



Serban Nichifor

Composer, Teacher

Roumania, Bucarest

About the artist

http://www.voxnovus.com/composer/Serban_Nichifor.htm

Born: August 25, 1954, in Bucharest, Romania

Married to Liana Alexandra, composer: http://www.free-scores.com/partitions_gratuites_lianaalexandra.htm#

Studies

National University of Music, Bucharest, Doctor in Musicology

Theology Faculty, University of Bucharest

International courses of composition at Darmstadt, Weimar, Breukelen and Munchen

USIA Stipendium (USA)

Present Position

Professor at the National University of Music, Bucharest (Chamber Music Department);

Member of UCMR (Romania), SABAM (Belgium), ECPMN (Holland)

Vice-president of the ROMANIA-BELGIUM Association

Cellist of the Duo INTERMEDIA and co-director of the NUOVA MUSICA CONSONANTE-LIVING MUSIC FOUNDATION INC.(U.S.A) Festival, with Liana ALEXANDRA

Selected Works

OPERA, SYMPHONIC, VOCAL-SYMPHONIC AND CONCERTANTE MUSIC:

Constellations for Orchestra (1977)

Symphony I Shadows (1980)

Cantata Sources (1977)

Cantata Gloria Heroum Holocausti (1978)

Opera Miss Christina (libretto by Mircea ELIADE, 1981... (more online)

Qualification: PROFESSOR DOCTOR IN COMPOSITION AND MUSICOLOGY

Personal web: <http://romania-on-line.net/whoswho/NichiforSerban.htm>

Associate: SABAM - IPI code of the artist : I-000391194-0

About the piece

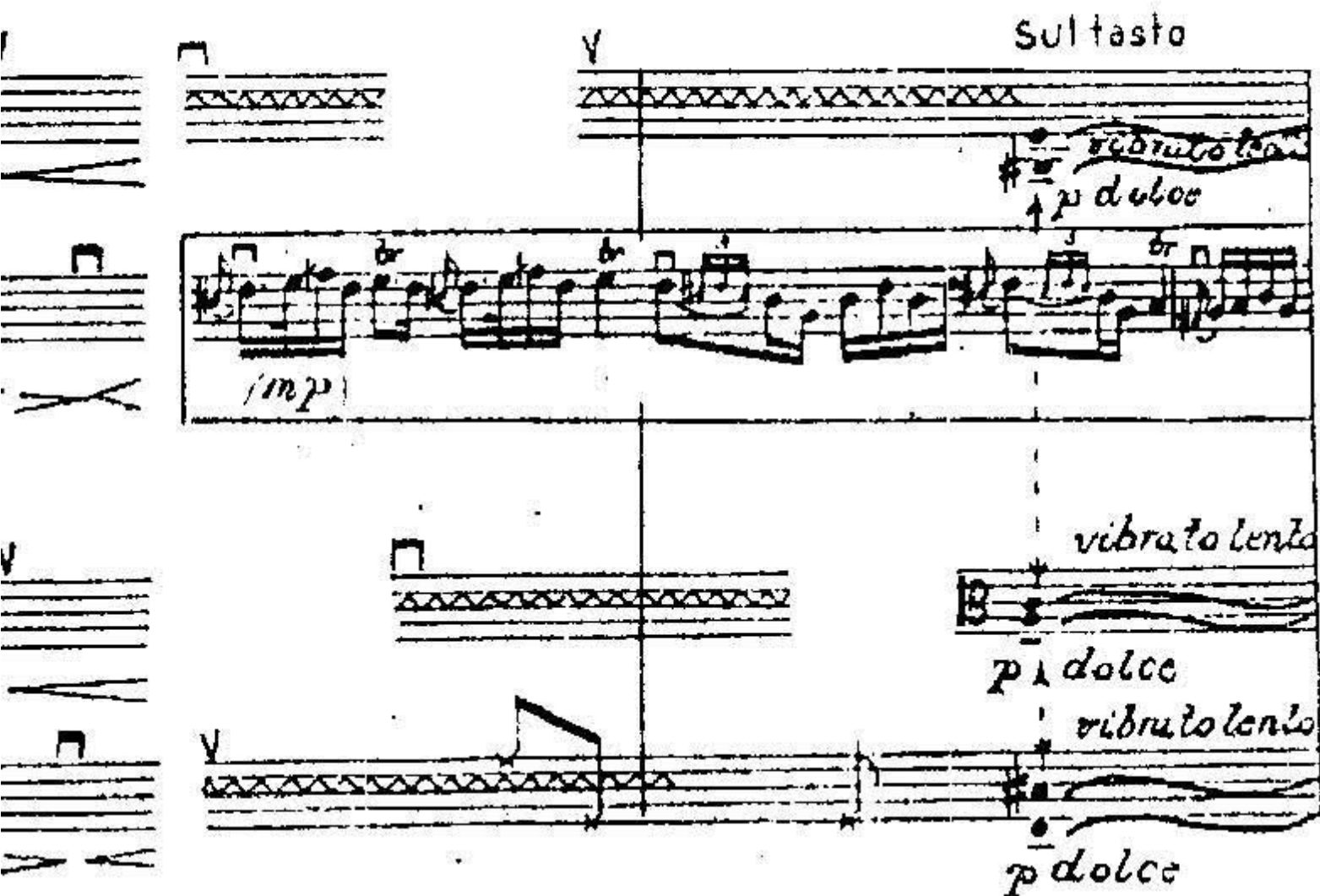


Title: INTRODUCTION TO STRING QUARTET
PHENOMENOLOGY (Compendium) [cours]
Composer: Nichifor, Serban
Licence: Copyright © Serban Nichifor
Publisher: Nichifor, Serban
Instrumentation: Music theory
Style: Modern classical

Serban Nichifor on [free-scores.com](http://www.free-scores.com)

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- Write feedback comments
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Serban NICHIFOR

**INTRODUCERE IN
FENOMENOLOGIA CVARTETULUI DE COARDE**

- COMPENDIUM -

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ISMN 000.46.37.65.67

Serban NICHIFOR
„Introducere in fenomenologia cvartetului de coarde“

CUPRINS

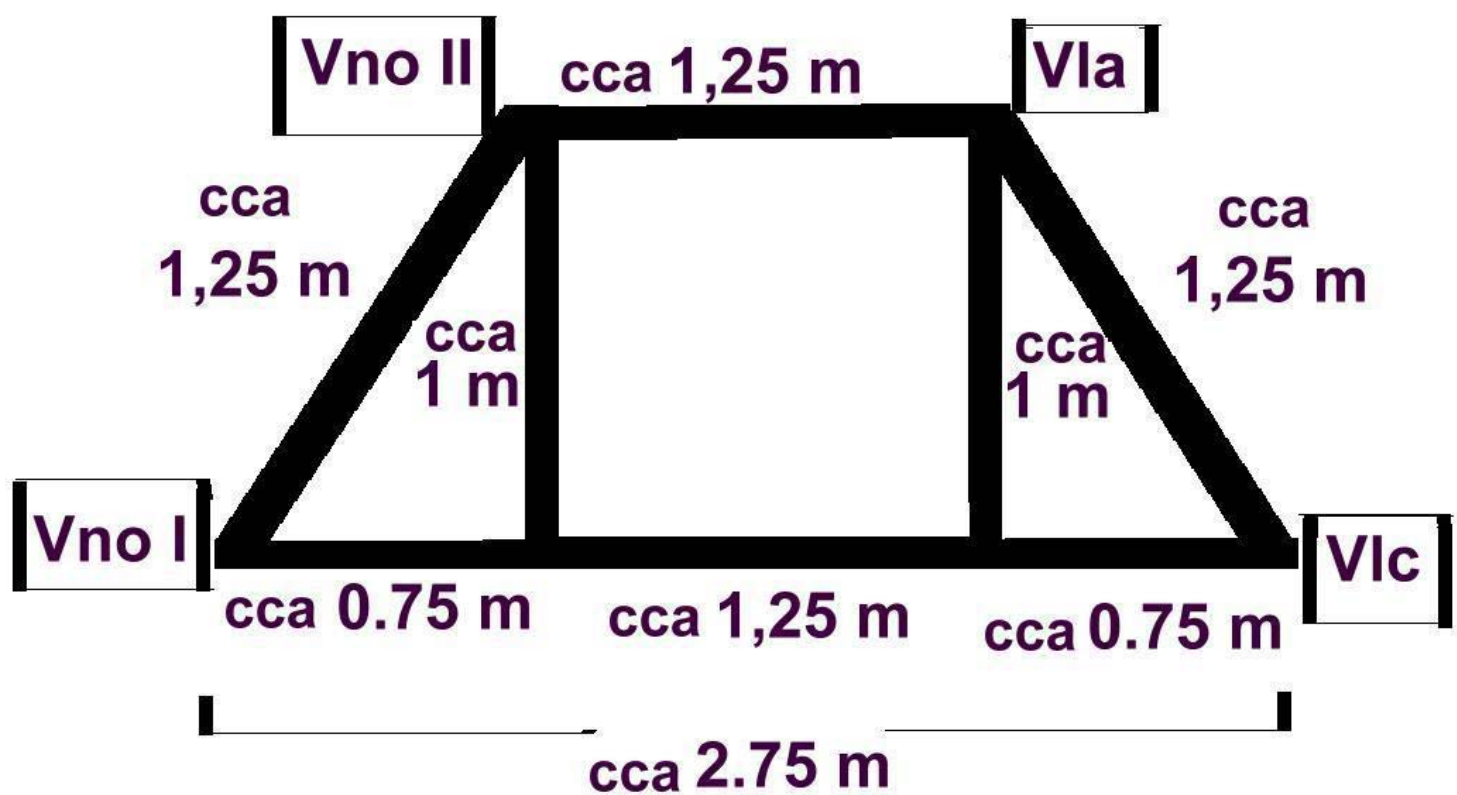
- 01.) Amplasamentul cvartetului de coarde – pag. 3
- 02.) Elementele esentiale ale comunicarii – pag. 9
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- 09.) Continuum - studiu de sincronizare – pag. 49
- 10.) Balans / Dinamica sonora – pag. 59
- 11.) Perspectiva fenomenologica a muzicii – in lumina teoriei lui Sergiu CELIBIDACHE – pag.63
- 12.) Aspecte elementare (amplasament, acordaj, atacuri) si cateva exercitii din manualul lui Alfred POCHON – „A Progressive Method of String-Quartet Playing“ – pag. 71
- 13.) Teoria anamorfozei sonore: Definitie – pag.90; Anamorfozele timpului muzical – pag.94
- 14.) „Chamber Music Curriculum Profile – Socrates Project 2001-2004“ – pag. 98
- 15.) Serban NICHIFOR – *String Quartet No 1* – „Anamorphose“ – pag. 140
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ANEXE:

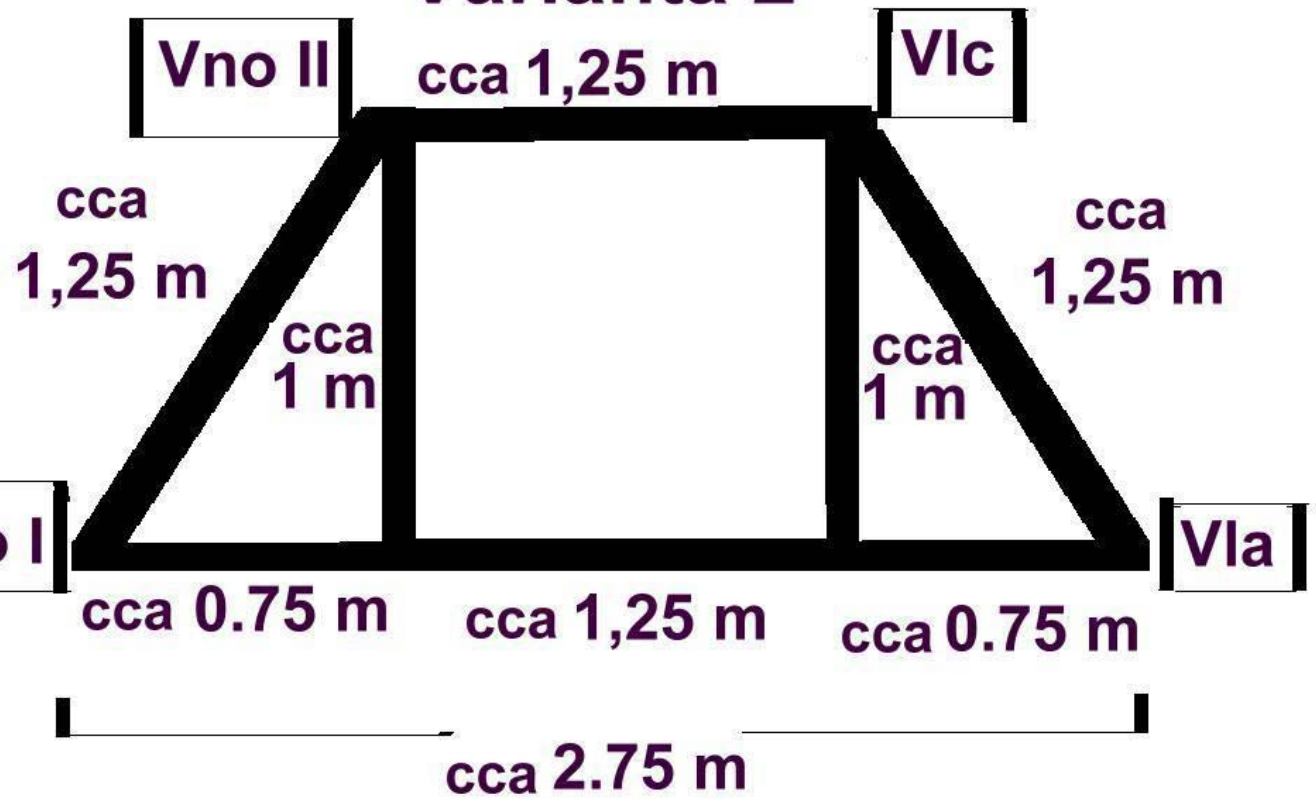
- Inregistrările exemplurilor muzicale (format mp3) – **Folder 1**
- Capodopere ale literaturii universale (format midi): Beethoven, Brahms, Debussy, Dvorak, Haydn, Mozart, Ravel, Schubert, Schumann – **Folder 2**

AMPLASAMENTUL CVARTETULUI DE COARDE

Varianta 1



Varianta 2





1st Violin
1^{re} Violon
1^{er} Violin

2nd Violin
2^e Violon
2^{de} Violin

Violoncello
Violoncelle
Violoncello

Viola
Alto
Viola

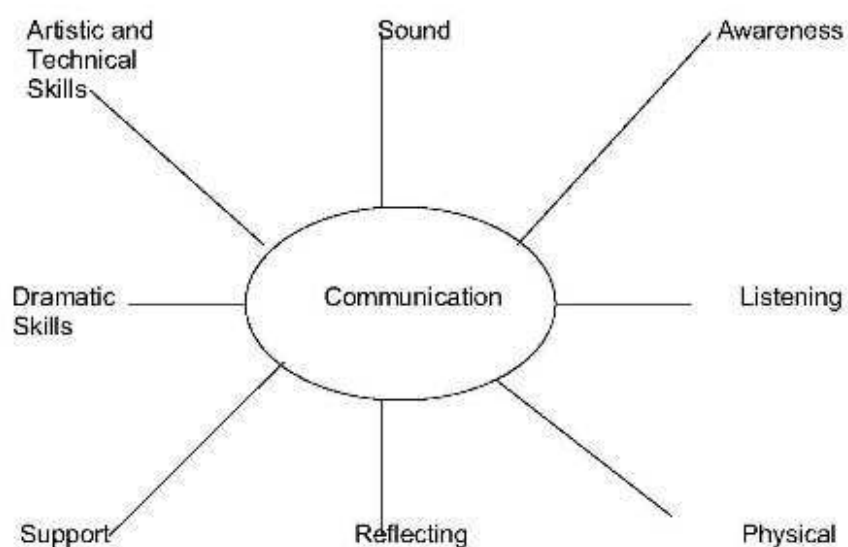
apud Alfred POCHON:
"String-Quartet Playing"
G. Schirmer, Inc., New York





The ensemble entity:
Artistic & technical skills
Communication & sound
Teamwork

Individual assessment:
Stage presence
Personal involvement
Interaction / Communication



CHAMBER MUSIC CURRICULUM PROFILE

Concept of an integrated Chamber Music Curriculum

Socrates Project 2001-2004

Co-ordinator

Prof. SAMPSA KONTTINEN

JYVASKYLA POLYTECHNIC / SCHOOL OF MUSIC

Email: sampsa.konttinen@jamk.fi

IV Educational aspects (page 21)

ACORDAJUL CVARTETULUI DE COARDE

Acordajul cvartetului de coarde

♩ = 60

Vln 1

Vln 2

Viola

Cello

Vln 1

Vln 2

Viola

Cello

VERIFICAREA INDIVIDUALA A ACORDAJULUI

Verificarea acordajului individual

♩ = 60

Vln 1

Vln 2

Viola

Cello

EXERCITIU ACORDAJ 1

Traditional
arr.S.Nichifor

Dolcissimo

Amazing Grace

♩ = 60 V

Vln 1

Vln 2

Viola

Cello

Vln 1

Vln 2

Viola

Cello

EXERCITIU ACORDAJ 2

Amazing Grace Echo

Traditional
arr. Serban Nichifor

Dolcissimo

Violin 2 (Vln 2) staff: $\text{♩} = 90$, *mp*, *in rilievo*, *V*

Violin 1 (Vln 1) staff: *p*, *V*

Viola staff: *p*, *V*

Cello staff: *p*, *V*

Violin 2 (Vln 2) staff: $\text{♩} = 80$, $\text{♩} = 60$

Violin 1 (Vln 1) staff: *fall.*

Viola staff:

Cello staff:

**EXERCITIUM
INTONATIONE
J.S.BACH:
Choral BWV 146
“Werde munter,
mein Gemüte”**

Choral BWV 146
Werde munter, mein Gemüte
Arr. for String Quartet

J. S. Bach

♩ = 96 $\frac{1}{2}$ V

p *pp* *arco simile*

8 *mp* *p*

15 *mf*

21 *mp* *mf* *f*

28

mp

mp

mp

mp

33

f

f

f

mp

mp

mp

40

mf

mf

mf

f

ff

ff

46

p

p

p

p

52

pp pp mf mf

59

$\text{♩} = 80$ $\text{♩} = 70$ $\text{♩} = 60$

f ff rall.

ASPECTE RITMICE

Noțiuni fundamentale de prosodie și metrică latină,
în perspectiva dimensiunii "ritmopoetice" a muzicii

Principiile de alternare a accentelor, precum și organizarea acestora în diferite unități metrice au avut un caracter determinant și în procesul cristalizării coordonatei ritmice specifice culturii muzicale greco-romane. Vom expune de aceea câteva noțiuni fundamentale de prosodie și metrică latină, de sorginte poetică, dar cu aplicație directă în domeniul muzicii.

Fonetica limbii latine implica utilizarea silabelor scurte și lungi, acestea din urmă având o durată dublă în raport cu primele în funcție de pozițiile vocalelor:

- silaba a cărei vocală este așezată înaintea altei vocale este scurtă - "vocalis ante vocalem brevis est" (de pildă, în cuvântul "patria"^u);
- silaba cuprinzând o vocală este urmată de două consoane (repartizate în respectiva silabă și în cea care urmează), sau de consoană dublă, este lungă (de exemplu, în cuvintele "unde" = de unde, "nūllus" = nici unul^{*)});
- de asemenea, silaba ce conține un diftong e lungă ("cāelum" = cerul).






Ținând seama de aceste elemente de fonetică, principiile generale ale prosodiei latine se referă la trei situații bine determinate:

- cuvintele mono-silabice sînt accentuate ("nōn" = nu);
- cuvintele bi-silabice au accentul pe penultima silabă ("pāter" = tată);
- cuvintele tri- sau poli-silabice au accentul pe penultima silabă, dacă este lungă ("virtūtes" = virtute); în caz contrar, accentul se mută pe antepenultima silabă ("hōmīnes" = oamenii).









