *Menuet alla Zingarese*, I.Menuetto. Allegretto alla zingarese. IV and *Trio with piano no. 39* (1795) - *Rondo all'Ongarese*, **Giovanni Paisiello** (1740-1816), with the opera *Zingari in Fiera* (1789), **Ludwig van Beethoven**, (1750-1827) with *Rondo a capriccio, op.129 'Rage over o lost penny'* (1795) - *Rondo alla zingarese*, **Gaetano Donizetti** (1797-1848), with the opera *La zingara* (1822), **Giocchino Rossini** (1792-1868), with the lieds and miniatures for piano *Péchés de vieillesse II* (1856) and the opera *La Petite Bohemienne*, **Ruggiero Leoncavallo** (1857-1919), with the operas *Zaza* (1900) and *Gli Zingari* (1912), **Sir Julius Benedict** (1804-1885), with the opera *The Gipsy's Warning* (1838), **Michael Balfe** (1808 –1870), with the opera *The Bohemian Girl* (1843), **Robert Schumann** (1810-1856) with the lieds *Zigeunerliedchen I and II, op.79 no. 7* (1840) and *Zigeunerleben op.29 no.3*, **Henryk Wieniawski** (1835 –1880) with the *Concert no. in re minor op. 22*, for violin and orchestra (1862), p. III, *A la zingara*, **Antonin Dvorák** (1841-1904), with the cycles of lieds *Cigánské melodie, op. 55* (1880), **Ambroise Thomas** (1811 –1896), with the opera *Mignon* (1866), **Camille Saint-Saëns** (1835-1921), with the suite for orchestra *La Jota Aragonese, op. 64*, **Claude Debussy** (1862-1918) with *Danse bohémienne* for piano (1880), **Piotr Ilici Tchaikovsky** (1840-1893), with the opera *Pesn Zamfiry* (1869) and *12 Romances* (1886) - *Pesni tsiganki* and the ballet *Swan Lake* -'Danse Hongroise', **Nicolai Rimsky Korsakov** (1884-1908), with *Capricho Espanol op. 24* (1887) for orchestra- *E Canto Gitano*, **Sergei Rachmaninov** (1873-1943), with the opera *Aleko* (1892), **Pablo de Sarasate** (1844-1909), with *Zigeunerweisen* for violin and orchestra (1878) and the fantasy for orchestra *Carmen, part II* (1883) according to themes of **Georges Bizet**, **Fritz Kreisler 1875-1962**) with *La Gitana* (1910) - *Gypsy Caprice*, for violin and piano (1926), **Igor Stravinsky** (1882-1971), with the symphonic suite *Petrushka* (1910) - *The jovial merchant with two gypsy girls*, **Dmitri**

**Șostakoviċi** (1906-1975), with the opera *The Gypsies* (1920), **Joaquin Turina** (1882- 1949), with the cycle for piano *Danzas Gitanas, op.55 no.5* (1930), **Frederick Loewe** (1901-1988), with the operetta *My Fair Lady* (1938, 1956), **Ion Voicu** (1923-1997), with the piece for violin *Dimineața dupa nuntă (?)* (The morning after the marriage).

