

### 13. THE VOCAL AND INSTRUMENTAL ART IN A COUPLE'S

#### AURA

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**Abstract:** *This paper intends to be an inquisition concerning the multivalent preparation of the Classic Canto students by the instrumentality of the piano. The didactic, scholastic and artistic experience demonstrated the fact that the Classic Canto students have the necessary skills and aesthetic abilities both for the vocal interpretation and for the instrumentalist apprehension. It is about a unique kind of relationship between the performer and the musical instrument in a shape and essence unity which is characteristic for the instrumental-vocal chamber music while overlapping the singer and the instrumentalist. Therefore, the entire poetry of the artistic language cannot be perceived and reduced only to the expressiveness and the delight of the vocal intonations but understood within a cohesion and instrumental comprehension.*

**Key words:** *Overlapping instrumentalist, lyrical artist*

The acuity of our investigation has to deal with the interpretative aesthetics of the PIANO from the point of view of its expressive artistic polyvalent features. It is a percussion instrument that invokes the pedal's unconditioned luminosity within the artistic life experiences and that from a sensorial point of view seems somewhat more abstract than the sonority of other cultured instruments such as the violin, the cello, the flute and the horn (which are much warmer, velvet-like and closer to the human life experiences as expressive resorts). It is with royal dignity that the PIANO wears the crown of its intellectual uniqueness – a Polyvalent Instrument: “a conductor”, “an actor”, a soloist, an opera accompanist, a partner of the human voice, being to an equal extent the master or the docile and unconditioned servant of the interpreted musical work. Thus its exceptional dynamic resources as well as its formidable timbral acoustic richness are real reasons for supporting its “sculptor's prerogatives” of “the holy sonorous marble” during the countless hours of restlessness, sleeplessness or nocturnal searches and not only.

Being rightly called the best “actor” of all the cultured musical instruments, the Piano proves its unlimited imagistic sonorous possibilities in a diversity of timbres, shades and colours that are specific to the human voice. It is unique in commentary, vivid and always present; it is a creator of “décor”, of atmosphere and of coloration; it describes the most delicate images or tumultuous temerary outbreaks; it is the confident of the great innermost confessions.

Our conference is expected to be a plea in the polyvalent training of the students from the Canto - Classic Department WITH and BY this noble instrument. In other words, my vast didactic – academic and concerto experience (purely instrumental, cameral vocal – instrumental and theatrical – as

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an assistant chorus master within the opera, operetta and ballet show), has proved to me the following fact: the students, lyrical artists from the Canto – Classic Department, have to an equal extent artistic availabilities and abilities, both within the vocal chant and within the instrumental pianistic one. Thus they have the compulsoriness to prepare a vocal work (etude / lied / aria) in which they should accompany themselves, and then to present it at the Piano – Canto graduation exam. That represents a challenge and a responsibility.

The students will certainly find the joy and the pleasure of the artistic act in the richness and the variety of the didactic material which will generously be at their disposal in order to study it, and thus they will be able to combine their acting qualities with the instrumental ones in a “couple’s” aura. Therefore the students will have at their disposal a musical material that includes to an equal extent: etudes of vocal technique (Lutgen, Vaccai, Concone, Glinka, Panofka, Garcia Panseron), lieds (L. van Beethoven, W. A. Mozart, E. Caudella, G.Ștephănescu, G. Enescu, N.Bretan and others), arias (G. Paiziello, H. Purcell, G. Fr. Händel ) – all of them being of average difficulty in terms of pianistic accompaniment.

We have to admit that all this operation is not by far simple or handy for everybody as it supposes work and devotion both in the pianistic technique plan and in the vocality one. Much different from the vocal technique, the instrumental technique itself includes a psychological – intellectual effort of subordinating the whole system of fundamental pedagogical procedures to the auditory sensitivity. In this way the entire process of the piano study goes through a series of important stages. We refer precisely to the constant preoccupation upon the instrumental elements related to: fingering, the finger fine technique, the octave and arpeggio technique, the style unity, rhythm, metrics, phrasing, pedalling, shading, staccato and legato elements. Apart from mastering in reasonable terms the technique of the muscular – motive pianistic device, the students are justified to watch and control the expressive resorts of the vocal device in a primordially that aims to an equal extent at elements of breathing, vocalisation, articulation, emission, intonational articulation, diction and dosing.