Silabele accentuate și neaccentuate stau la baza construcției poetice (și implicit muzicale); astfel, metrul ("μέτρον" — "metron" în limba elenă) este alcătuit din mai multe silabe, iar versul (ca element poetic primordial, formînd la rîndul său strofele) este alcătuit din mai mulți metri.

^{*)} - un caz particular îl constituie și grupul numit "muta cum liquida", format din 2 consoane - cea de a doua fiind l sau r; acest grup trece integral la silaba următoare, ce devine accentuată ("pā-trīs", "cā-prā")









Spre deosebire de versificația clasică a popoarelor moderne (bazată pe măsuri cu număr fix de silabe, ce au aceeași durată dar intensități diferite), poetica greco-romană lua în considerație durata diferită a silabelor, ce compuneau astfel o mare varietate de picioare (sau podii*) ca unități ritmice imediat superioare ce reuneau silabe "longae" și "brevis" și metrii (unități ritmice mai complexe, alcătuite din podii, în configurații acatalectice sau catalectice). În legătură cu fenomenul deosebit de interesant al transplantării ritmurilor poetice antice (bazate pe procedul "scandării") în ritmuri muzicale, Prof. univ. Dr. Victor Giuleanu a adus - în tratatul său "Melodica Bizantină" - o esențială precizare, arătând că tot "ceea ce în ritmica antică era clădit după cantitatea celor două silabe - longa și brevis - în muzica bizantină se transformă în silabe «tone» (accentuate) și «atone» (neaccentuate) ale fiecărui cuvânt. Această reformă în ritmica imnurilor bizantine este atribuită concret lui Efrem Sirianul (306-373), care înlocuiește principiul alungirii și scurtării silabelor - în vigoare la grecii antici - cu acela de accentuare și nonaccentuare a silabelor".

Revenind la ritmica poetică greco-romană, menționăm că durata unității minime, fundamentale "mora" (ce diferențiază silaba "brevis" = 1 "mora", de cea "longa" = 2 "more") nu poate fi absolutizată (scriptic și valoric) - exemplele de mai jos utilizând - în mod convențional - codul: U = 1 "mora" =  ;
 — = 2 "more" =  (ce nu exclude alte coduri, ca de pildă U = , U = , U = , etc.).













Metri bisilabici - simpli

- | | | | |
|-----------------------|---|---------------|---|
| 1) - Piricul | UU =  (sau  , etc.) | 3) - Iambul | U - =  (sau  , etc.) |
| 2) - Troheul (Horeul) | -U =  (sau  , etc.) | 4) - Spondeul | - - =  (sau  , etc.) |

Metri trisilabici - simpli

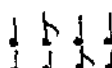

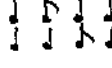

- | | | | |
|-----------------|---|------------------|--|
| 1) - Tribrahul | UUU =  | 5) - Creticul | -U- =  |
| 2) - Dactilul | -UU =  | 6) - Bahicul | U-- =  |
| 3) - Anapestul | UU- =  | 7) - Antibahicul | --U =  |
| 4) - Amfibrahul | U-U =  | 8) - Molosul | -- - =  |

Metri tetrasilabici - compuși

- | | | | |
|-----------------------|--|--------------------|---|
| 1) - Proceleusmaticul | UUUU =  | 7) - Ionicul minor | UU-- =  |
| 2) - Peonianul I | -UUU =  | 8) - Horiambul | -UU- =  |
| 3) - Peonianul II | U-UU =  | 9) - Antispastul | U--U =  |
| 4) - Peonianul III | UU-U =  | 10) - Biiambul | U-U- =  |
| 5) - Peonianul IV | UUU- =  | 11) - Bitroheul | -U-U =  |
| 6) - Ionicul major | --UU =  | 12) - Epitritul I | U-- - =  |

✓

*) - "ποὺς" - "pus" = picior în limba greacă

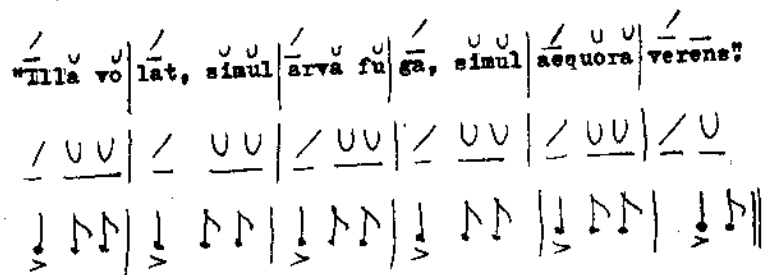
- 13) Epitritul II - U - - =  15) Epitritul IV - - - U = 
 14) Epitritul III - - U - =  16) Dispondeul - - - - = 

Ca și în muzică, metrii (picioarele) poetici simpli (bi- și tri-silabici) au un accent, iar cei compusi (tetra- și penta-silabici) au două accente, dintre care unul principal și celălalt secundar - ritmul fiind în general stabilit prin succesiunea regulată a accentelor. De menționat este și faptul că unele măsuri permit substituirea unei silabe lungi prin două silabe scurte - desigur, cu condiția ca durata de pronunțare (respectiv, durata musicală) să fie aceeași la nivelul întregii măsuri.

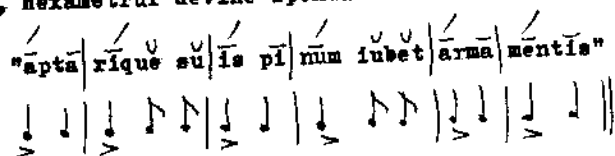
La nivelul imediat superior de organizare - cel al versului -, remarcăm următoarele forme specifice: hexametru, pentametru, distihul elegiac și versurile logaedice.

Format din șase măsuri, hexametru are la bază dactilul, în acest sens fixându-se anumite norme de utilizare a măsurilor de 4 more (decii de $\frac{4}{8}$): în primele 4 picioare dactilul poate fi înlocuit cu spondeu; piciorul al cincilea - caracteristic versului - este în mod obligatoriu dactil; piciorul al șaselea are numai 2 silabe, fiind compus dintr-un troheu sau dintr-un spondeu.

În general, schema formală a hexametruului dactilic are configurația următoare:


 "Ille vo|lat, simul|arva fu|ga, simul|aequora|verens"

Prin utilizarea spondeului în locul dactilului și în piciorul al cincilea, hexametru devine spondaic:


 "apta|rique su|is pi|num iubet|arma|mentis"

Spre deosebire de ethosul dactilic (mai vioi), caracterul spondaic este emanamente grav, profund - aceste elemente traducându-se și în textul musical. Proiecții anamorfotice ale acestor formule au fost

deseori dezvoltate atât în muzica barocă (Fig. 10 - ritm derivat din hexametru dactilic, în "Gavotte I" din Suita a II-a engleză în sol minor de J. S. Bach), cât și în cea clasică (Fig. 11 - ritm derivat din hexametru spondaic, în celebra parte a doua - "Allegretto" - din Simfonia a VII-a de Ludwig van Beethoven).

Fig. 10 - ritmuri derivate din hexametru dactilic, în "Gavotte I" din "Suita a II-a engleză în sol minor de J. S. Bach."
(ritmurile sînt marcate prin _____)

Molto allegro. (♩ = 100.)

GAVOTTE I.
(alternativement.)

The musical score for "Gavotte I" is presented in seven systems. Each system contains a piano (treble clef) and a bass (bass clef) staff. The key signature is G minor (three flats). The tempo is marked "Molto allegro" with a tempo indication of 100 quarter notes per minute. The piece is in 3/4 time. The score includes various dynamic markings: *f* (forte), *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), and *dim.* (diminuendo). Brackets are placed under the notes in both staves of each system to indicate the dactylic hexameter rhythm, which consists of two long notes followed by three short notes (e.g., ♩ ♩ ♩ ♩ ♩ ♩).

Fig. 11 - ritmuri derivate din hexametrul dactilo-spondalic,
 in partea a II-a - "Allegretto" - din
 Simfonia a VII-a de Ludwig van Beethoven.
 (ritmurile sînt marcate prin [])

53

Allegretto J. 76

2 Flauti
 2 Oboi
 2 Clarinetti (A)
 2 Fagotti
 2 Corni (E)
 2 Trombe (D)
 Timpani (A E)

Allegretto J. 76

Violini I
 Violini II
 Viole
 Violoncelli I
 Violoncelli II
 Contrabassi

1

18001

În iconomia structurilor poetice latine, un element de o mare pondere expresivă este reprezentat și prin cezură (termen derivat din tema supinului verbului "caedo" = a tăia -, ca și din substantivul "caesura, -ae" = tăietură, incizie). Astfel, aceste pauze (ce se integrează în unitatea unui vers) sînt dispuse - în cadrul structurii hexametrice - la jumătatea piciorului al doilea (cezura numită "trimimera" sau "sesquipedalis", de un picior și jumătate), la jumătatea piciorului al treilea (deci în zona "sectio aurea", aceasta fiind cea mai importantă cezură, numită "pentimimera" sau "semiquinaria") și/sau la jumătatea piciorului al patrulea (cezura "eftimimera" sau "semiseptenaria"). În orice caz, cezurile nu pot secționa cuvintele, ci sînt fixate în așa fel încît să "cadă" după silaba care este la sfîrșit de cuvînt și la început de picior (un caz optim fiind oferit de monosilabele așezate în prima jumătate a piciorului). În sfîrșit, poezia pastorală avea ca element specific și așa-numita "cezură bucolică", situată la sfîrșitul piciorului al patrulea și asociată de obicei cu o cezură "pentimimera".

Cezură "pentimimera"

$\begin{array}{ccccccc} \text{A} & \text{r} & \text{m} & \text{a} & \text{v} & \text{i} & \text{r} \\ / & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} \\ \text{A} & \text{r} & \text{m} & \text{a} & \text{v} & \text{i} & \text{r} \\ / & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} \\ \text{A} & \text{r} & \text{m} & \text{a} & \text{v} & \text{i} & \text{r} \\ / & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} \end{array}$
 "Arma vi|rumque cā|nō, || Trō|iaē qui|primus ab|orīs
 Urbs an|tiqua fū|it, || Tyri|ī tenu|ere co|loni."
 $\begin{array}{ccccccc} \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} \\ \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} \\ \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} \\ \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} \end{array}$

Conventional
NB- || = 1 mora = 7
(în dispoziția poetică)

Cezură "trimimera" și "eftimimera" (asociate)

$\begin{array}{ccccccc} \text{I} & \text{n} & \text{f} & \text{a} & \text{n} & \text{d} & \text{u} \\ / & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} \\ \text{I} & \text{n} & \text{f} & \text{a} & \text{n} & \text{d} & \text{u} \\ / & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} \\ \text{I} & \text{n} & \text{f} & \text{a} & \text{n} & \text{d} & \text{u} \\ / & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} \end{array}$
 "Infān|dūm, || rē|gīna, iu|bēs || renō|vare do|lōrem
 Insequi|tūr || olā|morque vi|rum || strī|dorque rū|dentum."
 $\begin{array}{ccccccc} \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} \\ \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} \\ \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} \\ \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} \end{array}$

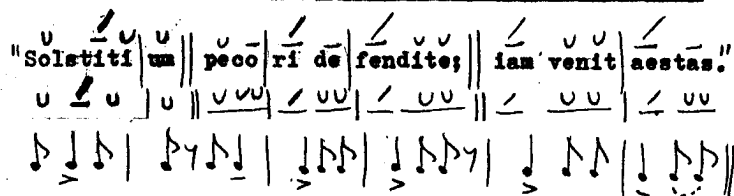
Cezură "eftimimera"

$\begin{array}{ccccccc} \text{V} & \text{o} & \text{t} & \text{u} & \text{m} & \text{p} & \text{r} \\ / & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} \\ \text{V} & \text{o} & \text{t} & \text{u} & \text{m} & \text{p} & \text{r} \\ / & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} \\ \text{V} & \text{o} & \text{t} & \text{u} & \text{m} & \text{p} & \text{r} \\ / & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} \end{array}$
 "Votum|prō redi|tū simu|lant; || ea|fama va|gatur."
 $\begin{array}{ccccccc} \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} \\ \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} \\ \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} \\ \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} \end{array}$

Cezură "bucolică" asociată cu cezura "pentimimera"

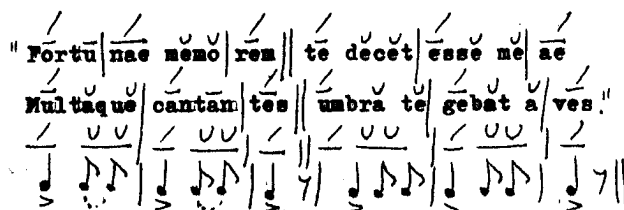
$\begin{array}{ccccccc} \text{B} & \text{i} & \text{o} & \text{m} & \text{i} & \text{k} & \text{i} \\ / & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} \\ \text{B} & \text{i} & \text{o} & \text{m} & \text{i} & \text{k} & \text{i} \\ / & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} \\ \text{B} & \text{i} & \text{o} & \text{m} & \text{i} & \text{k} & \text{i} \\ / & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} \end{array}$
 "Bic miki,|Dancoe|ta, || cū|ium pecus? || An Meli|boei?"
 $\begin{array}{ccccccc} \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} \\ \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} \\ \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} \\ \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} & \text{u} \end{array}$

Cezură "Bucolică" asociată cu cezură "triimimera"



În exemplele de mai sus am conferit tuturor cezurilor durata unei "mora" (silabă scurtă) - deci o optime (γ). Desigur, în funcție de sensul poetic, aceste cezuri pot primi valori augmentate la 2 more (ζ) sau chiar la 3 more (ζ^2), realizându-se astfel un foarte interesant contrapunct ritmic al pauzelor ce "taie" ("caedo") fluxul obstinat al măsurilor dactilice și spondaice ce compun hexametrul, generând noi ritmuri și măsuri compuse (asimetrice). Considerăm că, în prefigurarea tuturor acestor fermecătoare formațiuni metro-ritmice regulate și/sau eterogene, rolul determinant l-a avut muzica (probabil, inițial de factură dansantă), ce și-a impus ulterior configurația și în ritmica versurilor "potrivite" de poeți. Desigur, prin această ipoteză nu dorim să minimalizăm arta poetică în sine (ce a oferit - de pildă, prin versuri hexametrice - capodopere ale culturii universale, ca "Iliada" genialului poet epic grec Homer), ci doar să schițăm o posibilă evoluție internă în planul triunei "Horeia", ce reunea musica, dansul și poesia încă din perioada arhaică (mimoică, sau cretană) a civilizației grecești (în cultura protoelenă a secolului XX înainte de Hristos).

Derivat din hexametrul - prin înlocuirea celei de a doua jumătăți (cea neaccentuată) din picioarele III și VI cu cezură - pentametrul are următoarea formă simetrică:



Pentametrul este deci un hexametrul "tăiat" (prin cezură) în 2 jumătăți de câte 2 picioare și jumătate; astfel, dacă în prima jumătate dactilul poate fi înlocuit prin spondeu în primul și al doilea picior, jumătatea a doua conține numai dactili în picioarele întregi (IV și V). Structura simetrică a pentametrului (ce are o funcție complementară, el nefiind miciodată utilizat singur) a permis formarea

./.

- în special în elegii - a unor rime interioare, la nivelul emistihurilor (jumătăților de vers):

"Ōmine | nōn fau | stō | femina | virque me | ō
 Exo | rant māg | nos | oārmina | saepe de | os
 Fīat ab | ingeni | ō | mōlliōr | ira me | ō
 Purum | discus | sis | aēra | reddīt a | quis
 Arma, neo | hosti | les | esse se | cutus ō | pes."

Ritmuri ^{heterogene} de sorginte pentametrică sînt deseori folosite și

în folclorul românesc, ca de pildă în ^{refrenul} acestu colind sub formă de strigătură, cules în Oltețu-Viștea de jos (Brașov) și prezentat în culegerea "Obiceiuri de iarnă - folclor muzical din repertoriul copiilor" (București, Editura Muzicală - 1981, pag. 45-46):

[Cuplet]

||: ♪ ♪ ♪ ♪ | ♪ ♪ ♪ :||

Bu-nă zi-na lu' Cră-cium
 Că-i mai bun a' lu' A-jun!
 Că-i cu mine și cu pur-cei
 Cu co-pri-i du-pă iei

[Refren]-emistih pentametric (2 dactili + 1 silabă lungă)

||: ♪ ♪ ♪ | ♪ ♪ ♪ | ♪ ♪ ♪ :||
 Hai le-le cu co-lă-ce-lu'!

→

Versul "Hai lele cu colăcelu' !" are o evidentă structură de emistih pentametric (prin repetare obținindu-se pentametrul întreg), cezura din piciorul III fiind înlocuită prin ultima silabă (neaccentuată) a cuvîntului "colăcelu'":

"Hāi lēlē | cū cōlă | cēlū'! | Hāi lēlē | cū cōlă | cēlū'!"

∕.

Asociat cu hexametrul, pentametrul formează o structură metro-ritmică superioară - distihul elegiac -, în care poziția impară este ocupată de hexametrul, iar cea pară de pentametrul, ca în exemplele de mai jos:

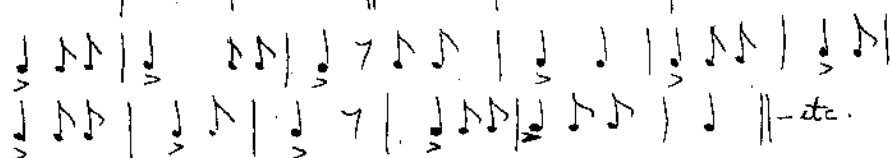
M. "Donec ē ris sōs pēs, || mūl tōs numē rābīs ā mīcōs

P. Tempōrā sī fūe rīnt || nūbīlā, sōlēs ē ris" - etc.



H. "Denique «Quid prope ro? Soythī (a) est, quo mittimur, inquam,

P. Romā re līnquen d(a) est. || Utraque iusta mōr(a) est»" - etc.



Un astfel de tip de succesiune metro-ritmică, avînd o anumită periodicitate (mai mult sau mai puțin regulată) ce derivă din alternarea unor metri binari și ternari, simpli și compuși, omogeni și eterogeni, întîlnim ^{și în} texturile specifice ritmodiilor dezvoltate de singurul instrument (alături de olăpote) admis în Liturgia ortodoxă: toaca. Avînd o funcție eclesiologică ^{plurivalentă și} bine definită din punct de vedere dogmatic (marcarea începutului slujbelor, îndepărtarea duhurilor rele, chemarea la rugăciune, vestirea învierii din morți și a înfricoșătoarei judecăți de apoi), toaca enunță un material sonor eminamente repetitiv, ce evoluează de la o celulă ritmică simplă la poliritmii relativ complexe (pe cele 2-3 voci disponibile), în cadrul unui mare accelerando ce parcurge întreaga scară metronomică, structurînd astfel un discurs musical impresionant, cu valențele expresive ale unui adevărat "Præludium".

Exemplul ilustrat în Fig. 12 (representînd transcrierea ritmodiei executate la toacă înaintea unei Sfinte Liturghii săvîrșite la Catedrala Patriarhală din București) evidențiază tocmai dezvoltarea unor ritmuri de tip trocheic, tribrachic, pîic, proceleusmatic, anapestic și spondaic într-o textură a cărei periodicitate în plan macro-structural

./.

și asimetrie în plan micro-structural amintesc de factura distihului elegiac.

Fig. 12 - Prologul sonor al unei Sfinte Liturghii Ortodoxe.

Lento (♩. ~ 40) *poco a poco accelerando* → *Moderato* (♩. ~ 80)

Troccola (Toaca) *pp* *poco a poco crescendo* *Allargato* (♩. ~ 120) →

Tr. (♩. ~ 192) → *p* *Vivace* (♩. ~ 240) → *mp* (♩. ~ 130)

Tr. *mf* (♩. ~ 144) → (3.) *x2*

Tr. *f* *Prestissimo* (♩. ~ 160 - giusto) (non accel.) (2.) *sft* *sft* *x3*

Tr. *ff* *sft* *subito* *x2*

Tr. *mp* *x2*

Tr. *mf* *x2*

Troccola (Toaca) *f* *sft* *x2*

./.