We hereby propose some presentation and teaching models of some musicians with a very known and appreciated creation (Pașca, E. M., 2008). **Giuseppe Verdi** (1813-1901) was attracted by the freedom feeling, strong passions and firmness of attitudes of Spanish gitanes (Rroma people) he transposed in the opera *Il Trivatore*, creating a music full of melodic beauty and oriental expression, being inspired by their folkloric songs. **George Bizet** (1838-1875) has an original contribution, not only by the opera *Carmen* where he describes the same world of the Spanish Rroma people (gitanes), with a music full of nerve and dramatism, but also by the *suite for piano Chant du Rhin*, where he includes also the piece *La Bohemienne*, with a special sonorous vibration, temperamental and melancholic at the same time. The **operette** creation is populated with Rroma people inspiration characters and music (zigeuner). Thus, one should remember **Johann Strauss - the son** (1825-1899) with an eternal creation *Der Zigeuner Baron*, **Franz Lehar** (1870-1948) with *Zigeunerliebe*, **Imre Emmerich Kalman** (1882-1953) with *Ziegeunerprimas, Grafın Maritza and Der Zigeunerin Prinzessin*. The wavy, ballade-like sonorities with *Lautar* echoes or full of nerve and shining, accompany the stories which created the support of these eternal creations. **Franz Liszt** (1811-1886), by his preference for certain diatonic chords or pentatonic scales, chromatic or double chromatic methods, explains the existence of *Pieces for piano (Hungarian rhapsodies, the Rroman Rhapsody, Czardas for piano and orchestra, Hungary symphonic poem, Die drei zigeuner Lied*, where it is used the folklore of the Rroma people, frequently used being the "tzigane score" on which the entire musical material is built. **Johannes Brahms** (1833-1897) was also attracted by the Rroma people music, fact which was demonstrated by *Variations for piano on a Hungarian theme (op. 21 no. 2), Quartet with piano (op. 25), Hungarian dances for piano four-hands*, which were then orchestrated, *Ziegeunerlieder Vocal Quartets (op. 103)*, where one can guess echoes of the Hungarian *Lautar* music. **Maurice Ravel** (1875-1937) uses explicit Gitanes-Spanish accents in creations such as *Concert rhapsody for violin and orchestra Tzigane, Bolero symphonic piece*. More obvious are these influences in the creation of **Manuel de Falla** (1876-1946), in the opera music *La vida breve*, for ballet *El amor brujo*, in the cycle *Seven Spanish folkloric songs for voice and piano*, as well as in the *Piece for piano Fantasia Baetica*. **Rodion Shchedrin** (1932) undertook the themes from the opera *Carmen* by Georges Bizet and transposed them in orchestra in the *Suite for ballet - Carmen*, with an inspired, emotional and expressive vision (Pașca, E. M., Portrete, 2007).

As a remediating gesture, a more flexible and careful attitude is imposed also towards the contribution of Romani fiddlers, brought to the Rromani cult creation; they proved to be both performers (in a proper manner - Rromani), but

also creators or faithful transporters of music (Pașca, E. M., 2008). In this study, the accent shall be put on highlighting the content and style characteristics, and from the creation of the Rromani composers, which brought an important contribution to the enrichment of the musical repertoire, being inspired by the existence and traditions of Rromani people, as well as by their music (Rromanes), either vocal or instrumental, as part of the artistic manifestations of their community (ritual or non-ritual).

All over the long existence of the Roma people, the Fiddlers, the first exponents of musical professionalism, astonished by their innate talent, they representing that category of music performers "by ear", originating from the Roma people. The fact they did not know the musical notation was compensated by the exceptional talent proved over time, sometimes demonstrating a unique vocal and instrumental virtuosity and spontaneity, a way of performance full of warmth and imagination, improvisational and varied, with plenty of melismas and melodic adornments (the false Fiddler trill, glissando, portamento), increased seconds and chromatics, non-tempered intonations (tone quarts). All over the way from the particular method of chording to the technical order alterations with supple rhythmic emphases (syncope, hiccup), we shall meet these characteristics to all the instruments of taraf, according to the specificity and possibilities of each instruments and to the regional repertoire, arriving to own colours of style and sonority (Pașca, E. M., Aniversări, 2007).

For the last decades of the 20th century, a musical phenomenon is represented with this purpose the urban folklore, the "mahala" (slum) type, that urban Fiddler music, with musical structures of Balkan-Oriental influence. For that purpose, there were contradictory opinions and attitudes between the musicians of that time being created two opinions. The first one, launched by Sabin Drăgoi, supporting the idea that the fiddler Rroma determined the degradation of the Roma rustic music, adding to it bad sense elements, which are totally unknown to the people's sensitivity, and the second one supported the fact that the keepers of the folkloric old music were the Fiddlers, and the "mahala" (slum, Fiddler specific) music may represent a source of composition inspiration, as well as the Roma folkloric one (George Enescu, Constantin Brăiloiu).