In order to achieve such high objectives, the students need:

- ✓ memory, attention, focus
- ✓ clear and participative artistic thinking
- ✓ aptitudes of feeling and understanding music with all its aspects
- ✓ will of: sound, sonority, line, rhythm
- ✓ controlling the level of the auditory perception
- ✓ synchronising the pianistic accompaniment to the vocal part
- ✓ focussing their attention upon the moments of the soloistic entries

To these musical, technical and psychological indications (intellectual – artistic skills), we would like to add the exemplificative and the illustrative personal ones to the instrument, in a combination of the narrative descriptive art to the purely visual demonstrative one, always offering solutions according to the specific features of the studied play. This entire psychological – motive

effort of sonorous shaping is called “work upon the text” in the practice of the instrumental pedagogy. The reason for this is that in the real pianistic practice we “come across” an infinity of situations in which the mentor (the professor) has to correct in passage the entire privilege of dynamic instrumental stereotypes. The correction may aim to an equal extent at errors of digitations, rhythm, negligence in the touch, inadequate sonorities or tempos, inoperative positions of the pianistic device, the correlation of the attention in the musical pianistic plan with the vocal one. It is certainly not suitable for us to ask our students (who are to become lyrical artists) to achieve a varied range of colours and timbral sensitivities, in a relatively short period of pianistic practice, but we can help them develop to an equal extent their taste for the art of the instrumental sounds next to the vocal ones.

By following with maximum acuity the entire ensemble of technical expressive indications, the musical work will benefit from that unit of content and shape specific to the cameral vocal instrumental art, in a perfect superposition player – instrumentalist. The necessity of this superposition imposes a responsibility towards the one who composed the work (the composer) as well as towards the listeners. It is from the conscience of this responsibility that arises the way of studying the mentioned plays, with the same professional approach and exigency.

In the same line of ideas, that double type of artistic expression which we mentioned during our conference (singer/player – pianist) has also a real profit on a long term, precisely disciplinableness and responsibility while following the musical score, avoiding fluctuations and interpretative liberties (which sometimes are specific to the lyrical artists in the stage play), understanding the artistic – musical act from other parameters, ennobling and sensitizing the musical stage experiences from the position of a much more cultivated and refined musician. As a consequence, the entire richness of the artistic language cannot be perceived and reduced only to “the richness and the pleasure of the vocal intonations”, but in cohesion, relation, entwinement and life experience with the instrumental discourse. We can certainly extrapolate the topic by finding similitudes of cameral art in the double hypostasis singer/player – pianist in the exceptional lives of great Romanian musicians and not only. Here are some impressions from the concertos of the composer Gheorghe Dima, a “Schubert” of the Romanian lied: “The composer Gheorghe Dima used to come to many musical reunions with his wife Maria Dima (a pianist, a singer and a translator), in vocal concertos or accompanying each other at the piano”.<sup>65</sup>

Being a director in “the own musical show” (each hour of study can turn into a stage representation) and having the advantage of an instrumental pianistic instruction, the lyrical artist can ... dream, search freely, hope beyond the daily routine, distribute originally and selectively the superabundance of the artistic emotions – all of them under the distinct sign of the innermost distinction.

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<sup>65</sup> Constantin Zamfir, “George Dima – muzician și om de cultură”, Editura Muzicală, București, 1974, pg.166

It is with pleasure that we go back in time in order to offer to our present times an argument of spiritual experience by Art, under the sign of Art and in the name of Art. "It is by the musical language that Mussorgsky rendered so genially the lives of the characters that he created, perhaps due to the fact that he was himself, as it is certified by the contemporaries who met him, a complete interpreter – singer and pianist".<sup>66</sup>

### References

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