Tr.

Tr.

Tr.

Tr.

Troccola (Tromba)

Sonagli sospesi (Zingari)

Campane (da chiesa)

Troccola

Sonagli

Camp.

Camp.

Camp.

Versurile logaedice (specifice odelor și epodelor lui Maratius) sînt în general compuse din următorii metri (picioare):

- dactylus $\angle \cup \cup =$
- spondaeus $\angle - =$
- trochaeus $\angle \cup =$
- iambus $\cup \angle =$
- tribrachys $\cup \cup \cup =$
- anapaestus $\cup \cup \angle =$

Măsura tetra-silabică "choriambus" ($- \cup \cup -$, formată din trochaeus + iambus) a fost ulterior înlocuită - în cadrul versurilor logaedice - printr-un dactil plus o silabă lungă ($- \cup \cup \cup -$).

7.

Formulele ritmice logaedice uzuale - rezultate din combinarea dactilului (♩) cu troheul (♩) - sînt următoarele:

1.) "Adonius" (dactil + troheu)

"Caesaris ultor" = ♩ ♩ ♩ | ♩ ♩ = ♩ ♩ ♩ | ♩ ♩ ||

2.) "Aristophanius" ("Adonius" + troheu)

"Lydia, dō pēr omēs" = ♩ ♩ ♩ | ♩ ♩ | ♩ ♩ = ♩ ♩ ♩ | ♩ ♩ ♩ ||

3.) "Pherecrateus" (troheu + "Adonius")

"Intēr fusa nī tētēs" = ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ = ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ||

4.) "Glyconeus" (troheu/spondeu + "Aristophanius" catalectic)

"Miles tē dūcē gessē rit" = ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ = ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ||

5.) "Saphicus minor" (dipodie trohaică - cu spondeu în al doilea picior - + "Aristophanius")

"Nōta quae se dēs fūe rat oō lumbis" = ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ = ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ||

6.) "Alcaicus hendecasyllabus" (anacrusă + "Saphicus minor" catalectic)

"Vi dēs ūt āltā stēt nīvē cāndī dūm" = ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ = ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ||

7.) "Alcaicus decasyllabus" (dactil + "Aristophanius")

"Nēc vētē rēs āgī tāntūr ōrni" = ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ = ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ||

8.) "Asclepiadeus minor" ("Glyconeus" străpuns de un coriamb format din dactil + silabă lungă)

"Vēnā tōr tēnē rās cōniūgis īmme mōr" = ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ = ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ||

9.) "Asclepiadeus maior" ("Glyconeus" străpuns - între baza trohaică și dactilul final - de 2 coriambi)

"Seu plū rēs hīe mēs seu trībū īt lūppītēr ūltī mān" = ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ = ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ||

10.) "Saphicus maior" ("Saphicus minor", avînd implantat între dipodia trohaică de bază și dactil un coriamb format din dactil + silabă lungă)

"Cūr tī mēt flā vūm Tībe rīm tāngērē? Cūr ō līvūm" = ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ = ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ||

./.

Alte formule ritmico-poetice logaedice:

- 11.) "Hexameter dactylicus catalecticus in disyllabum" (hexametrul dactilic catalectic)

"Nīl des | pēran | dūm || Tēū | crō dūc(e) | ēt | aūspī ē | Tēucrō" =
 = $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} =$
 = $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} =$

- 12.) "Tetrameter dactylicus catalecticus in disyllabum" (format din ultimele 4 picioare ale hexametrului dactilic catalectic)

"Cras in | gens itē | rabimū | aequor" =
 = $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} =$
 = $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} =$

- 13.) "Trimeter dactylicus catalecticus in syllabam" sau "Archilochius minor" (format din 3 dactili - ultimul avînd suprimate cele 2 silabe scurte)

"Flumina | praetere | unt" =
 = $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} =$
 = $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} =$

- 14.) "Archilochius maior" (format din primele 4 picioare ale hexametrului dactilic, urmate de o tripodie trohaică)

"Solvitur | acris hī | ems grā | tā vīcē | veris | ēt pā | voni" =
 = $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} =$
 = $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} =$

- 15.) "Alcaicus enneasyllabus" (anacruză + tetrapodie trohaică)

"De | prēmē | quadri | mūm Sā | bina" =
 = $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} =$
 = $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} =$

- 16.) "Trimeter trochaicus catalecticus" (tetrapodie trohaică fără o silabă)

"Limi | tēs cli | enti | um" =
 = $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} =$
 = $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} =$

- 17.) "Iambicus senarius" sau "Trimeter iambicus" (6 iambi)

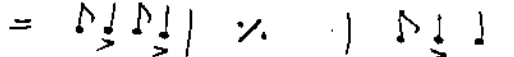
"Beātūs il | lē qūi | prōcul | nēgōtiis" =
 = $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} =$
 = $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} =$

NB - Iambul poate fi înlocuit - exceptînd piciorul 6 - cu dactilul

($\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} = \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}}$), tribrahul ($\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} = \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}}$), proceleusmaticul ($\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} = \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}}$), anapestul ($\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} = \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}}$) sau spondeul ($\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} = \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}}$); senarul iambic, avînd piciorul 6 constituit dintr-un spondeu, poartă numele de "scazon" (formulă utilizată de Catullus).

∕.

- 18.) "Iambucis senarius catalecticus" sau "Trimeter iambicus catalecticus" (6 iambi, fără o silabă finală accentuată)

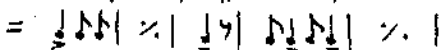
"Et uxor et vir sordidos que natos" = $\cup \angle \cup \angle \cup \angle \cup \angle \cup \angle$ =


- 19.) "Iambicus quaternarius" sau "Dimeter iambicus" (4 iambi)

"Et prisca gens mortalium"

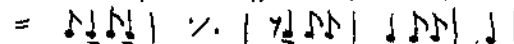
NE - în picioarele 1 și 3, iambii pot fi înlocuiți prin spondei.

- 20.) "Elegiambicus" (compus din "Trimeter dactylicus catalecticus" + "Dimeter iambicus")

"Desinēt impārtī būs || cērtārē sūm | mōtūs pūdōr" =
 $\angle \cup \cup \angle \cup \cup \angle \cup \cup \angle \cup \cup \angle \cup \cup \angle$ =


NE - Iambul poate fi înlocuit prin spondeu în picioarele 1 și 3 ale tetrapodiei iambice.

- 21.) "Iambelegiacus" (compus din aceleași elemente în sens recurent)

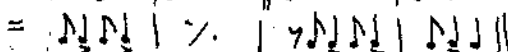
"Tū vīnā fōr | quātō mōvē || cōsūlē | prēssā mē | ō" =
 $\cup \angle \cup \angle \cup \angle \cup \angle \cup \cup \angle \cup \cup \angle \cup \cup \angle$ =


NE - Iambul poate fi înlocuit prin spondeu în picioarele 1 și 3; de asemenea, se mai pot include și următoarele formule ritmico-poetice utilizate de alți autori: "Tetrameter ionicus minor", "Trimeter ionicus minor" și "Dimeter ionicus minor" (ritmuri analizate mai jos, la numerele 33, 34 și 35).

Următoarele versuri logomedice au fost cultivate de alți mari poeți latini:


- 22.) "Tetrameter iambicus catalecticus" sau "Iambicus septenarius"

(specific poezilor comici, ritmul admite la orice picior substituirile prin tribrah, anapest, spondeu sau dactil)

"Euidēm pōl vāl | falsō tāmēn || laudārī mūl | tō mālō" =
 $\cup \angle \cup \angle \cup \angle \cup \angle \cup \cup \angle \cup \cup \angle \cup \cup \angle$ =


- 23.) "Tetrameter iambicus acatalecticus" sau "Iambicus octonarius"

(de asemenea, specific poezilor comici, cu posibilități de substituție similare ritmului precedent)

"Sarcīrē pōs(e) aedēs mēas, || quīn tōtās pēr | pētūas rūant" =
 $\cup \angle \cup \angle \cup \angle \cup \angle \cup \cup \angle \cup \cup \angle \cup \cup \angle$ =


∕

24.) "Tetrameter trochaicus catalecticus" sau "Trochaicus

septenarius" (foarte utilizat în creația dramatică, admite
substituirea troheului prin tribrah, spondeu, dactil sau
anapest)

"Nēque tū vēr̄bis | sōlvēs ūmquā || quōd mīhī rē mālē | fēcērīs" =
= - u < u | - u < u || - u < u | - u < u =
= ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ ||

25.) "Tetrameter trochaicus acatalecticus" sau "Trochaicus octonarius"

(de asemenea, folosit în dramaturgie și cu aceleași substituirii
ca și precedentul)

"Nōv(i) ēgō vōstr(a) hāec | : «Nōllēm factūm» . || iūs iūrāndū |
dabītūr t(e) ēssē" = - u < u | - u < u || - u < u | - u < u =
= ♩ ♩ ♩ | ♩ . | ♩ ♩ ♩ | ♩ ♩ ♩ ||

26.) "Tetrameter anapesticus acatalecticus" sau "Anapesticus

octonarius" (admite, la Plautus, înlocuirea anapestului prin
dactil, spondeu sau proceleusmatic)

"Pērī(i), intēri(i), ōc | cidī. Quō cūrrām ? || Quō nōn cūrrām ? ||
Tēnē, tēnē. Quēm? Quīs?" = uu < uu < | uu < uu < || uu < uu < | uu < uu < =
= ♩ ♩ ♩ | ♩ . | ♩ ♩ ♩ | ♩ ♩ ♩ ||

27.) "Tetrameter anapesticus catalecticus" sau "Anapesticus

septenarius" (utilizat în dramaturgie, admite înlocuirea
anapestului prin dactil, spondeu sau proceleusmatic)

"uu < uu < | uu < uu < || uu < uu < | uu < - =
= ♩ ♩ ♩ | ♩ . | ♩ ♩ ♩ | ♩ ♩ ♩ ||

28.) "Dimeter anapesticus" sau "Anapesticus quaternarius" (folosit

de Seneca, ce nu admite dactilul în picioarele pare)

"Mālā paup̄ertās | vitīōque pōtēns" = uu < uu < | uu < uu < =
= ♩ ♩ ♩ | ♩ . ||

29.) "Tetrameter creticus" (utilizat de poeții dramatici, el poate fi

înlocuit prin moloss, ionic mic, ionic mare, piric + dactil,
sau prin substituirea unei silabe lungi cu 2 scurte)

"Nōn tacēs ? | prōsp̄rē | vōbīs cūn | ct(a) ūsqu(e) adhūc" =
= - u - | - u - | - u - | - u - =
= ♩ ♩ | ♩ . | ♩ . | ♩ . ||

∕.

"Nēo quōd ū(n(a)ēscā mē | iūvē | rīt māgīs" =

30.) "Tetrameter bacchiacus" (utilizat, de asemenea, de poezii dramatice, acest ritm admite substituiri prin moloss, ionic mare, ionic mic, corifamb, amfibrah - în ultimul picior, prin dactil + piric, peon IV, peon II, rezultate prin înlocuirea silabelor lungi cu silabe scurte și invers)

31.) "Tetrameter ionicus maior acatalecticus" (cu posibile substituirii prin dactil + piric, piric + amfibrah, ca și prin înlocuirea silabelor lungi cu scurte și invers)

32.) "Tetrameter ionicus maior catalecticus in disyllabum" sau

"Sotadicus" sau "Sotadeus" (utilizat de Martialis, ritmul admite
substituirea ionicului mare din piciorul 3 printr-o dipodie
trochaică)

33.) "Tetrameter ionicus minor" (folosit de poezii dramatice și de

Horatius, admite substituirea prin moloss și prin piric + anapest)

34.) "Trimeter ionious minor" (idem)

"Latitantem fruticeto ex ciper aprum" =

(Hor., Carm. III, 12)

35.) "Dimeter ionicus minor" (idem)

"Neque sēgnī | pēdē victūs" =

(Hor., Carm. III, 12)

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36.) "Phalaecius hendecasyllabus" (utilizat de Catullus și Stilius, ritmul este alcătuit dintr-un dactil, precedat de o bază și urmat de o tripodie trohaică; la Catullus, baza poate fi troheu, spondeu sau iamb)

"Disser tīssimē Rōmū lī nē pōtūm" = $\angle \cup | \angle \cup \cup | \angle \cup | \angle \cup | \angle \cup =$
 $= \text{♪ ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪} ||$

37.) "Saturnius" (unul dintre cele mai vechi ritmuri poetice latine, a fost folosit de Livius Andronicus și de Naevius; ritmul are 2 forme, diferențiate prin poziția cesurii)

Forma I

"Dabunt mālū Metellī Nāevio pōtāe" = $\cup \angle \cup \angle \cup \angle \cup | \angle \cup \cup \angle \cup =$
 $= \text{♪ | ♪ / | / | / | / | ♪ ♪} ||$

NE - iambul poate fi înlocuit prin tribrah, spondeu, anapest sau dactil (în partea a doua, după cesură)

Forma II

$\cup \angle \cup \angle \cup \angle | \cup \angle \cup \angle \cup =$
 $= \text{♪ ♪ | / | / | / | / | ♪ ♪} ||$







Marcind și în acest domeniu continuitatea filonului latin în cultura românească, Constantin Brăiloiu propune (în studiul "Le vers populaire roumain chanté") următoare clasificare a combinațiilor metrice pentru toate refrenele melodiilor noastre populare:

- bisilabic (regulat): $\angle \cup$ (2)
- trisilabic (neregulat): $\angle \cup \cup$ (3)
- tetrasilabic (regulat): $\angle \cup | \angle \cup$ (2+2)
- pentasilabici (neregulați): $\angle \cup \cup | \angle \cup$ (3+2)
- hexasilabici { -regulați: $\angle \cup | \angle \cup | \angle \cup$ (2+2+2)
- neregulați: $\angle \cup \cup | \angle \cup \cup$ (3+3)
- heptasilabici (neregulați): { $\angle \cup \cup | \angle \cup | \angle \cup$ (3+2+2)
- neregulați: $\angle \cup | \angle \cup \cup | \angle \cup$ (2+3+2)
- octosilabici { -regulați: $\angle \cup | \angle \cup | \angle \cup | \angle \cup$ (2+2+2+2)
- neregulați: { $\angle \cup \cup | \angle \cup | \angle \cup$ (3+3+2)
- $\angle \cup \cup | \angle \cup | \angle \cup \cup$ (3+2+3)
- $\angle \cup | \angle \cup \cup | \angle \cup \cup$ (2+3+3)

/.

- [illegible]

Viabilitatea sistemului, analitic propus de Brăiloiu este demonstrabilă atât în metrica antică greco-romană, cât și în folclorul românesc - ca de pildă în străvechile noastre colinde ce atestă dezvoltarea spiritualității creștine pe teritoriul patriei noastre încă din secolul I după Hristos, grație prodigioasei activități misionare a Sfântului Apostol ANDREI. Iată, în acest sens, câteva exemple de structuri ritmico-poetice extrase din zona refrenelor (deci a elementelor repetitive, cu o semnificație deosebită) specifice colindelor românești:

- bisilab autonom (= troheu)
 "Doamne" = 
- trisilab (= dactil)
 "Doamnele", "Florile", "Lerului" = 
- tetrasilab (= proceleusmatic)
 "Luminioară", "Domnilor(u)", "Lumea mea" = 
- pentasilab tip 3 + 2 (= tribrah + piric)
 "Florile dalbe", "Junelui bun(u)" = 
- pentasilab tip 2 + 3 (= piric + tribrah)
 "Lerul Domnului", "Lerul măruului" = 
- hexasilab tip 3 + 3 (= dublu tribrah)
 "Lerului măruului" = 

- 2
- heptasilab tip 3 + 2 + 2 (= tribrah + proceleusmatic)

"Cet_uină cet_uioară", "Mirel_u m_urel b_un(u)" =
 - heptasilab tip 2 + 2 + 3 (= proceleusmatic + tribrah)

"Ioi Do_une ioi Do_umă" =
 - heptasilab tip 2 + 3 + 2 (= piric + tribrah + piric)

"J_une j_unelui b_un(u)" =
 - octosilab tip 3 + 3 + 2 (= dublu tribrah + piric)

"Domnului Domnului Do_uamne" =
 - nonasilab tip 3 + 3 + 3 (= triplu tribrah)

"Fătăleo, fătăleo, dalbăleo" =
 - nonasilab tip 2 + 2 + 3 + 2 (= proceleusmatic+tribrah+piric)

"Ler fetiță d'ochii ț_ui-s negri" =
 - nonasilab tip 3 + 2 + 2 + 2 (= tribrah + piric + proceleusmatic)

"Hai lino, lino, lerui lin(u)" =
 - decasilab regulat (2 x 5 = penta - piric)

"Dai colinde miru și botezu" =
 - decasilab tip 3 + 2 + 3 + 2 (=tribrah + piric x 2)

"Lină melină, lerui melină" =
 - decasilab tip 3 + 3 + 2 + 2 (=dublu-tribrah + dublu-piric)

"Domnului Domnului Dumnezeu" =
 - decasilab tip 2 + 2 + 3 + 3 (=dublu-piric + dublu-tribrah)

"Oi leroi și lerului Domnului" =
 - endecasilab -grup catalectic intern (=peon IV + tribrah+iamb)

"Junelui b_un/junelui mirel" =
 - dodecasilab regulat (4 x 3 = proceleusmatic x 2 + anapest)

"Citioară, citinele, dragă l_uer" =

Revenind la metrica antică în general și la creația exemplară a lui Horatius în special, vom analiza pe scurt modalitățile de dezvoltare ale versurilor expuse mai sus în plan macro-structural - deci la nivelul unei ode (specie a poeziei lirice, formată din strofe cu aceeași formă și cu aceeași configurație metrică, avînd un caracter eroic și o expresie de factură literar-muzicală, fiind cîntată sau recitată cu acompaniament de liră), sau al unei epode (specie lirică compusă din distihuri, adică din grupuri de două versuri cu structură metrică de obicei deosebită, aloătuînd strofe unitare sub aspect semasiologic; în teatrul antic, epoda era - după strofă și antistrofă - ultima parte a unui cînt coral).

/.