The Roma musicians, proving courage and equal attitude towards the folkloric musical phenomenon, chose as source of inspiration the life and repertoire of the music practiced by the Romani ethnic group (Pașca E. M., 2009). Thus, in case of **Ciprian Porumbescu** (1853-1883), by *The Ballad for violin and piano*, there can be guessed intonations characterising the *doina* and the Rromani Obedience song, and the image of the Lautar Romani community is rendered also in the choral piece *Țigani se sfătuiră*, of the *Colecția de cântece sociale pentru studenții români*. (Collection of social songs for Romanian students). In case of **Ioan Scărlătescu** (1872-1922), the Fiddlers specific elements can be found in *Bagatela pentru vioară și pian* (the Bagatelle for violin and piano), and to **Grigoraș Dinicu** (1889-1949), Fiddler and composer at the same time, we owe *Hora lăutarilor* (Fiddlers' dance) and *Hora staccato pentru*

*vioară și pian (Staccato dance for violin and piano)*, works which highlight the melody and music of this ethnic group. **George Enescu** (1881-1955) used the Fiddler intonations for illustrating more truly the subject proposed to be transposed musically in the *Symphonic Suit Romanian Poem* op. 1, *Rhapsodies I and 2* (op. 11 no. 1 and 2), *Suit I for orchestra* (op. 9), *Sonata III for piano and violin* (op. 25), *Suita a III-a Sătească pentru orchestră (Rural Suit III for orchestra)* (op. 27), *Suita Impresii din copilărie pentru vioară și pian (Suit Childhood impressions for violin and piano)* (op. 28). **Alexandru Zirra** (1883-1946) proved sonorous imagination by the construction of the *Symphonic Poem Tziganes*. **Mihail Jora** (1891-1971) demonstrates his musical experience in the *Symphonic Suit Moldavian landscapes* (op. 5), *Choreographic image At the market* (op.10), *the Ballet Demoiselle Măriuța* (op. 19), creating a musical language according to the pattern of Lautar urban melodies. **Filip Lazăr** (1894-1936) is unique by the *Scherzo for orchestra Tziganes*, where he uses a dynamic, effervescent harmony, according to the pattern of fanfare and taraf. In the *choral piece Paparudele (Rain makers)*, the musical authenticity of Romani influence is obvious. **Theodor Rogalski** (1901-1954) describes the life of the Romani people of the suburbs of Bucharest in *Two symphonic sketches - În mormântare la Pătrunjel - Funeral of Pătrunjel and Paparudele - the Rain makers*. **Dinu Lipatti** (1917-1950) created a *Vales Tzigane for piano* and the *Symphonic Suit Șătrarii (the Tent dwellers)* (op.2), being inspired by the life and music of these people belonging to an ethnic group. **Ion Dumitrescu** (1913-1996) learned the musical language of the Rroma people and from the Fiddler performers during the childhood years spent at the countryside, as happened to two Rromani musicians. This influence is obvious in the *Concert for cord orchestra* (initially composed as a quartet) (Pașca, E. M., Aniversări, 2007).

## Conclusions

The Rroma people element was always a source of inspiration, a foundation, in the sound melange of different origins, harmonised, collected, condensed, amalgamated by the musicians who launched musical traditions and schools, all over the time. In a multicultural Europe with a colour palette specific to each country and to each people, due to the dispersion specific to nomadic Rroma people ethnicity, caused by the absence of a common geographic space, they borrowed over time from their co-nationals musical repertoires and intonations which they performed in their own way (Pașca E. M., 2009).

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