- a.) Versuri folosite în mod unitar, pentru întreaga odă:

1.) "Asclepiadeus minor"

"Exē | gī mōnū | mēm || t(um) aērē pē | tēmū | ūs" = (Hor., Carm. III, 30)
 = $\text{—} \text{—} | \text{—} \text{UU} | \text{—} || \text{—} \text{UU} | \text{—} \text{U} | \text{—}$
 = $\text{—} \text{—} | \text{—} \text{UU} | \text{—} || \text{—} \text{UU} | \text{—} \text{U} | \text{—}$ (Da Capo)

2.) "Asclepiadeus maior"

"Nullām, | Vārē sã | grã || vītē pri | ūs || sēvērīs | arbo | rēm" = (Hor., Carm. I, 18)
 = $\text{—} \text{—} | \text{—} \text{UU} | \text{—} || \text{—} \text{UU} | \text{—} || \text{—} \text{UU} | \text{—} \text{U} | \text{—}$
 = $\text{—} \text{—} | \text{—} \text{UU} | \text{—} || \text{—} \text{UU} | \text{—} || \text{—} \text{UU} | \text{—} \text{U} | \text{—}$ (Da Capo)

- b.) Strophae:

1.) "Stropha Asclepiadea prima" (un vers "Glyconeus" + un vers "Asclepiadeus minor")

"Reddās | incōlū | mēm prē | cōr
 Et sēr | vēs ānī | mās | dimidi | ūm mē | aē" = (Hor., Carm. I, 5)
 = $\text{—} \text{—} | \text{—} \text{UU} | \text{—} \text{U} | \text{—} |$
 = $\text{—} \text{—} | \text{—} \text{UU} | \text{—} || \text{—} \text{UU} | \text{—} \text{U} | \text{—}$
 = $\text{—} \text{—} | \text{—} \text{UU} | \text{—} || \text{—} \text{UU} | \text{—} \text{U} | \text{—}$ (Da Capo)

2.) "Stropha Asclepiadea secunda (3 versuri "Asclepiadeus minor" + un vers "Glyconeus")

"Scribē | rīs Vārī | ō || fortīs et | hōstī | ūm
 Vīctor, | Mācōnī | ī || carminīs | ali | tē
 Quām rēm | cumqū | fē | rōx || navibus | aut ē | quīs
 Miles | tē dūcē | gessē | rit." = (Hor., Carm. I, 6)
 = $\text{—} \text{—} | \text{—} \text{UU} | \text{—} || \text{—} \text{UU} | \text{—} \text{U} | \text{—}$
 = $\text{—} \text{—} | \text{—} \text{UU} | \text{—} || \text{—} \text{UU} | \text{—} \text{U} | \text{—}$
 = $\text{—} \text{—} | \text{—} \text{UU} | \text{—} || \text{—} \text{UU} | \text{—} \text{U} | \text{—}$
 = $\text{—} \text{—} | \text{—} \text{UU} | \text{—} \text{U} | \text{—}$ $\times 3$
 = $\text{—} \text{—} | \text{—} \text{UU} | \text{—} || \text{—} \text{UU} | \text{—} \text{U} | \text{—}$ (Da Capo)

"Ō frōns|Bāndusi|āē,||splēndīdī|ōr vī|trō,
 Dūlcī|dīgnē mē|rō||nōn sīnē|flōrī|būs.
 Crās dō|nābēris|hāedō
 Cui frōns|tūrgīdā|cornī|būs." = (Hor., Carm. III, 13)
 = $\frac{1}{2}$ — | $\frac{1}{2}$ uu | $\frac{1}{2}$ || $\frac{1}{2}$ uu | $\frac{1}{2}$ u | $\frac{1}{2}$
 $\frac{1}{2}$ — | $\frac{1}{2}$ uu | $\frac{1}{2}$ || $\frac{1}{2}$ uu | $\frac{1}{2}$ u | $\frac{1}{2}$
 $\frac{1}{2}$ — | $\frac{1}{2}$ uu | $\frac{1}{2}$ u
 $\frac{1}{2}$ — | $\frac{1}{2}$ uu | $\frac{1}{2}$ u | $\frac{1}{2}$ = $\times 2$
 = $\left[\begin{array}{c} \text{Musical notation with notes and rests} \end{array} \right] \times 2$
 (Da Capo)

vě Vě|nūs rē|gīnā Cní|dí Pa|phíqūē
Spérně|dílēc|tām Cyprón|ét vō|cāntīs
Tūrē|tē mūl|tō Glýce|rāe dē|corām

Transfēr In|aedēm." = (Hor., Carm. I, 30)

= ∠ U | ∠ - | ∠ UU | ∠ U | ∠ U
∠ U | ∠ - | ∠ UU | ∠ U | ∠ U
∠ U | ∠ - | ∠ UU | ∠ U | ∠ U
 ∠ UU | ∠ U =

= [[: ♯ ♪ | ♯ ♪ | ♯ ♪ ♪ | ♯ ♪ | ♯ ♪ :]] $\times 3$

♯ ♪ ♪ | ♯ ♪ || (Da Capo)

5.) "Stropha Saphica maior" (un vers "Aristophanius + un vers
"Saphicus maior")

"Lydia, dic, per omnes,
Tē de | os | rō, Syba | rim || cūr propē | res a | mādō." = (Hor., Carm. I, 8)

= $\frac{\text{—}}{\text{—}} \text{UU} | \frac{\text{—}}{\text{—}} \text{U} | \frac{\text{—}}{\text{—}} \text{U}$
 $\frac{\text{—}}{\text{—}} \text{U} | \frac{\text{—}}{\text{—}} \text{—} | \frac{\text{—}}{\text{—}} \text{UU} | \frac{\text{—}}{\text{—}} || \frac{\text{—}}{\text{—}} \text{UU} | \frac{\text{—}}{\text{—}} \text{U} | \frac{\text{—}}{\text{—}} \text{—} =$
 $= \text{♪ ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪ || (Da Capo)$

6.) "Stropha Alcaica" (2 versuri "Alcaicus hendecasyllabus + un vers
"Alcaicus enneasyllabus" + un vers "Alcaicus decasyllabus")

"Dis | solve | frīgus | ligna su | per fō | cō
Lār | gē rē | pōm ēns | atque bē | nīgnī | ūs
Dē | prōmē | quādri | mūm Sa | binā
ō Thālī | archē mē | rūm di | ōtā." = (Hor., Carm. I, 9)

= $\frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \text{U} | \frac{\text{—}}{\text{—}} \text{—} | \frac{\text{—}}{\text{—}} \text{UU} | \frac{\text{—}}{\text{—}} \text{U} | \frac{\text{—}}{\text{—}} \text{U}$
 $\frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \text{U} | \frac{\text{—}}{\text{—}} \text{—} | \frac{\text{—}}{\text{—}} \text{UU} | \frac{\text{—}}{\text{—}} \text{U} | \frac{\text{—}}{\text{—}} \text{U}$
 $\frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \text{U} | \frac{\text{—}}{\text{—}} \text{U} | \frac{\text{—}}{\text{—}} \text{—} | \frac{\text{—}}{\text{—}} \text{—} | \frac{\text{—}}{\text{—}} \text{—}$
 $\frac{\text{—}}{\text{—}} \text{UU} | \frac{\text{—}}{\text{—}} \text{UU} | \frac{\text{—}}{\text{—}} \text{U} | \frac{\text{—}}{\text{—}} \text{—} =$
 $= \text{♪ ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪ || (x2)$
 $\text{♪ ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪ || (Da Capo)$

7.) "Stropha Alcmanica" (un "Hecameter dactylicus catalecticus in
disyllabum" + un "Tetrameter dactylicus catalecticus in disyllabum")

"Quō nōs | cūmq̄ fē | rēt | mēlī | ōr fōr | tūnā pā | rēntē,
Ibim̄ | ō sōcī | ī cōmī | tēsque !" = (Hor., Carm. I, 7)

= $\frac{\text{—}}{\text{—}} \text{UU} | \frac{\text{—}}{\text{—}} \text{UU} | \frac{\text{—}}{\text{—}} \text{UU} | \frac{\text{—}}{\text{—}} \text{UU} | \frac{\text{—}}{\text{—}} \text{UU} | \frac{\text{—}}{\text{—}} \text{U}$
 $\frac{\text{—}}{\text{—}} \text{UU} | \frac{\text{—}}{\text{—}} \text{UU} | \frac{\text{—}}{\text{—}} \text{UU} | \frac{\text{—}}{\text{—}} \text{—} =$
 $= \text{♪ ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪ ||$
 $\text{♪ ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪ || (Da Capo)$

- 8.) "Stropha Archilochia prima" (un "Hexameter dactylicus catalecticus in disyllabum" + un "Trimeter dactylicus catalecticus in syllabum" - numit și "Archilochius minor")

"Diffū|gēre nī|vēs,||rēde|unt itām|grāmīna|cāmpis
 Arbōri|busque cō|māe." = (Hor., Carm. IV, 7)

= $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}}$
 $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} =$

= $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}}$

(Da Capo)

NB - Măsura a treia poate avea configurația: $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} |$

- 9.) "Stropha Archilochia quarta" (un "Archilochius maior" + un "Trimeter iambicus catalecticus" sau "Iambicus senarius catalecticus")

"Solvitur|acris hī|ēms grā|tā vīce|verīs|ēt Fa|vōnī
 Trāhūntque sīc|cās māchīnāe|cārīnās" = (Hor., Carm. I, 4)

= $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}}$
 $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} =$

= $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}}$

$\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} ||$ (Da Capo)

- 10.) "Stropha trochaica" (un "Dimeter trochaicus catalecticus" + un "Trimeter iambicus catalecticus" sau "Iambicus senarius catalecticus")

"Nōn ēbur nē|qu(e) aureūm

Mēa renī|dēt in domo|lācunar" = (Hor., Carm. II, 18)

= $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}}$
 $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} =$


= $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} ||$ (Da Capo)

NB - Această strofă este deosebit de interesantă, evidențiind o dată în plus rafinamentul metricienilor antici: astfel, structura ternară a celor 27 de impulsuri primare implică proiectarea - în "obstinato", deci aparent într-un flux ritmic omogen - a unei celule trochaice ($\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}}$) ce se repetă de 9 ori, fiind însă repartizată în mod neomogen în cinci măsuri diferite ($6 + 5 + 6 + 6 + 4 = 27$ impulsuri). Astfel, pentru un ascultător avizat - demn de marea civilizație greco-romană - cele 9 celule trochaice nu se constituie într-un banal "obstinato", ci într-o foarte complexă structură metro-ritmică sterogenă.

./.

"Beatus ille qui praeul negotiis

$$= \begin{array}{cc|cc|cc} \diagup & \diagdown & \diagup & \diagdown & \diagup & \diagdown \\ \diagdown & \diagup & \diagdown & \diagup & \diagdown & \diagup \end{array}$$

=  (Da Capo)

"Miserarum est | neque amorī | dare ludum | neque dulci

Metuentis | patrūae vēr | bēra līnguāe."=(Hor., Carm. III, 12)

$$= \begin{array}{cccc} \text{uu} & \text{u} & \text{uu} & \text{u} \\ \text{uu} & \text{u} & \text{uu} & \text{u} \end{array}$$
$$00 \angle -100 \angle -100 \angle - =$$

= ♩ ♩ ♩ ♩ | ⁽²⁾/_♯ | ⁽³⁾/_♯ | ⁽⁴⁾/_♯ | ⁽⁵⁾/_♯ | ⁽⁶⁾/_♯ | ⁽⁷⁾/_♯ | ⁽⁸⁾/_♯ | ⁽⁹⁾/_♯ | ⁽¹⁰⁾/_♯ || (Da Capo)

NB - în anumite ediții, această strofă apare compusă din 2 "Dimeter Ionicus minor", un "Tetrameter Ionicus minor" și un "Dimeter Ionicum minor" (sau 2 "Tetrameter Ionicus minor" și un "Dimeter Ionicus minor").

"Elegiambicus")
 "Pēttī, nāhīl | mē sīcūt ān | tēā lūvāt

"Elegiambicus"
 "Pētti, nīhil mē sicut an tēa iuvāt
 Scribēre versicū los, || amōre per cūssum grāvī" = (Hor., Ep. 11)

[illegible]

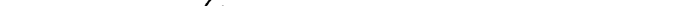
= ♪ ♪ ♪ ♪ | % | % | ♪ ♪ ♪ ♪ | % | ♪ ♪ | ♪ ♪ ♪ ♪ | % || (Da Capo)

"Hōrridā | tēmpēs | tās cāe | lūm cōn | trāxīt et | īmbres

Nīvēsque dē | dūcūnt lōvēm, | nūnc mārē, | nūnc sīlū | ae." =

(Hor., Ep., 13)


[illegible]

= 

15.) "Stropha Pythiambica prima" (un "Hexameter dactylicus catalecticus in disyllabum" + un "Iambicus quaternarius" sau "Dimeter iambicus")

"Nox ērāt | ēt caē | lō || fūl | gēbat | lūnā sē | rēnō
 Intēr | minō | rā | sidērā." = (Hor., Ep., 15)

$$= \frac{\angle vu}{u} \mid \frac{\angle vu}{u} \mid \frac{\angle vu}{u} \mid \frac{\angle vu}{u} \mid \frac{\angle vu}{u} \mid \frac{\angle vu}{u}$$
[illegible]

NE - Cel de-al treilea metru poate avea configurația: 

16.) "Stropha Pythiambica secunda" (un "Hexameter dactylicus catalecticus in disyllabum" + un "Iambicus senarius" sau "Trimeter iambicus")

"Altĕrā | iām tĕrī | tūr || bēl | līs cī | vīlībūs | aētās

Suis et ip|sa Romā vi|ribus ruit." = (Hor., Ep., 16)

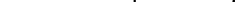
$$= \frac{\begin{array}{c} \diagdown \\ \text{uu} \\ \diagup \end{array}}{\begin{array}{c} \diagup \\ \text{v} \\ \diagdown \end{array}} \mid \frac{\begin{array}{c} \diagdown \\ \text{vv} \\ \diagup \end{array}}{\begin{array}{c} \diagup \\ \text{v} \\ \diagdown \end{array}} \mid \frac{\begin{array}{c} \diagdown \\ \text{vv} \\ \diagup \end{array}}{\begin{array}{c} \diagup \\ \text{v} \\ \diagdown \end{array}} \mid \frac{\begin{array}{c} \diagdown \\ \text{vv} \\ \diagup \end{array}}{\begin{array}{c} \diagup \\ \text{v} \\ \diagdown \end{array}} \mid \frac{\begin{array}{c} \diagdown \\ \text{vv} \\ \diagup \end{array}}{\begin{array}{c} \diagup \\ \text{v} \\ \diagdown \end{array}} \mid \frac{\begin{array}{c} \diagdown \\ \text{v} \\ \diagup \end{array}}{\begin{array}{c} \diagup \\ \text{v} \\ \diagdown \end{array}}$$

= $\dot{\underset{\cdot}{\downarrow}} \dot{\underset{\cdot}{\downarrow}} \dot{\underset{\cdot}{\downarrow}} \mid \overset{(2)}{\dot{\underset{\cdot}{\downarrow}}} \mid \overset{(3)}{\dot{\underset{\cdot}{\downarrow}}} \mid \overset{(4)}{\dot{\underset{\cdot}{\downarrow}}} \mid \dot{\underset{\cdot}{\downarrow}} \dot{\underset{\cdot}{\downarrow}} \mid \dot{\underset{\cdot}{\downarrow}} \dot{\underset{\cdot}{\downarrow}} \mid \dot{\underset{\cdot}{\downarrow}} \dot{\underset{\cdot}{\downarrow}} \mid \overset{(2)}{\dot{\underset{\cdot}{\downarrow}}} \mid \overset{(3)}{\dot{\underset{\cdot}{\downarrow}}} \parallel (\text{Da Capo})$

NB - Într-una dintre epodele sale, Horatius utilizează un singur fel de vers iambic - "Iambicus senarius" sau "Trimeter iambicus"

"Iam (i/am) effīcā|cī dō mānūs|scientiāe"(Hor.,Ep.17)

$$= v \leq v \leq |v \leq v \leq |v \leq v \leq =$$

=  (Da Capo)

%

CONTINUUM

- studiu de sincronizare -

Prestissimo leggiero
(sempre a punta d'arco)

S. Nichifor

$\text{♩} = 180$ NB - Tempoul poate fi intre 120-180 MM.

The first system of the musical score consists of four staves. The Violin I staff (Vln) begins with a rest, followed by a half note G4, a quarter note A4, and a quarter note B4, marked with a piano (p) dynamic. The Violin II staff (Vln) begins with a rest, followed by a half note F#4, a quarter note G4, and a quarter note A4, also marked with a piano (p) dynamic. The Viola staff (Viol) begins with a rest, followed by a half note E4, a quarter note F#4, and a quarter note G4, marked with a piano (p) dynamic. The Cello staff (Cell) begins with a rest, followed by a half note D4, a quarter note E4, and a quarter note F#4, marked with a piano (p) dynamic. The system is divided into four measures by vertical bar lines, with repeat signs at the end of the first and third measures.

The second system of the musical score continues the four staves from the first system. The Violin I staff (Vln) begins with a rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The Violin II staff (Vln) begins with a rest, followed by a half note F#4, a quarter note G4, and a quarter note A4. The Viola staff (Viol) begins with a rest, followed by a half note E4, a quarter note F#4, and a quarter note G4. The Cello staff (Cell) begins with a rest, followed by a half note D4, a quarter note E4, and a quarter note F#4. The system is divided into four measures by vertical bar lines, with repeat signs at the end of the first and third measures.

11

Vln

Vln

Viol

Cel

This system of music, starting at measure 11, features four staves. The Violoncello (Cello) staff at the bottom has a continuous eighth-note bass line. The Violin (Vln) and Viola (Viol) staves have sparse, dotted-note entries. The Violon (Vln) staff at the top has a similar dotted-note pattern. The system is divided into measures by vertical bar lines, with repeat signs at the beginning and end of the first and second measures.

16

Vln

Vln

Viol

Cel

This system of music, starting at measure 16, continues the musical themes. The Cello staff maintains its eighth-note pattern. The Violon and Viol staves show more active participation with dotted notes. The Violin staves have a mix of rests and dotted notes. The system concludes with a double bar line and a key signature change to two flats.

21

Vln

Vln

Viol

Cel

This system of music, starting at measure 21, shows further development of the musical ideas. The Cello staff continues its steady eighth-note accompaniment. The Violon and Viol staves have more frequent dotted-note entries. The Violin staves have a more active role with eighth-note patterns. The system ends with a double bar line.

26,

Vln

Vln

Viol

Cel

31,

Vln

Vln

Viol

Cel

36,

Vln

Vln

Viol

Cel

41

Vln

Vln

Viol

Cell

This system of music, starting at measure 41, features four staves. The Violoncello (Cell) and Violon (Vln) parts are in the upper staves, while the Violon (Vln) and Violoncello (Cell) parts are in the lower staves. The music is in 2/4 time and consists of eighth and sixteenth notes, with some rests. The key signature has two flats. The system is divided into four measures by vertical bar lines.

46

Vln

Vln

Viol

Cell

This system of music, starting at measure 46, continues the piece. It features the same four staves as the previous system. The music is in 2/4 time and consists of eighth and sixteenth notes, with some rests. The key signature has two flats. The system is divided into four measures by vertical bar lines.

51

Vln

Vln

Viol

Cell

This system of music, starting at measure 51, continues the piece. It features the same four staves as the previous systems. The music is in 2/4 time and consists of eighth and sixteenth notes, with some rests. The key signature has two flats. The system is divided into four measures by vertical bar lines.

56,

Vln

Vln

Viol

Cel

60,

Vln

Vln

Viol

Cel

65,

Vln

Vln

Viol

Cel

70,

Vln

Vln

Viol

Cel

74,

Vln

Vln

Viol

Cel

78,

Vln

Vln

Viol

Cel

82,

Vln

Vln

Viol

Cell

This system contains measures 82 through 86. The Violin I part has a whole rest in measure 82, followed by eighth notes in measures 83-85, and a quarter note in measure 86. The Violin II part plays a continuous eighth-note pattern. The Viola part has a dotted quarter note in measure 82, followed by whole rests in measures 83-85, and a dotted quarter note in measure 86. The Cello part has a dotted quarter note in measure 82, followed by whole rests in measures 83-85, and a dotted quarter note in measure 86. The system concludes with a double bar line.

87,

Vln

Vln

Viol

Cell

This system contains measures 87 through 91. The Violin I part has a whole rest in measure 87, followed by eighth notes in measures 88-90, and a quarter note in measure 91. The Violin II part plays a continuous eighth-note pattern. The Viola part has a dotted quarter note in measure 87, followed by whole rests in measures 88-90, and a dotted quarter note in measure 91. The Cello part has a dotted quarter note in measure 87, followed by whole rests in measures 88-90, and a dotted quarter note in measure 91. The system concludes with a double bar line.

92,

Vln

Vln

Viol

Cell

This system contains measures 92 through 96. The Violin I part has a continuous eighth-note pattern. The Violin II part has a dotted quarter note in measure 92, followed by whole rests in measures 93-95, and a dotted quarter note in measure 96. The Viola part has a dotted quarter note in measure 92, followed by whole rests in measures 93-95, and a dotted quarter note in measure 96. The Cello part has a dotted quarter note in measure 92, followed by whole rests in measures 93-95, and a dotted quarter note in measure 96. The system concludes with a double bar line.

97

Vln

Vln

Viol

Cello

102

Vln

Vln

Viol

Cello

107

Vln

Vln

Viol

Cello

112,

Vln

Vln

Viol

Cell

Violin 1 (Vln) plays a continuous eighth-note pattern. Violin 2 (Vln), Viola (Viol), and Cello (Cell) play a rhythmic pattern of eighth notes and rests.

117,

Vln

Vln

Viol

Cell

Violin 1 (Vln) plays a continuous eighth-note pattern. Violin 2 (Vln), Viola (Viol), and Cello (Cell) play a rhythmic pattern of eighth notes and rests. The system ends with a double bar line and a key signature change to B-flat major.

122,

Vln

Vln

Viol

Cell

Violin 1 (Vln) and Violin 2 (Vln) play a rhythmic pattern of eighth notes and rests. Viola (Viol) and Cello (Cell) play a continuous eighth-note pattern. The system ends with a double bar line and a key signature change to B-flat major.

127

Vln

Vln

Viol

Cell

132

Vln

Vln

Viol

Cell

Pizz

f

p

f

p

f

p

f

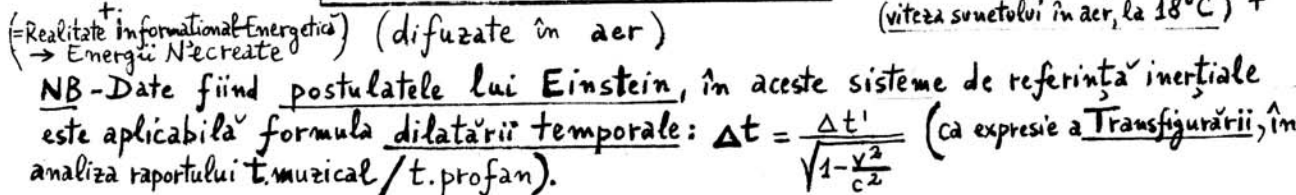
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21-I-2007

BALANS / DINAMICA SONORA

- **Configuratia cosmogonica a
sunetului**
- **Dinamica sonora aplicata datelor
fiziologice umane
(*apud* SERGIU CELIBIDACHE)**

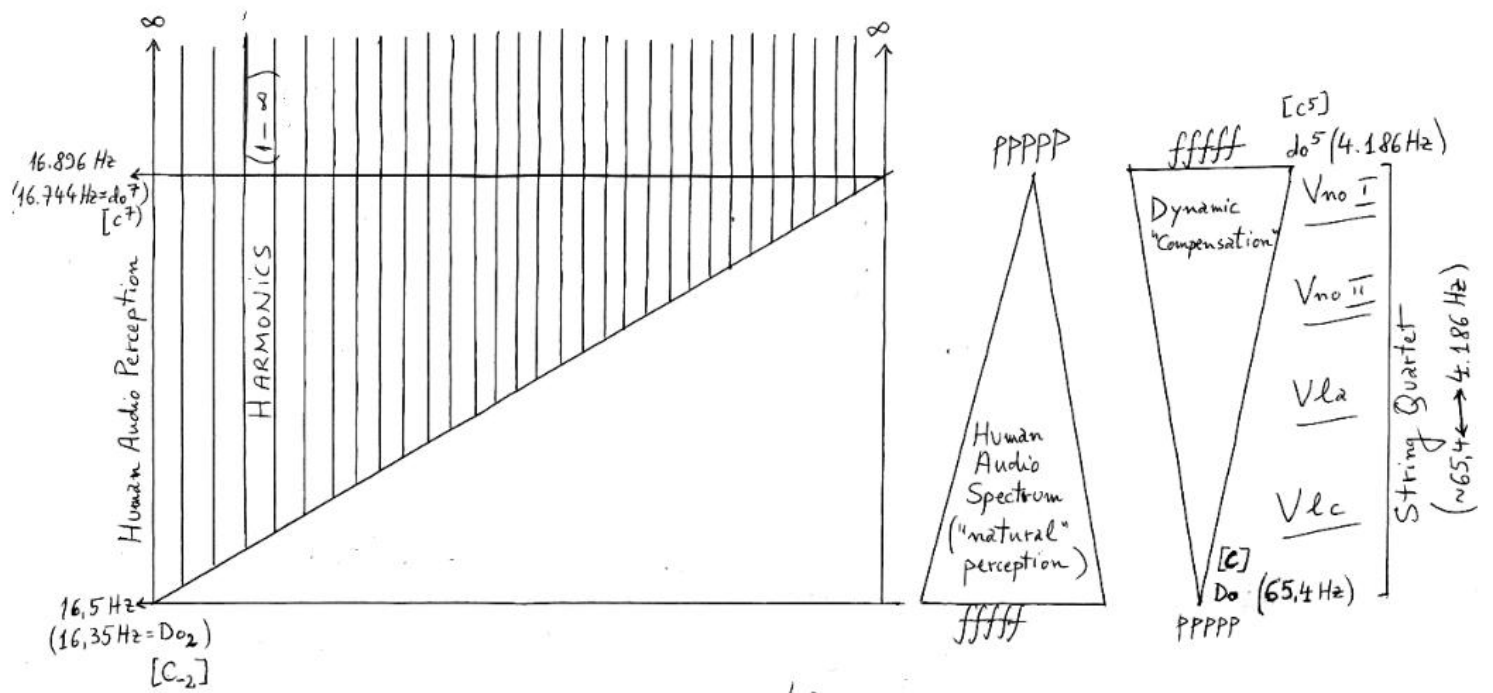
"Panarmonios Kosmou Syntaxis" - SPECTRUL UNDELOR ELECTROMAGNETICE $[v=c \approx 3 \cdot 10^8 \text{ m/s}]$
(apud Sf. Atanasie cel Mare, "Contra Gentes", 38,39) \downarrow Effect: 40 Octave \downarrow viteza luminii în vid
 $\Delta = 7.5 \cdot 10^{16} \text{ Hz}$ Unde $\lambda = 18-24 \text{ Hz}$



[NB: Unitatea = Octava $\Rightarrow 2/1$; $Do_1 = 1,03125 \text{ Hz.}$]

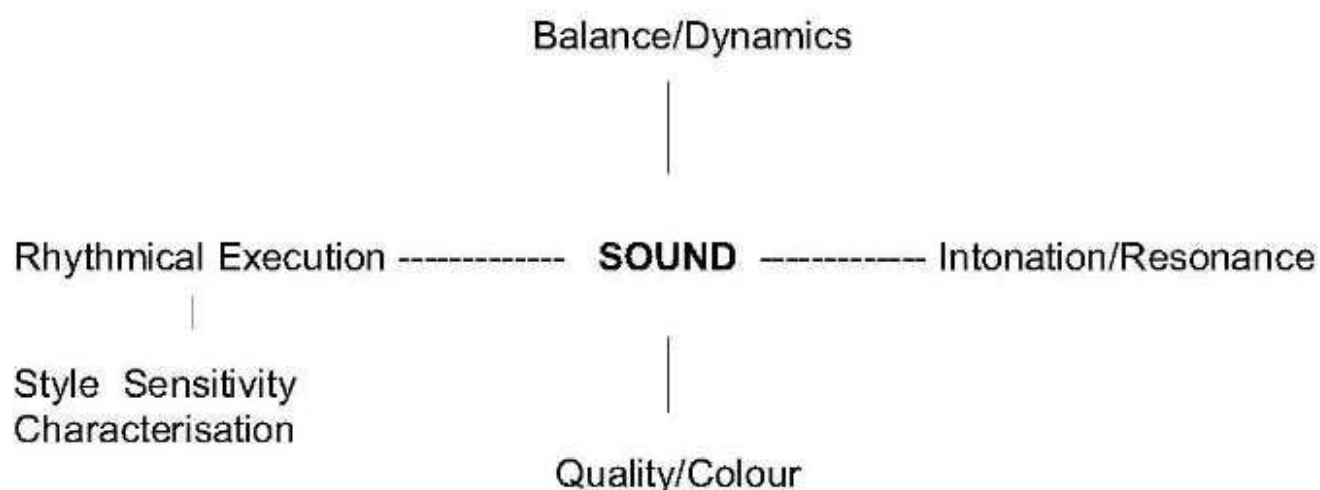
The image shows a handwritten musical score for a piece titled "The Twelve" by Shostakovich. The score is written on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a complex chromatic scale with various intervals and octaves indicated by arrows and text. The second staff continues the chromatic scale, also with various intervals and octaves indicated. The score is signed "Shostakovich" and "Buckner, 2000".

free-scores.com



BALANCE / DYNAMICS
(apud Sergiu CELIBIDACHE)

Nicholson
20-1-2007



CHAMBER MUSIC CURRICULUM PROFILE

Concept of an integrated Chamber Music Curriculum

Socrates Project 2001-2004

Co-ordinator

Prof. SAMPSA KONTTINEN

JYVASKYLA POLYTECHNIC / SCHOOL OF MUSIC

Email: sampsa.konttinen@jamk.fi

VI Process modeling > implementations

Prof. PETER ESSWOOD: Sound (page 32)

Email: EsswoodP@rwcmd.ac.uk

**PERSPECTIVA
FENOMENOLOGICA A
MUZICII -
IN LUMINA TEORIEI
LUI
SERGIU CELIBIDACHE**

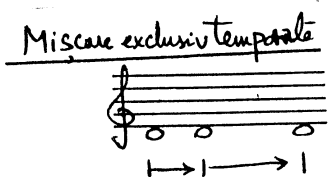
(cf. Cursurilor de la Munchen, 1981)

Problema spatio-temporalității în lumina

fenomenologiei muzicii

(după Sergiu Celibidache - Cursurile de la München, 1981)

Toate fenomenele muzicale au o desfășurare spatio-temporală de natură tridimensională:



Fiecare sunet reprezintă - prin structura sa armonică bazată pe gravitație - un sistem solar, în relații mai apropiate sau mai depărtate cu alte sunete/sisteme solare.

Octava este un interval uman, dar și cosmic (prin acest interval tensiunea este rezolvată) și reprezintă cel mai important sistem de referință (deoarece orice mișcare în spațiu este finalmente reductibilă la octavă).

Cvinta este elementul cel mai opus, iar ciclu cvintelor constituie un alt sistem referențial (la fel de important pentru că este opus), având caracter generator.

În perspectiva hermeneuticii sonore (implicând "aducerea celui care crează în starea celui care a creat", în conformitate cu principiile teologiei protestante sentimentalistă, expuse de scriitorul mistic german Friedrich Schleiermacher în "Reden über die Religion"), se pot stabili următoarele asociații diastematico-filosofice:

- Cvinta ascendentă (extrovertită) mă proiectează în viitor;
- Cvarta ascendentă (extrovertită) mă regăsește, în viitor, trecutul;
- Cvinta descendentă (introvertită) produce întoarcerea în mine;
- Cvarta descendentă (introvertită) are ca efect întoarcerea în viitor, de aceea induce sentimentul de "speranță".

Intervalele reflectă astfel o complexitate semantică
inaccessibilă cuvintelor — fapt ce explică de ce muzica
nu poate fi legată de cuvinte. Practic, intervalul
muzical este singurul fenomen unde există un sistem
referențial autentic.

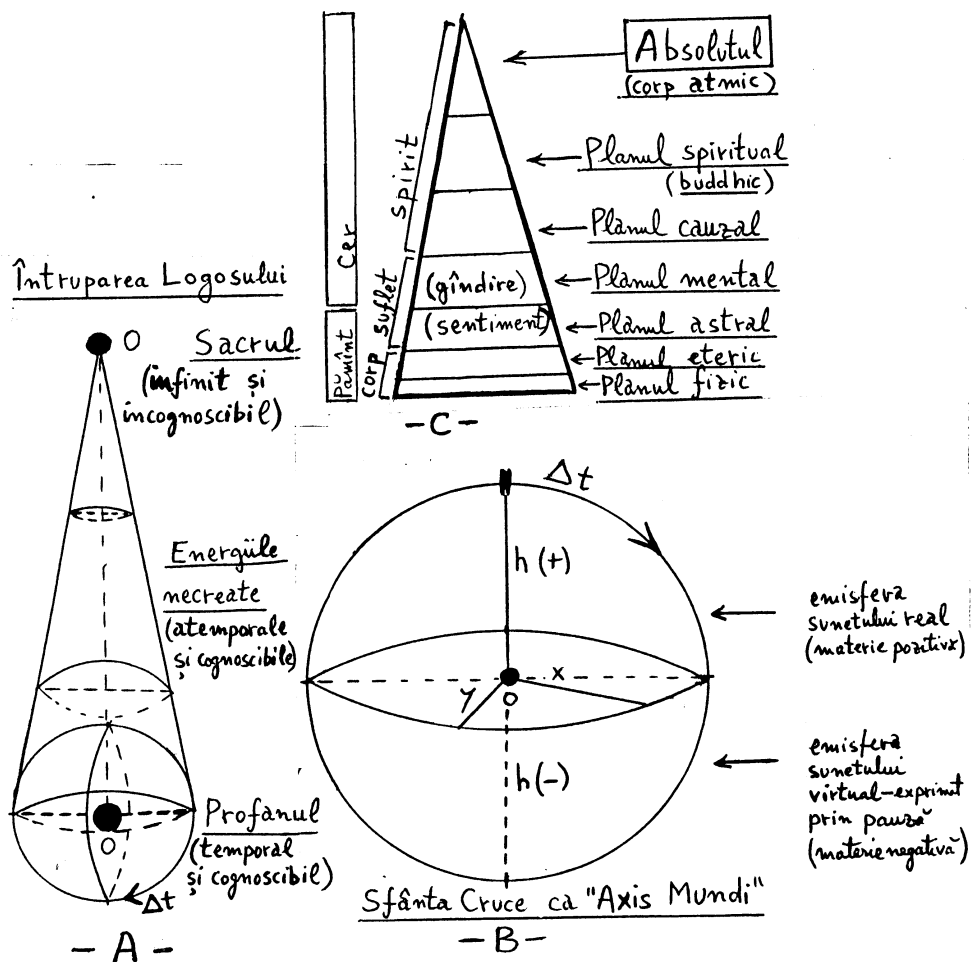
Între două sisteme referențiale se pot stabili
relații de identitate și, respectiv, de diferențiere,
ce se echilibrează la nivelul entropiilor progresive
(marcând tendința naturală spre dispație a universului
sonor) și negative (ce susțin universul — sensul
termenului fiind similar apofatismului, adică cunoașterii
teologice negative, specifice Ortodoxiei și bazate pe teza
cognoscibilității energiilor necreate și incognoscibilității
Ființei divine). Universul este finit; găurile negre
("black holes") fiind zone în care timpul este parcurs invers.
Orică linie în univers este curbă — inclusiv sunetul,
pe care omul "l-a furat" din cosmos și a început să-l
diferențiereze ritmic. Capacitatea creatoare a muzicianului
presupune existența posibilității de măsurare a evoluției
procesului de expansiune sau de contracție sonoră.
Acest "instrument de măsură" este nativ, el nu poate
fi "însușit". Creând 2 sunete, omul poate câștiga
dreptul de a trăi în timp — contrastul dintre cele 2
elemente oferindu-i posibilitatea de a se orienta după
un sistem referențial inconsistent, ce reflectă un proces de

✓.

măsurare intelectuală raportată la un "punct de origine". Orice sistem referențial are - și poate deveni, la rândul său - un "punct de origine". În cadrul fenomenului de percepție a muzicii, complicatele operații de calculare a relațiilor sonore spatio-temporale sunt redate logaritmic în realitatea psiho-fizică (teză emisă și de Ernst Ansermet în lucrarea "Les fondements de la musique dans la conscience humaine", Neuchâtel, 1962).

Muzica este o transcendere a gândirii (muzica nu este "frumusețe", ea este "adevărată" - și acest lucru ne leagă), o transcendere a valorilor muzic în valori cât mai mari - deci ea nu e existentă, ci devenire, implicând finalmente unirea obiectului și subiectului sonor.

Prima tentativă în sistemul de însușire este plasarea ritmică, urmată de identificarea melodiei și de dublă apartenență a fenomenelor sonore în plan uman și în plan cosmic (sistemul referențial comun fiind octava). Intervalul de cvintă constituie oposita cea mai solidă la echilibrul octavian, deoarece el apare în raportul $2/3$, format din singurele numere ireductibile. Astfel, esențial este faptul că, înainte de a ajunge la triton (interval generat după 6 pași egali în ciclul cvintelor), apare cvarta - care este primul element generator. Contratul major se naște o dată cu apariția cvintei, aceasta contribuind și la schimbarea sistemului referențial prin modulație (fenomen condiționat de neutralizarea primului centru tonal). Și acest proces se încadrează în legea generală a raportului dintre presiunea verticală (spatială) și cea orizontală (temporală) în faza nașterii a muzicii.



XVII Crearea "macrocosmosului" sferei sonore [A]
 generate de "microcosmosul" punctului original
 (morfema notată cu 0) prin cele
 4 dimensiuni constitutive: trei dimensiuni
 spațiale — cuprinzînd coordonatele rectilinii
 (x = abscisa frecvențelor ; y = ordonata spectrelor
 armonice ce determină structurile timbrale)
 și înălțimea (h = volumul, intensitatea sonoră) —
 ce se proiectează în cea de a patra
dimensiune — timpul (notat cu Δt) [B].

- Ritmul este o formă de energie structurată, o condiție dinamo-energetică a Universului.
 - Energia mecanică este forma de energie înăuntrul căreia nu se poate interveni (ea se proiectează în afara conștiinței omului). Omul nu poate interveni decât dacă face o articulație în această energie, marcând deci existența unui început. Totdeauna, omul tinde să reducă (să selecteze) ritmurile mai lente, deoarece cu cât complexitatea valorilor este mai mare, cu atât îi trebuie mai mult timp de percepere - procesul de "întare în vibrație" nefiind instantaneu cu fenomenul sonor.
- Explicatia fenomenului este dată de Legea lui Planck:
 << orice masă pusă în mișcare dintr-un motiv care nu este masa însăși, are tendința de a-și regăsi repausul inițial împărțindu-se în subdiviziuni numite "quante" (ce au valoarea $h\nu$ - unde h este constanta universală $= 6,624 \times 10^{-27}$ C.G.S., iar ν este frecvența radiației) >>.

Tensiunea sonoră este forța intrinsecă a fenomenului, iar intensitatea - forța din afară, cu care punem în valoare tensiunea. Se poate evidenția astfel următorul sistem referențial static:

Intensitate		Tensiune
mică	→	mică
mare	→	mică
mică	→	mare
mare	→	mare

∕.

- Metru este cea mai mică articulație independentă în care toate forțele contrare conviețuiesc; el se repetă ca un clișeu. Dacă conștiința noastră măsoară mereu distanțe, urechea caută puncte de identitate, acestea formând un sistem referențial ("Referenz System").

- ♩ ♩ ♩ ♩ ♩ ♩ ♩ - mișcare mecanică, fără sistem referențial
- $\frac{4}{4}$ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | - aparitia primului sistem referențial (prin structurare)
- $\frac{4}{4}$ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | - perceperea celui de-al doilea sistem referențial în funcție de primul (marcând tendința spiritului nostru de a reduce al doilea sistem la primul)
- $\frac{4}{4}$ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | - al treilea sistem referențial
(aparitia pentru a doua oară a formulei de 7 nu mai surprinde așa de tare, deoarece ea este recunoscută imediat de spirit)
- $\frac{4}{4}$ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | - al patrulea sistem referențial, ce impune cântarea pulsului comun (♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | etc.)

- Pulsul este unitatea de forță ce caracterizează mișcarea.

Andante (♩ ≈ 60-80)

metru	♩	♩ ♩ ♩ ♩	♩	♩ ♩ ♩ ♩	♩ ♩ ♩ ♩	♩ ♩	♩ ♩ ♩ ♩	♩ ♩ ♩ ♩	♩ ♩ ♩ ♩	♩ ♩ ♩ ♩	♩ ♩ ♩ ♩	♩ ♩ ♩ ♩	etc
puls	↑ ↑	↑ ↑	↑ ↑ ↑ ↑	↑ ↑	↑ ↑	↑ ↑	↑ ↑ ↑ ↑	↑ ↑	↑ ↑	↑ ↑	↑ ↑	↑ ↑	↑ ↑

- Observații:
- 1) cu cât este mai complexă structura poliritmică cu atât trebuie să fie mai aproape principiul identității;
 - 2) orice nouă schimbare de puls se realizează cu o unitate de timp înaintea schimbării efective;
 - 3) și "rubato"-ul trebuie structurat (el vine de undeva și pleacă undeva).

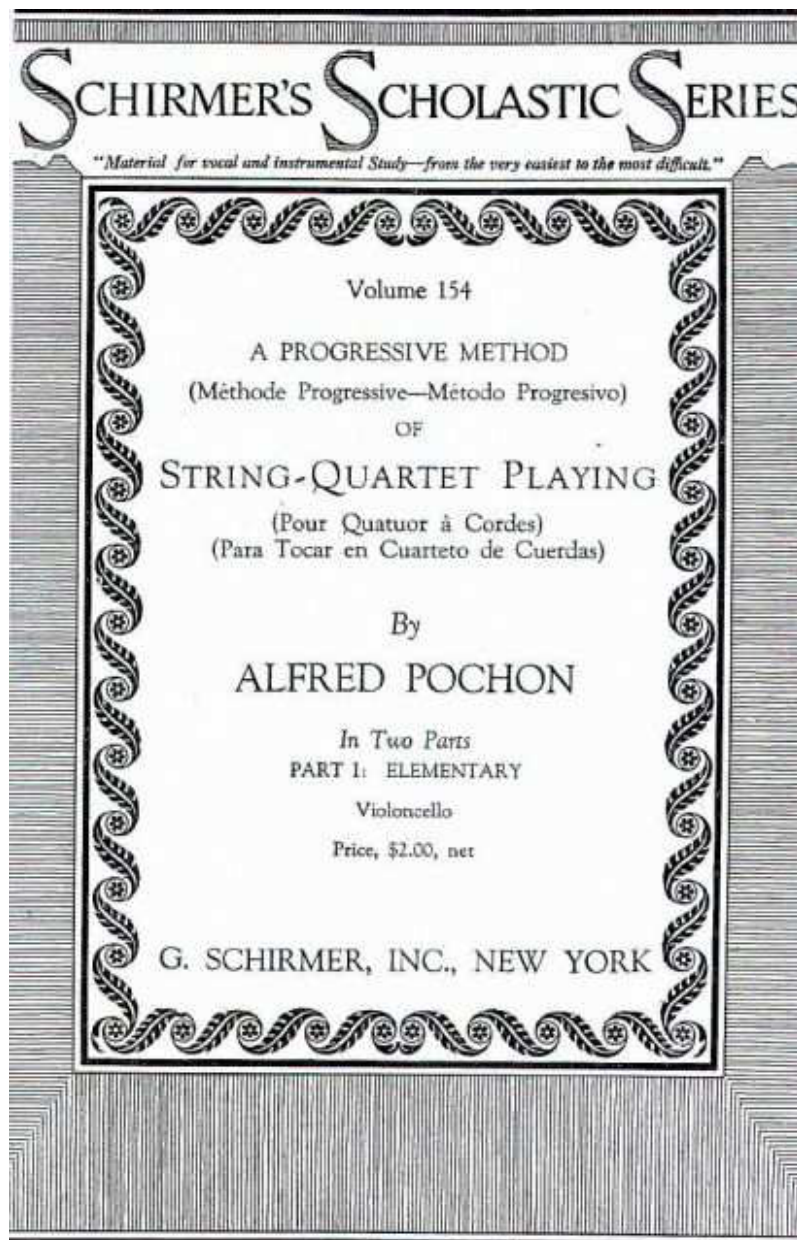
- Noesis-ul este stirea primită prin sunet și neînșurubată.
- Noema este transcenderea noesis-ului prin apropiere (însușire).
- Tempoul este catalizatorul ce înlesnește toate reacțiile în muzică. El nu este o realitate în sine și diferă în funcție de sală, instrument și registru, deoarece punerea în vibrație e un factor de timp.
- Muzica se creează prin transformarea în timp a noesis-urilor în noeme. Cantitatea de timp necesară acestei transformări reprezintă presiunea verticală (ansamblul elementelor ce lucrează asupra constantelor în același timp). Trecerea de valori diferite în timp marchează presiunea orizontală (ansamblul elementelor ce exercită o presiune asupra constantelor în succesiune temporală). Muzica este deci cantitatea de fluid orizontal pe care presiunea verticală o lasă să treacă (sau "raportul dintre presiunea verticală și cea orizontală în faza noemică").
- Directionalitatea timpului (ce evoluează de la un început spre un punct orientat în viitor sau în trecut) reprezintă vectorul schimbării de orientare a masei "Tonsatz"-ului (adică a structurii armonico-ritmico-melodice) și se identifică cu relația dintre începutul muzicii și punctul ei culminant ("sectio aurea").
- Pulsul și viteza sunt două direcții diferite, ce pot merge împreună în mod direct proporțional cu mișcarea (ex. - mișcarea se accelerează o dată cu pulsul) sau în mod invers proporțional (mișcarea accelerează, iar pulsul decelerează).

**ASPECTE TEHNICE ELEMENTARE
(AMPLASAMENT, ACORDAJ, ATACURI)
SI CATEVA EXERCITII DIN MANUALUL LUI
ALFRED POCHON - „*A Progressive Method of
String-Quartet Playing*“ (Part I: Elementary –
*Foreword; Introduction; Seating the Players; Tuning;
Starting and Ending; Reading at Sight; Working –
Ensemble, Nuances/Balance, Rhythm, Intonation;
Interpretation, Conclusion*) , USA, G. Schirmer, Inc.,
New York, 1924.**



FONOTECA NAZIONALE SVIZZERA
PHONOTHEQUE NATIONALE SUISSE
FONOTECA NAZIUNALA SVIZRA
SCHWEIZERISCHE LANDESPHONOTHEK
SWISS NATIONAL SOUND ARCHIVES

Méthode pour quatuor à cordes



PRÉFACE

Je n'ai pas l'intention de faire l'histoire du quatuor à cordes, mais comme introduction à ce travail quelques mots concernant les pionniers et les organisations les plus importantes de ce genre de musique de chambre seront, me semble-t-il, assez à propos.

A une époque aussi reculée que celle du grand Haydn, c.-à.-d. de 1732 à 1809, des amateurs, des musiciens se réunissaient pour jouer des quatuors, témoignant ainsi de leur dévotion pour cette branche de l'art musical.

C'était aussi une des joies de la vie de famille, parfois monotone à cette époque là, et en même temps formait une excellente base pour le développement du goût musical tant pour les exécutants que pour les auditeurs.

Vers la même époque, des rois, des princes souvent commandaient aux quatre meilleurs musiciens de leur orchestre ou chapelle de travailler des quatuors en vue de les faire jouer pour leur propre bénéfice ainsi que pour celui de leurs intimes.

Cependant dans ces circonstances le champ d'action pour ce genre de musique était très limité. Les contrées étant moins développées qu'aujourd'hui, les voyages étaient plus ou moins hasardeux, ce n'est qu'à partir de 1829, à Lausanne (Suisse), et en 1831, à Brunswick (Allemagne), que nous trouvons des artistes désireux de répandre leur art au-delà des confins de leur ville natale, suscitant ainsi l'intérêt et l'émulation parmi les amateurs de musique.

Il est intéressant de noter que les deux premiers « quatuors-virtuoses » qui commencèrent à voyager étaient composés de quatre frères.

Ceci était-il dû au fait que les répétitions pouvaient facilement avoir lieu? Ou bien à un talent de famille remarquable? Ces deux quatuors étaient les Koella et les Müller. Le Quatuor Koella fût probablement le plus jeune des quatuors qui se produisit en public. D'origine allemande, la famille vint s'installer à Lausanne. Le quatuor était composé des quatre frères: Jean, Adolphe, Georges et Rodolphe et aussi étonnant que cela paraisse ils firent leur

premier voyage en 1829 à l'âge respectif de 11, 7, 9 et 12 ans¹.

De 1829 à 1834 ils visitèrent la Suisse, l'Allemagne, l'Angleterre et la France. A Paris en 1832, Paganini les prit sous son égide et Louis-Philippe leur conféra une décoration.

Les frères Müller: Karl, Georg, Gustav et Theodor voyagèrent beaucoup de 1831 à 1835; ils obtinrent un grand succès en Allemagne, en Autriche, en Russie, au Danemark, en France et en Hollande.

C'est un fait vraiment remarquable que plus tard les quatre fils du premier violon Karl Müller (Karl cadet, Hugo, Bernhard et Wilhelm) formèrent entre eux un quatuor appelé le Quatuor Müller cadet, qui, quoique pas aussi universellement connu que son prédécesseur, eût néanmoins un grand succès.

Depuis lors à ma connaissance quatre autres quatuors formés des membres de la même famille ont réussi à se faire connaître avantageusement: le Quatuor Jean Becker, composé de Jean Becker, sa fille et ses deux fils; le Quatuor Gebrüder Schroeder, composé des quatre frères Hermann, Franz, Alwin et Carl qui voyagèrent en Allemagne avec grand succès de 1867 à 1873; le Quatuor d'Archambeau, composé du père et des trois fils—Félicien, le père, Marcel et Iwan—(ce dernier est maintenant le violoncelliste du Quatuor Flonzaley); et le Quatuor Zoellner, composé du père, de la fille et des deux fils: Antoinette, Amandus, Joseph aîné, Joseph cadet; quatuor très connu et apprécié depuis 1906 aux États-Unis.

Alwin Schroeder joua d'abord l'alto dans le quatuor qui portait son nom et il devint ensuite l'excellent violoncelliste du Quatuor Petri et plus tard du Quatuor Kneisel.

En 1866 à Florence en Italie, une organisation appelée le Quatuor Florentin eût une grande vogue dans les pays qu'il visita. Il était composé de Jean Becker, Masi, Chiontri et Hilpert (remplacé plus tard par L. S. Hegyesi); deux de ses membres, le 1^{er} violon et le violoncelle étaient Allemands et les deux autres Florentins. Après la dissolution de ce quatuor, Jean Becker retourna dans sa ville natale et forma le quatuor mentionné plus haut.

Parmi les quatuors les plus célèbres nous pouvons mentionner le quatuor



Joachim, composé de J. Joachim, De Ahna (plus tard Kruse puis Halir), Wirth et Haussmann. Ce quatuor remarquable fût l'interprète idéal des grands classiques et le premier qui fit apprécier les beautés de beaucoup d'œuvres de ses contemporains parmi lesquelles notamment celles de Schumann et de Brahms. Formée en 1860, cette organisation joua à travers l'Europe et cessa d'exister en 1907, à la mort de Joachim.

A peu près à la même époque parût le Quatuor Bohémien : K. Hofmann, J. Suk, C. Nedbal (plus tard J. Herold) et F. Wihan (plus tard L. Zelenka), qui s'affirma comme un des meilleurs quatuors de son temps et voyagea beaucoup en Europe se consacrant en grande partie à l'interprétation des œuvres des grands compositeurs Bohémiens et Tchèques : Smetana, Dvořák, Novák, Fibich, etc.

En dernier lieu nous citerons mais avec une mention toute spéciale le Quatuor Kneisel : F. Kneisel, O. Roth (plus tard Theodorowitch, Röntgen et Letz), L. Svecenski, Alwin Schroeder (plus tard Willeke). Cette remarquable organisation est trop connue et appréciée aux États-Unis pour qu'elle nécessite aucune introduction.

A partir de 1829 grâce à ces quatuors ainsi qu'à d'autres, le goût pour la musique de chambre en général et pour le quatuor à cordes en particulier se développa considérablement et il est extraordinaire de noter la quantité d'organisations soit d'amateurs, soit de professionnels qui se sont formées dans le monde entier, tout spécialement aux États-Unis. Ceci démontre combien est appréciée aujourd'hui cette haute et pure forme de l'art musical : le quatuor à cordes.

INTRODUCTION

L'art de bien jouer du quatuor demande la combinaison de deux qualités qui semblent se contredire entre elles : la précision et le sentiment. La tâche difficile pour une méthode est de montrer comment on peut arriver à concilier ces deux qualités. Malheureusement, à ma connaissance, il n'existe pas jusqu'à présent de méthode pour quatuor.

L'expérience est le seul guide dont, jusqu'ici, les quartettistes aient pu se servir. Voyons donc en détail quels sont les premiers pas à faire dans cette voie d'exploration.

Comment travailler le quatuor? Quels sont les moyens pour arriver à un équilibre parfait? En d'autres mots : que faut-il faire pour bien jouer du quatuor?

Ces questions furent posées à un vieux professeur d'une classe de quatuors à Liège (Belgique) et la réponse fût : C'est très simple, il suffit de jouer ce qui est écrit, ni plus, ni moins.

Nous verrons plus tard que ce n'est pas aussi simple que cela. Chacun interprète les signes musicaux différemment. De plus l'art graphique de la musique manque encore de clarté et les compositeurs emploient parfois le même signe pour arriver à des résultats différents. Ainsi que M. Kufferath le dit dans son livre, « L'art de diriger l'orchestre » :

« Malheureusement la notation musicale ne connaît qu'un nombre de signes graphiques très insuffisant pour marquer d'une façon claire et précise les subtiles nuances qui sont la vie même de toute composition musicale. Encore ceux qu'elle possède donnent-ils lieu fréquemment aux interprétations les plus divergentes. »

Chacun aujourd'hui sait que le quatuor à cordes comprend deux violons, un alto et un violoncelle.

Dans beaucoup de localités les violonistes ne manquent pas, les violoncellistes sont assez faciles à trouver, mais les altistes sont rares. Il est bien difficile de remédier à cet état de choses; aussi nous conseillons aux violonistes d'apprendre la clé d'ut 3^{ème} ligne, dans laquelle est écrite la partie d'alto, et de s'habituer à jouer de cet instrument, ce qui en somme n'est pas très difficile.

En premier lieu le doigté est le même que pour le violon, quoique les distances entre les tons et les demi-tons soient légèrement plus grands et même ceci est peu appréciable, surtout sur un petit alto.



Example 2 **Exemple 2** **Ejemplo 2**

To be played a few times as an exercise
A jouer plusieurs fois comme exercice
Hay que tocarlo unas cuantas veces como ejercicio

1st violin clef
clé de sol
clave de sol

Viola

Same notes
Mêmes notes
Los mismos notes

It is not necessary for
er always to play the
quartet. A first vio-
ble to play the second
iola, just as a second
be able to play the
be viola, and the viola
to play a violin part.
César Thomson, and
played different parts
ir own instruction and

artet has reached a
however, and is play-
I should not advise
for experience has
that shifting at this
results in loss of time
ut seriously endangers
ecution.

Il n'est pas indispensable qu'un
quartetiste joue toujours la même
partie : le premier violon doit être
capable de jouer la partie d'alto ou de
second violon, celui-ci de jouer celle
du 1^{er} ou celle de l'alto; et l'altiste de
jouer une des parties de violon.

Eugène Ysaÿe, César Thomson et
bien d'autres souvent changeaient
de partie quand ils jouaient des
quatuors et cela pour leur propre
intérêt et divertissement. Cepen-
dant dès que la formation d'un qua-
tuor a été bien établie et qu'il se
produit en public, je conseillerais de
ne plus en changer la disposition,
car l'expérience m'a prouvé qu'à ce
moment là le changement de partie
provoquerait non seulement de la
perte de temps pendant les répétiti-
ons, mais aussi mettrait en danger
la perfection de l'exécution.

Además, no es necesario que el
mismo instrumentista toque siempre
la misma parte en un cuarteto. El
primer violín debe poder tocar la
parte que le toca al segundo violín o
a la viola, así como, también, el se-
gundo violín debería poder ejecutar
la del primer violín o de la viola, y el
de la viola debería familiarizarse con
las partes del violín. Eugène Ysaÿe,
César Thomson, y muchos otros
artistas, ejecutaban diferentes partes
por turno, para su propia instruc-
ción y por puro gusto.

Pero, cuando ya ha llegado la
formación de un cuarteto al punto
donde esté ejecutando ante un públi-
co, aconsejaría que no se hagan cam-
bios, pues la experiencia me ha com-
probado que los cambios, en este
grado, no solo resultan en pérdida de
tiempo al ensayar, sino que también



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31500



PROGRESSIVE METHOD OF STRING-QUARTET PLAYING

PART I : ELEMENTARY

I

Seating the Four Players

The first violin always occupies the same place, the bow-arm towards the public, but there are several ways of placing the other three players. The best way, to my mind, is: The viola opposite the first violin, both in front facing each other, the second violin to the rear of the first violin, with the 'cello in the rear of the viola, but both facing the audience.

MÉTHODE PROGRESSIVE POUR QUATUOR A CORDES

PARTIE I : ÉLÉMENTAIRE

I

Position des Exécutants

Quoique le 1^{er} violon occupe toujours la même place, le bras droit vers le public; il y a plusieurs manières de placer les trois autres exécutants.

La meilleure manière à mon avis est celle-ci : l'alto faisant face au 1^{er} violon, tous deux au 1^{er} plan, et au 2^{ème} plan le 2^e violon derrière le 1^{er} et le violoncelle derrière l'alto, mais tous deux faisant face au public.

MÉTODO PROGRESIVO PARA TOCAR EN CUARTETO DE CUERDAS

PARTE I : ELEMENTAL

I

El Modo de Acomodar a los Instrumentistas

El primer violín siempre ocupa el mismo puesto, con el brazo que sostiene el arco hacia el público, pero hay varios modos de acomodar a los otros tres instrumentistas. El modo que, a mi parecer, es el mejor, es el siguiente: La viola al frente del primer violín, ambos en primera fila, el segundo violín detrás del primer violín, mientras que el 'cello se sienta detrás del que toca la viola, pero ambos con la cara hacia la audiencia.



1st Violin
1^{er} Violon
1^{er} Violin

2nd Violin
2^e Violon
2^e Violin

Violoncello
Violoncelle
Violoncello

Viola
Alto
Viola

This gives the viola the advantage of being nearer the audience, prevents the second violin from being directly behind the first, and gives the 'cello every chance of sending vibrations directly to the audience. Moreover, I would advise the use of low, small, metal music-stands, as it is of the utmost importance that the four players see each other and thus feel in constant contact. Besides, large wooden stands not only take up too much room, but absorb too much vibration.

Cette position donne à l'alto l'avantage d'être plus près du public, empêche le 2^e violon qui est de face d'être caché par le 1^{er} violon, lequel est de profil; et permet aux vibrations du violoncelle de se propager sans obstacle dans la direction du public.

Je conseille l'usage de petits pupitres de métal tenus plutôt dans une position basse, car il est de la plus grande importance que les quatre exécutants puissent se voir et ainsi se sentir en contact continu; de plus,

Esto le dá a la viola la ventaja de estar más cerca al público, evita que el segundo violín quede enteramente eclipsado por el primero, y le dá al 'cello completa oportunidad para poder soltar sus vibraciones directamente hacia la audiencia. Además yo aconsejaria que se utilizasen atriles de metal pequeños y bajitos, pues es sumamente importante que los cuatro artistas puedan verse y estar de acuerdo constantemente. Por otra parte los atriles grandes de madera no solo ocupan demasiado



de grands pupitres de bois prennent non seulement trop de place, empêchant les exécutants de se voir, mais absorbent trop de vibrations. En tout cas il faut mettre les pupitres l'un près de l'autre comme l'indique la figure.

II

Comment s'accorder

Cette question est encore plus importante et délicate pour le quatuor que pour les solistes ou l'orchestre. C'est le 1^{er} violon qui donne le « la » et pour éviter toute fluctuation je lui conseillerais de s'assurer de l'exactitude de son « la » au moyen d'un diapason. S'accorder d'une manière parfaite ainsi que jouer avec une intonation impeccable, sont deux points importants, d'autant plus compliqués que la faculté d'ouïe varie jusqu'à un certain point avec chaque individu.

Il peut même arriver que deux violonistes capables s'accordent d'une manière si différente, qu'en dépit d'avoir commencé leur accord ensemble avec un « la » reconnu identique, trouvent une différence quand ils contrôlent leur « sol ». Par conséquent, pour bien contrôler l'accord, je conseillerais aux deux violonistes de vérifier leur « sol » et à l'altiste et au violoncelliste leur « ut ». Évidemment l'oreille s'éduque petit à petit et sera bientôt apte à noter les différences qu'elle n'avait pas remarquées auparavant.

Pour s'accorder il n'est pas nécessaire de jouer fort et il est préférable que les exécutants s'accordent l'un après l'autre.

En somme, être systématique est une des principales règles pour la formation d'un bon quatuor.

III

Commencements et Fins

Le signe de départ pour commencer un morceau est généralement donné par le 1^{er} violon, lequel, auparavant, aura compté mentalement une mesure ou une partie de la mesure.

Ce signe d'attaque il le fera en levant légèrement son instrument, mouvement qui représentera un temps du morceau à jouer.

Ce temps s'appelle « temps pour rien ».

lugar, sino que retienen demasiada vibración.

Sobre todo hay que arreglar los atriles unos cerca de los otros, como queda indicado más arriba.

II

El Modo de Afinar

Este asunto es de mucho más importancia cuando se trata de tocar en un cuarteto que cuando se interpretan las partes de solista u obras de orquesta.

Por regla general el que da el *la*, es el primer violín, y yo sugeriría que, antes de dar el *la*, él lo dominase con el diapason de afinar (su propio *la*), evitando de este modo cualquier fluctuación insegura, que pudiera ocurrir.

El diapason perfecto y la entonación se complican debido al mero hecho de que la exactitud varía hasta cierto punto, según sea cada individuo. Se ha visto que hasta dos violinistas muy capaces afinan de modo tan diferente, que, a pesar de haber comenzado con un *la* exacto, al llegar al *sol* ya están apartados. Así pues, aconsejo que para que lleguen a ponerse de acuerdo los instrumentistas, sería bueno que, al haber acabado de afinar preliminarmente, el primer y segundo violinista dominen su *sol*, y el violoncellista, así como el que toca la viola, debían atender a su *do*. Es evidente que el oído se cultiva fácilmente y que muy pronto empieza a fijarse en detalles que antes pasaban desapercibidamente.

Al afinar no debe tocarse fuertemente; es preferible que cada uno de los artistas afine uno después de otro, porque, después de todo, el buen sistema es uno de los mandamientos preciosos que han de observar los que ejecutan la música de cámara.

III

El Modo de Empezar y Concluir

Generalmente es al primer violinista al que le toca dar el compás, marcando un tiempo, llamado tiempo de valde; y esto lo hace elevando levemente el mango de su instrumento.



3

Example 3	Exemple 3	Ejemplo 3
Given time, value of one quarter-note Temps levé, donnant la valeur d'une noire Elevando, dándole el valor de una semínima		
Beethoven, Op. 13, No. 2		
One beat Un temps Un tiempo	<p style="text-align: center;">Allegro</p>	
<p>a presto or rapid movement, two beats (one for each measure) would be advisable. In this case the first it must be an inclination of the bow of the instrument, and the second, a lifting of the same.</p>		
<p>Pour un presto ou un mouvement rapide, je conseillerais de compter deux mesures pour rien, un temps pour chaque mesure et en ce cas le premier temps est indiqué en baissant l'instrument et le second temps en le relevant.</p>		
<p>En movimiento donde el tiempo es presto o rápido, sería bueno marcar dos tiempos (uno para cada compás). En tal caso para la primera señal habría que inclinar el mango, y, para la segunda, habría que alzarlo.</p>		
Example 3 bis(a)	Exemple 3 bis(a)	Ejemplo 3 bis(a)
Presto $\text{♩} = 160$		
Two beats Deux temps Dos tiempos		
<p>Inclining Lifting En baissant En levant Bajando Elevando</p>		
Example 3 bis(b)	Exemple 3 bis(b)	Ejemplo 3 bis(b)
Mozart K. 468, No. 418		
Two beats Deux temps Dos tiempos	<p style="text-align: center;">Allegro vivace, assai</p>	
<p>Inclining Lifting En baissant En levant Bajando Elevando</p>		



<p>se beats given must be empo as the piece to be</p> <p>ther hand, the second ded he has the solo, for the attack and must ired signal.</p>	<p>Naturellement les « temps pour rien » doivent avoir la même valeur que les temps du morceau que l'on va jouer.</p> <p>D'autre part, si le second violon a le solo, il sera responsable pour l'attaque, et ce sera à lui à donner le signal requis.</p>	<p>Naturalmente que las señales se han de dar en el mismo tiempo o ritmo que en el que se va a tocar la pieza.</p> <p>Por otra parte, si es el segundo violonista el que va a empezar de solista, él es el responsable para el ataque y es él, el que dará la señal necesaria.</p>
<p>Example 4</p>	<p>Exemple 4</p>	<p>Ejemplo 4</p>
<p>Andante con moto</p> <p>Beethoven, Op. 18, No. 3</p>		
<p>se viola or 'cello.</p>	<p>De même l'alto ou le violoncelle.</p>	<p>Igualmente pasa con la viola o el 'cello, si uno de los dos tiene que comenzar por un solo.</p>
<p>Example 5</p> <p>Cradle-Song*</p> <p>in a Russian theme</p>	<p>Exemple 5</p> <p>Berceuse..</p> <p>Sur un thème russe</p>	<p>Ejemplo 5</p> <p>Canción de Cuna*</p> <p>Sobre un tema Ruso</p>
<p>Molto lento</p> <p>d'Osten-Sacken</p>		
<p>lished in the "Flonzaley Quar- corite Encore Album," Vol. II; ther, N. Y.</p>	<p>* Publié dans le recueil N° II des Bis Favoris du Quatuor Flonzaley; éd. C. Fischer, N. Y.</p>	<p>* Publicada en el Album de Encores Favoritos del Cuarteto Flonzaley, Tomo II; C. Fischer, N. Y.</p>



<p>The 'cellist can signal by nodding his head.</p> <p>Example 6</p> <p><i>Allegro</i></p> <p><i>Solo</i></p> <p>A slight nod Léger signe de tête Ligera señal inclinando la cabeza</p>	<p>Le violoncelliste peut faire partir en faisant un léger signe de tête.</p> <p>Exemple 6</p> <p><i>Allegro</i></p> <p><i>Solo</i></p> <p>A slight nod Léger signe de tête Ligera señal inclinando la cabeza</p>	<p>El violoncellista puede dar la señal por medio de una inclinación de cabeza.</p> <p>Ejemplo 6</p> <p><i>Allegro</i></p> <p><i>Solo</i></p> <p>A slight nod Léger signe de tête Ligera señal inclinando la cabeza</p>
<p>Of course, when one player begins quite alone it is unnecessary for him to make any sign whatsoever, as the three other players have opportunity to hear the tempo established in the opening measures.</p>		
<p>Naturellement quand un exécutant commence seul il ne semble pas nécessaire qu'il fasse aucun signe, car les trois autres exécutants peuvent, dès les premières mesures, juger du tempo initial.</p>		
<p>Por cierto que si uno de los músicos va a tocar enteramente solo, no habrá necesidad de que dé ninguna señal, pues los otros tres instrumentistas ya habrán tenido tiempo de establecer el ritmo del compás al oír los primeros compases del solista.</p>		
<p>Example 7</p> <p><i>Molto allegro</i></p> <p>No sign needed Aucun signe n'est nécessaire No se necesita señal</p>	<p>Exemple 7</p> <p><i>Molto allegro</i></p> <p>No sign needed Aucun signe n'est nécessaire No se necesita señal</p>	<p>Ejemplo 7</p> <p><i>Molto allegro</i></p> <p>No sign needed Aucun signe n'est nécessaire No se necesita señal</p>
<p><i>Mozart</i> Köchel, No. 337</p>		

Example 8

Exemple 8

Ejemplo 8

old has a time-value which defined exactly, it inter-regular advance of the ; for this reason the first making a fresh start after should mark one beat for On the other hand, in the mple rests, which bear a relation to the movement, ers count mentally the ex- of these rests, they are attack together, a signal ; superfluous. Such is the measures before the end le 8.

Le point d'orgue, ayant une valeur que l'on ne peut pas définir exactement, arrête la marche régulière du mouvement; c'est pour cela que le 1^{er} violon pour faire repartir après un point d'orgue doit donner un temps pour rien. Tandis que quand il s'agit simplement des silences, lesquels doivent être en relation avec le mouvement, si on compte mentalement la valeur exacte de ces silences, on attaquera forcément ensemble, sans qu'un signe soit nécessaire. C'est le cas deux mesures avant la fin de l'exemple 8.

Como, el punto de órgano no tiene un valor que se puede definir exactamente, detiene el paso regular del movimiento; por dicha razón el primer violín, al empezar de nuevo después del punto de órgano, tendrá que contar un tiempo de valde. Mientras que en tratándose de descansos sencillos, que están emparentados con el movimiento, si los artistas cuentan mentalmente el valor exacto de los descansos, atacarán naturalmente al mismo tiempo sin que sea necesario dar la señal. Tal es el caso en los dos compases que vienen al terminar el Ejemplo 8.

Andante

1st Violin begins one for nothing
(not written in music)
Le 1^{er} violon bat un temps pour rien
(comme il n'est pas écrit sur la musique)
El 1^{er} violín da un tiempo de nada
(no está escrita en la partitura)

Sharp attack
Attaque bien précise
Ataque de golpe

Clear cut finish
Finir bien ensemble
Acabar en buen conjunto, nitidamente

1st Violin begins one for nothing
Le 1^{er} violon bat un temps pour rien
El 1^{er} violín da un tiempo de nada

Sharp attack
Attaque bien précise
Ataque de golpe

Chronique musicale

Une méthode de quatuor à cordes

Stendhal décrivait d'une façon pittoresque et charmante la musique de quatuor. On peut lire, dans ses « Vies de Haydn, Mozart et Metastase » le petit morceau que voici :

« On sait que les quatuors sont joués par quatre instruments, un premier violon, un deuxième violon, un alto et un violoncelle. Une femme d'esprit disait qu'en écoutant les quatuors de Haydn elle croyait assister à la conversation de quatre personnes aimables. Elle trouvait que le premier violon avait l'air d'un homme de beaucoup d'esprit, de moyen âge, beau parleur, qui soutenait la conversation dont il donnait le sujet. Dans le second violon, elle reconnaissait l'ami du premier, qui cherchait par tous les moyens possibles à le faire briller, s'occupait très rarement de soi, et soutenait la conversation plutôt en approuvant ce que disaient les autres, qu'en avançant des idées particulières. L'alto était un homme solide, savant et sentencieux. Il appuyait les discours du premier violon par des maximes laconiques, mais frappantes de vérité. Quant à la basse, c'était une bonne femme, un peu bavarde, qui ne disait pas grand-chose, et cependant voulait toujours se mêler à la conversation. Mais elle y apportait de la grâce, et pendant qu'elle parlait, les autres interlocuteurs avaient le temps de respirer. On voyait cependant qu'elle avait un penchant secret pour l'alto, qu'elle préférait aux autres instruments ».

La musique de quatuor est, en effet, une conversation, et, partant, elle se soumet aux lois du dialogue. Ces lois sont étudiées par les compositeurs et font l'objet du contrepoint, mais l'interprétation des œuvres dialoguées de musique de chambre était, jusqu'à ce jour, affaire d'expérience, d'intuition, elle était empirique.

Les méthodes de violon, de piano sont nombreuses. L'utilité d'une méthode de quatuor à cordes n'a pas besoin d'être démontrée et les amateurs qui se réunissent pour faire de la musique d'ensemble sauront avec joie la publication de la *Méthode de Quatuor à cordes* de notre distingué compatriote M. Alfred Pochon, violoniste et membre du fameux Quatuor du Flonza-ley (1).

La première partie de ce travail sort de presse et je ne veux pas attendre davantage pour la signaler aux lecteurs des chroniques musicales de la *Tribune*.

* * *

énoncé par M. Sérieyx : Réformer pour conserver.

M. Pochon continue en conseillant vivement aux violonistes de faire de l'alto. Puis il entre dans le vif de son sujet.

Le commencement et la fin d'un mouvement sont, selon lui, les moments les plus importants dans l'interprétation d'une composition musicale. Et il recommande aux exécutants de s'efforcer de créer une atmosphère dès les premières notes, d'envelopper l'auditeur dans les mailles du réseau sonore, de le subjuguier dès la première mesure. Le quatuor a une puissance très grande sur l'esprit et sa magie est telle que Napoléon Ier, alors qu'il était consul, après avoir entendu un quatuor à cordes joué à la Malmaison, disait à Baillot, le grand quartettiste français : « Le quatuor change en un instant l'état d'âme ».

L'auteur parle encore de l'emploi du métromètre, du respect dû aux silences, trop souvent écourtés ; il insiste sur la nécessité pour les quartettistes de se procurer la partition des œuvres qu'ils étudient et de ne pas se contenter des parties séparées. Il engage les musiciens à se soumettre à l'exercice qui consiste à écouter les disques phonographiques des quatuors à cordes et à essayer d'en écrire la partition. Il donne des principes dynamiques et insiste sur l'importance des nuances : « Si je puis me permettre une comparaison prosaïque, écrit-il, je dirais que la nuance est à la musique ce que l'assaisonnement est à la salade : mettez-en trop ou trop peu, et tout est ruiné ».

Les débutants et les amateurs ont beaucoup plus de peine qu'on ne le croit à nuancer, et certains signes sont des pièges ; par exemple, le *crescendo* et le *diminuendo* : c'est peu à peu qu'il faut augmenter ou diminuer l'intensité sonore, et cependant, neuf fois sur dix, les amateurs jouent plus fort à l'endroit où se trouve le mot *crescendo* et plus piano au moment où ils lisent *diminuendo*. Hans de Bulow disait à ses musiciens de l'orchestre de Meiningen : « Chaque fois que vous voyez *crescendo*, pensez *piano*, et chaque fois que vous voyez *diminuendo*, pensez *forte* ».

On peut se rendre compte, d'après cet exemple, du caractère pratique de la méthode de M. Pochon. Ce n'est pas un traité théorique, mais un ouvrage destiné à conduire les plus humbles quartettistes, par des conseils précis et techniques, dans le chemin périlleux de l'art du quatuor.

Avec un tel guide, les élèves, les amateurs prendront un plaisir plus grand à leurs exercices, ils éviteront les tâtonnements.



Sans faire l'histoire du quatuor à cordes, M. Pochon rappelle qu'à l'époque de Haydn, des amateurs, des musiciens professionnels se réunissaient pour faire de la musique de chambre et que la constitution des quatuors à cordes fut un fruit de la vie de famille, et de la vie des cours princières. Puis il donne quelques noms et quelques dates.

Les deux premiers « quatuors-virtuoses » qui commencèrent à voyager furent les quatuors Koella et Muller. L'histoire des frères Jean, Adolphe, Georges et Rodolphe Koella est trop connue des Lausannois — qui l'ont entendue récemment de la bouche de M. Gustavo Doret — pour que je la raconte. On sait qu'ils donnèrent des concerts en Suisse, en Allemagne, en Angleterre et en France, où Paganini les protégea et où Louis-Philippe leur conféra une décoration. Le quatuor des frères Muller ne fut pas moins fameux. Puis les quatre fils du premier violon de ce quatuor Muller formèrent un nouvel ensemble, le quatuor Muller cadet, qui eut aussi beaucoup de succès. M. Pochon nomme encore quatre quatuors respectivement formés des membres de la même famille : le quatuor Becker, le quatuor Schroeder, le quatuor d'Archambeau et le quatuor Zoellner. Le quatuor Florentin fut célèbre et enfin, plus près de nous le quatuor Joachim.

Comment travailler le quatuor ? Quels sont les moyens pour arriver à un équilibre parfait ? — C'est bien simple, répondait un vieux professeur de Liège : il suffit de jouer ce qui est écrit, *ni plus, ni moins*. M. Pochon montre que ce n'est pas si simple que cela. De plus, dit-il, l'art graphique de la musique manque encore de clarté et les compositeurs emploient parfois le même signe pour arriver à des résultats différents.

Kufferath le constatait déjà dans son livre « L'Art de diriger l'orchestre » :

« Malheureusement la notation musicale ne connaît qu'un nombre de signes graphiques très insuffisants pour marquer d'une façon claire et précise les subtiles nuances qui sont la vie même de toute composition musicale. Encore ceux qu'elle possède don-

Mais les règles les plus précises comme les plus hautes d'un art ne suffisent pas à faire des artistes, prises à la lettre elles ne font que des pédants. L'artiste est un homme qui a reçu un don, et ce don le sépare des autres hommes comme par une ordination mystérieuse. C'est pourquoi les méthodes et les exercices, qui sont indispensables aux meilleurs, ne sauvent pas les pires. En notre temps où l'instruction est répandue avec un zèle mystique, beaucoup sont appelés, mais il n'y a pas plus d'élus qu'autrefois. Rien n'est plus antidémocratique que l'art.

C'est ce que M. Pochon semble avoir senti, et c'est peut-être ce qui l'a conduit à écrire, en tête de sa méthode ces six mots lucides :

*Tous entendent,
Peu écoutent,
Moins comprennent.*

Aloys Fornerod.

Quatuor à Cordes

EN DEUX PARTIES

Partie I : Élémentaire

Partie II : Supérieure

(En cours de préparation)

Traduite par A. Gietzen

Progresivo para Tocar en
Cuarteto de Cuerdas
EN DOS PARTES

Aggiornato il 13.06.2005

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Biographie

Alfred Pochon

(Yverdon, 1878 - Lutry 1959)

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A. La formation

Alfred Pochon naquit à Yverdon (VD) le **30 juillet 1878**. Son père, Louis Pochon était un homme d'affaire; sa mère Joséphine Pochon, née Bujard, (ménagère) avait une prédisposition pour le piano et la peinture. Alfred avait un frère, Louis, de deux ans l'aîné, qui décéda en 1937.

C'est à Yverdon que Pochon commença l'étude du violon (à sept ans): son premier enseignant fut un certain Pizzetti, un italien réfugié en Suisse.



Plus tard la famille Pochon déménagea à Genève: c'est ici que, à 11 ans, Alfred devint l'élève de Louis Rey, premier soliste au Grand Théâtre et ami d'enfance d'Eugène Ysaïe, dont il avait aussi été le collègue de pupitre à Strasbourg (dans l'orchestre du père d'Ysaïe, Nicholas). Rey avait aussi son propre Quatuor (le Quatuor Rey), actif de 1885 à 1898.

Un des **premiers concerts** en tant que soliste, fut celui qu'Alfred donna au Casino St. Pierre à Genève **en 1889**: il y joua, avec succès, le *Septième Concerto* de Spohr.

En 1890 Pochon fut déjà dans les rangs des violons de l'orchestre des "Concerts classiques" de Genève, dirigé par Hugo de Senger. Ce fut dans la maison où habitait de Senger (appartenant à la famille de Marc Odier) que Pochon fut accueilli pour aborder la musique de chambre (**entre 1894 et 1898**) et ce fut avec cette même famille que le jeune Alfred déchiffra ses premiers quatuors à cordes. Ses partenaires étaient alors Louis Lagier au second violon, Charles Roth à l'alto et Robert Hass au violoncelle.

À l'âge de 14 ans Pochon se décida définitivement pour une carrière musicale.

En 1895, sous la suggestion du grand Joseph Joachim (qui était à Genève pour une tournée de concerts), Alfred Pochon partit pour la Belgique et s'inscrivit au Conservatoire de Liège, dans la classe du célèbre violoniste César Thomson. Joachim n'avait pas pu accueillir Pochon dans sa classe de la Hochschule de Berlin, faute de place. Thomson joua un rôle essentiel dans la formation musicale et artistique du jeune suisse: le professeur, musicien de renom, était héritier d'un grand savoir technique, acquis auprès de deux maîtres brillants, Henri Vieuxtemps et Henryk Wieniawski. Ce fut Thomson qui enseigna à Pochon l'art du violon et surtout celui du quatuor à cordes: le vieux professeur possédait son Quatuor, fondé **en 1898** à Bruxelles par lui même, Nicolas Lamoureux au second violon, Van Hout à l'alto et Edouard Jacobs au violoncelle. Pochon eut la chance de jouer avec ce Quatuor, lorsqu'il travaillait des quintettes où la partie de second alto lui était confiée.



B. La carrière

Alfred suivit son maître dans son déplacement au Conservatoire de Bruxelles **en 1898**: Thomson avait succédé à Eugène Ysaïe et Pochon devint assistant/répétiteur du nouveau professeur, après s'être diplômé à Liège avec un premier prix. Il demeura à Bruxelles **jusqu'en 1901**.

C'est durant cette période que Pochon s'orienta définitivement vers la musique de chambre: il commença par fonder un Quatuor à cordes avec quelques camarades de l'époque (Fassin, Rogister et Fraipont), ainsi que la première Ecole indépendante de musique de chambre en Belgique. Parallèlement il joua aussi dans l'orchestre de l'ami Ysaïe, dirigé par le maître. Et il se mit à composer.

En été 1901 Pochon quitta Bruxelles et refusa une offre du Conservatoire de Bâle. Il voyagea en Europe et il vécut aussi pour un certain temps à Vienne (où il fréquenta quelques cercles musicaux). Ce détour européen se révéla très enrichissant pour Pochon: il eut l'occasion de connaître le pianiste et pédagogue Edwart Schütt, le compositeur hongrois Karoly Goldmark (très en vogue à l'époque) et le pianiste Théodore Leschetitzky (maître de Paderewski, avec lequel Pochon donnera par la suite des concerts).

Une fois rentré de Vienne, Alfred Pochon rencontra le banquier d'origine vaudoise **Edouard de Coppet** (1855-1916), connu en 1894 lors d'un séjour à la pension de Gourze, qui lui proposa de s'engager dans son quatuor privé en tant que I violon. Passionné de musique ainsi que sa femme Pauline de Coppet-Bouis, pianiste douée, Edouard avait créé à New York son propre quatuor privé qu'il entretenait personnellement pour s'adonner régulièrement à la musique de chambre (ils donnèrent régulièrement des concerts privés dans l'appartement new-yorkais de De Coppet pendant treize ans).

Pochon accepta l'offre, mais après quelque temps, il comprit que les autres membres du Quatuor, n'étant pas des professionnels et ayant tous d'autres activités, ne pouvaient pas consacrer aux répétitions le temps nécessaire. Il proposa donc au banquier, qui accepta, de créer un Quatuor professionnel.

En 1903 le violoniste fonde ainsi le **Quatuor du Flonzaley**, du nom de la localité campagnarde au bord du lac Léman, où possédait une maison de vacances le mécène new-yorkais. L'ensemble sera formé au tout début par: Adolfo Betti, I violon; Alfred Pochon, II violon; Ugo Ara, alto et Iwan d'Archambeau, violoncelle.

À partir de 1904 et jusqu'en 1929, Pochon fut actif dans le Quatuor, qui le conduira en tournée à travers l'Europe, l'Amérique du Nord et Cuba.



Un des plus brillants concerts donnés par le Flonzaley au début de sa carrière américaine fut certainement celui du Carnegie Hall de New York, le **5 décembre 1905**.

Ce fut le début d'une longue et solide collaboration entre les membres du Quatuor, qui furent toujours liés d'une très belle amitié, témoignée aussi par la correspondance (avec **D'Archambeau** et avec **Betti**) qu'ils échangèrent. À travers ces lettres on peut retracer les début et le développement du Quatuor, les idées et les commentaires techniques relatifs aux pièces et aux instruments jouées au fur et à mesure, les nouvelles des respectives familles, l'affection qui liait les membres du Quatuor et leurs familles, l'estime que tous tenaient pour Pochon (D'Archambeau lui avait confié la **formation musicale de son fils Pierre**),...

En 1915, la Maison d'édition Schirmer de New York, commande à Pochon une **méthode pour quatuor à cordes**: entreprise plutôt difficile, car il n'existait rien en ce genre à l'époque, et il n'y avait donc aucun point de départ ou de comparaison. L'ouvrage fut cependant terminé et publié en français, anglais, espagnol, avec un discret succès. Toscanini en personne aurait voulu le voir

publié en italien et il s'offrit à plusieurs reprises de s'assumer les frais de traduction et d'en écrire la préface, mais la Maison Schirmer s'y opposa formellement. L'oeuvre fut dédiée à Mme Elizabeth Sprague Coolidge.

En 1917 Pochon épouse Susan Millar-Rudthardt, jeune veuve de la Virginie (ayant déjà trois enfants), fille de Rolph Millar (riche agriculteur d'origine allemande) et ancienne élève du soprano Marcella Sembrich: à l'intention de sa femme il écrira ensuite des pages pour chant et piano ou accompagnement de cordes (dont *Crossing the bar*, *La lune blanche*, sur un texte de Paul Verlaine; *Les eaux moroses*, sur un texte d'Edmond Jaloux, écrite en 1949).

En 1922 Pochon achète la [maison "Holly"](#) à Lutry, pour s'y installer, d'abord l'été, ensuite pendant toute l'année: c'est ici que dorénavant se rencontreront les membres du Quatuor et les nombreux amis musiciens.

En 1928 à Front-Royal (Virginie) naît la petite Catherine qui grandira à Genève, où elle s'installera après la deuxième Guerre Mondiale. Cette même année Pochon refusa le poste de Directeur du Conservatoire de Peabody à Baltimore (le conservatoire le plus ancien et le plus important d'Amérique, avec plus de deux mille élèves), parce qu'il pensait déjà à sa future activité de quartettiste: en effet, **en mai 1929**, après la cessation de l'activité du Quatuor du Flonzaley, Pochon crée avec Nicolas Moldavan et grâce au soutien du banquier new-yorkais d'origine allemande Félix Warburg, le [Quatuor Stradivarius](#), composé par [lui même](#) au II violon, [Wolfe Wolfensohn](#) au I violon, [Nicolas Moldavan](#) à l'alto et [Gérald Warburg](#) (fils du banquier), au violoncelle.



Le Stradivarius l'occupera **jusqu'en 1938**, lorsqu'il dut se faire remplacer par Bernard Robbins. L'année d'après la deuxième Guerre Mondiale éclate et Pochon reste coincé à Lutry: il ne fera jamais retour aux Etats-Unis.

En 1941, à 63 ans, Pochon devint directeur du Conservatoire de Musique de Lausanne (fonction qu'il conserve **jusqu'en 1957**), succédant à Charles Troyon: il y créa un cours de musique de film (donné par Hans Haug), un cours de théorie et de basse continue (donné par Aloys Fornerod), des cours d'interprétation (avec Jacques Thibaud, Alfred Cortot et Charles Panzera), une classe de direction (sous la responsabilité de Paul Klecki), des concerts d'échange avec les Conservatoires de Liège, Bruxelles, Paris: la plupart de ces événements furent transmis par Radio-Lausanne, avec laquelle Pochon entretenait toujours de très bons rapports. Pochon fonda et développa, en outre, la [Bibliothèque musicale du Conservatoire](#) par un appel public aux vaudois.

En 1944 il crée aussi la *Gazette musicale du Conservatoire de Lausanne*, dans laquelle seront publiés des textes de nombreuses personnalités musicales européennes (notamment Ernest Bloch, Alfred Cortot).

En novembre 1946, Pochon soutient un groupe d'élèves du Conservatoire dans la création du "cercle d'études musicales", qui prendra le nom de *Le prestant* et qui aura pour but "l'étude de l'orgue, de son histoire, de sa littérature, de sa facture, en particulier, de l'art musical en général". La première séance a lieu le 16 novembre, suivie d'une séance ouverte au public le 14 décembre: c'est le prélude au futur journal *La Tribune de l'orgue*, fondé **en 1948**.

L'expérience et la vaste culture de Pochon lui valurent d'être appelé à prendre part aux jurys de nombreux Concours Internationaux, dont, entre autres, celui de Genève, celui de la Reine Elisabeth de Belgique, le concours Marguerite Long-Jacques Thibaud, le concours Paganini à Gênes, le concours Tchaikovsky à Moscou et le concours George Enesco à Bucarest.. Pour ces mêmes qualités il sera au fur et à mesure décoré, **en 1924**, des palmes d'officier d'Académie; **en 1951** comme Chevalier de la Légion d'honneur; **en 1952** de l'ordre Léopold de Belgique,...

Pochon fut aussi un compositeur reconnu: sa production, basée de manière générale sur des

mélodies populaires et folkloriques d'origines différentes (anglaise, écossaise, irlandaise, danoise, russe, juive, chinoise, turque, espagnole, indienne, américaine), comprend aussi bien des oeuvres originales (pour piano, violon seul, alto seul, violon et violoncelle, quatuors à cordes, voix et piano ou accompagnement de cordes), que de nombreuses transcriptions et révisions, vers lesquelles le poussa l'ami Kreisler (il s'agit de 9 recueils, pour la plupart consacrés à des oeuvres pour quatuor à cordes). Parmi les quatuors, on retient celui en *si mineur* (écrit à Lutry, en 1924), et la *Suite indienne* (publiée en 1928), que Pochon avait dédiée à son beau-père, le Colonel Millar et à l'ancêtre indienne de ce dernier, la célèbre Pocahontas. Par contre, la *Fantaisie hébraïque* de 1931, basée sur d'anciens thèmes originaux, fut dédiée au banquier Félix Warburg.

Pochon ne nous laissa qu'une seule oeuvre pour instruments à vent: la *Pochade chromatique*, pour flûte, hautbois et alto, composée en 1949 pour son ami Richard Ayrton.

La liste des dédicataires de ses oeuvres musicales, nous illustre les personnalités avec lesquelles Pochon avait des relations amicales: Pablo Casals, Carl Flesch, Jascha Heifetz, Fritz Kreisler, Jacques Thibaud, Charles Lassueur, Ernest Schelling...

Tout comme il l'avait commencée, la carrière de Pochon se termina par son engagement dans un Quatuor local et privé, composé de ses amis Etienne Rivier, Ivan Mahaim (cardiologue et musicographe passionné qui lui consacra l'ouvrage *Beethoven: naissance et renaissance des derniers quatuors, la terre natale et la trilogie* et à l'intention duquel Pochon composera l'*Introduction et petite sérénade pour quatuor à cordes* en 1951), et Lucien Bovet (à l'époque directeur de l'hôpital de Cery).

Pochon mourut, après une longue maladie, le **26 février 1959** dans sa propriété de Lutry, appelée "Villa Holly" et achetée **en 1922**, dans laquelle s'étaient rencontrés souvent les membres du Quatuor du Flonzaley et beaucoup de musiciens renommés du XX siècle.

N.B. Pour plus de renseignements sur la biographie de Alfred Pochon, v. [Bibliographie](#).

Remarques:

Un fonds Alfred Pochon, comprenant partitions, correspondance, photos, programmes des concerts, etc. est conservé dans les [Archives Musicales de la Bibliothèque Cantonale et Universitaire de Lausanne \(BCU\)](#), 6, Place de la Riponne, 1017 Lausanne. Pour plus de renseignements, s'adresser à M. Jean-Louis Matthey, responsable des Archives Musicales de la bibliothèque (Tél. 021 316.78.33; E-mail: Jean-Louis.Matthey@bcu.unil.ch).

À la BCU sont aussi conservés la collection intégrale de la *Gazette musicale du Conservatoire de Lausanne* (sous côte 1 B 11609), la monographie que Pochon écrivit en 1940 *Jean-Jacques Rousseau et la critique, essai de mise au point* (sous côte NE 5112 res. A) et le volume, publié par Pochon en 1943, *Musique d'autrefois, interprétation d'aujourd'hui* (sous côte NE 7487). On trouve, encore, l'ouvrage technique *Le rôle du point en musique placé au-dessus ou au-dessous d'une note*, dédié par Pochon à Arturo Toscanini (sous côte NED 1127).

À la [Bibliothèque Nationale Suisse à Berne](#), Hallwylstrasse 15, 3003 BE, sont en outre conservés une vingtaine de documents (partitions d'oeuvre, transcriptions et essais musicales) de Pochon qui peuvent être consultés sur place et repérés par le catalogue [Helveticat](#).

Bibliografie:

- **Jean-Louis Matthey**, "Inventaire du fonds musical Alfred Pochon", dans *Fonds musical Alfred Pochon*, Bibliothèque Cantonale et Universitaire de Lausanne (BCU), 1979.

- **Harry Ransom Humanities Research Center (HRC)**, *Adolfo Betti: Papers*, [University of Texas at Austin](#);
- **Musicclassical.co.**, [Classicalmanac](#);
- **Conservatoire de musique de Lausanne**, [Histoire de la bibliothèque/ historique du conservatoire](#)



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CERCETARE MUZICALĂ

I.

ANAMORFOZA SONORĂ

- prolegomene -

ȘERBAN NICHIFOR

Etimologia greacă a termenului (*ana* = remontînd, reconstruind și *morphē* = forma) exprimă poate în mod cel mai explicit esența noțiunii: o subtilă relație (de transformare) stabilită între două sau mai multe structuri aparent disjuncte și bazată pe reorganizarea elementelor constitutive comune. Consacrată ca fenomen vizual, această relație a fost frecvent aplicată în artele plastice încă din antichitate. În acest sens, PLATON distingea — în „Sofistul” — două arte de imitație: arta copierii (reproducînd fidel formele) și cea a evocării (care transpune formele în domeniul aparențelor). Pentru a se remedia erorile percepției vizuale demonstrate științific în geometria euclidiană, artiștii și arhitecții romani își realizau operele respectînd cu rigurozitate principiile perspectivei accelerate sau încetinite. Și totuși, evul mediu a marcat adevărata emancipare a anamorfozei ca formă artistică de sine stătătoare, atît prin studiile unor cercetători ai perspectivei (Salomon DE CAUS, René DESCARTES, Athanasius KIRCHER, Gaspar SCHOTT, Emmanuel MAIGNAN și Jean-François NICERON, autorul studiului „La Perspective curieuse ou la Magie artificielle des effets merveilleux de l'optique par la vision directe”, scris în anul 1638), cît mai ales prin capodoperele maștrilor epocii, artiști ce au oferit valențe cu adevărat estetice unor procedee tehnice ce nu ar fi depășit altminteri nivelul cabinetelor „magice” sau al amuzamentelor de salon, profitînd din plin de posibilitățile fantastice — prefigurînd suprarealismul — ale anamorfozelor optice, anoptice, catoptice, cilindrice, conice sau cu oglindă. Astfel, tablourile secrete („Vexierbild”) ale lui Albrecht DÜRER, Erhard SCHÖN, Lucas BRUNN, Hans HOLBEIN, Hans BALDUNG, Manuel DEUTSCH sau Hans BURGKMAIR utilizează tehnica anamorfozei într-o hermeneutică vizuală specifică, expresie a ideilor poetice și filozofice ale lui Sébastien BRANT („La Nef des Folz du Monde”, Paris, 1494), ERASMUS din Rotterdam („De la Déclamation des louenges de folie, Paris, 1520) sau Cornelius AGRIPPA („De incertitudine et vanitate scientiarum et artium atque excellencia verbi Dei declamatio”, Anvers 1530). Așa cum evidențiază și Jurgis BALTRUSAITIS („Anamorphoses”, Paris Ed. Olivier Perrin, 1969), „întreaga atmosferă a universurilor speculative, care au gravitat în jurul formelor de perspectivă în cursul evoluției lor, se găsește încă de la început asociată acestora și același tablou al unor vaste sinteze reapare

Muzicienii studiază sunetele și cîntecele, cu toate acestea ei nu aud disonanțele din spiritele lor...
Cornelius AGRIPPA (1486—1534)

la Hans HOLBEIN, numai că de data aceasta nu mai este vorba de o glorificare a cunoștințelor omului, ci o imagine a Vanității — craniul anamorfotic în cazul picturii „Ambasadorii” (1533), motiv specific epocii, ca și cel al „vrăjitoarei”, al „elefantului” sau cel de factură erotică — ultimele 2 caracteristice artei chineze.

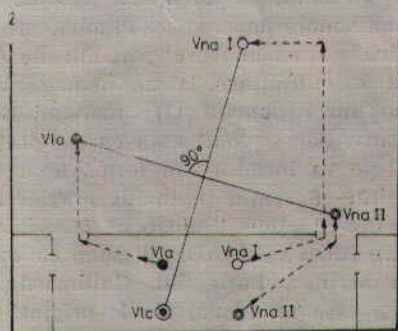
„Monstrul” reprezintă o altă temă predilectă a anamorfozei baroce, dezvoltată în special în domeniul arhitecturii. Un exemplu bine cunoscut îl oferă fantasticul parc Sacro Bosco de la Bomarzo (Italia) realizat în spiritul tratatului figurativ al lui Francesco COLONNA („Hypnerotomachia Poliphili”) și constituind o adevărată „Wunderkammer” în aer liber ce generează în mijlocul pădurii „aparitiile miraculoase”: divinitățile izvorului, exoticele elefant, statuia tricefală, imensa gură deschisă a balaurului... Un alt parc fantastic din Italia este cel de la Pratolino, utilizînd, ca și jocurile de apă de la Hellbrunn (lîngă Salzburg), automatele hidraulice. Prefigurînd sculptura cinetică a secolului XX, aceste dispozitive „animă” păpuși antropoide sau zoomorfe, dar și orchestre mecanice, ca acele instrumente fabuloase imaginate de KIRCHER (în „Musurgia”). Astfel, muzica Renașterii este strîns legată de „magia” apei, dar și de cea a aerului ce se modelează după imaginea timbrului dat în formele instrumentelor de suflat (forme inspirîndu-se de la monștrii și reptile). În acest sens, Eugenio BATTISTI („L'antirinasimento”, Milano, Giangiacomo Feltrinelli Editore, 1962) descrie instrumentele „calami (din familia oboaielor), viscoase și ondulate ca țiparii, sau bombardele, asemenea balaurilor, cu suflare sinistră. La aceeași formă de elaborare biomorfă a instrumentului de sunet, participă și proiectul puțin distractiv, desigur paradoxal, al lui MICHELANGELO, de a construi lîngă senina bazilică brunelleschiană San Lorenzo o campanilă de forma unui uriaș, care ar emite din gura lui bătăile clopotului mai puternic și mai impresionant.”

Dacă din punct de vedere strict organologic anamorfozele au avut o largă aplicabilitate în muzică,

*) — Sub titlul „Applications sonores de l'idée d'anamorphose”, cea mai mare parte a datelor cuprinse în acest eseu au făcut obiectul unei comunicări în cadrul forumului de compoziție coordonat de Gérard GRISEY la ediția din 1980 a Cursurilor Internaționale de Muzică Nouă de la Darmstadt (Republica Federală a Germaniei). De asemenea, am prezentat această problemă și în cadrul unei conferințe susținute la MICHIGAN UNIVERSITY din Ann Arbor (S.U.A.) în septembrie 1982.

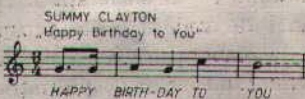
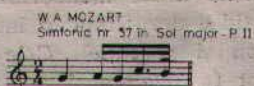
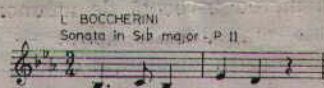
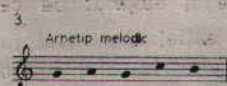
din cel al combinațiilor sonore în sine aceste tehnici (eminamente vizuale, cum am arătat) nu fuseseră încă utilizate în procesul componistic. Desigur, forma variațională poate reprezenta o punte foarte fragilă către domeniul anamorfozei, în condiții în care diferența de amplitudine între cele două genuri muzicale este totuși incomparabilă, implicând în primul rând o separare esențială de *mesaj* — așa cum vom demonstra în continuare.

Am avut ideea realizării unei aplicații sonore a anamorfozei elaborând în iarna anului 1975, sub puternica impresie a studiului lui BALTRUSAITIS, cvartetul de coarde „Anamorphose”, în care suprași juxtapuneam unei structuri muzicale abstracte bazate pe un mod popular românesc, chiar melodia originală ce îmi sugerase utilizarea modului respectiv (Fig. 1). În același timp, finalul lucrării reprezintă o anamorfoză multi-media ce se desfășoară în paralel cu cea a structurii muzicale propriu-zise: membrii „mobili” ai ansamblului (cele două viori și viola) se dispersează în sală, schimbând perspectiva stereofonică a audiției într-una cvadrofonică (fig. 2).² Generalizând, putem deduce că două (sau mai multe) structuri muzicale aparent disjuncte pot coexista funcțional, fără a constitui un „colaj”, dacă răspund condiției de a avea cel puțin un element constitutiv comun. Astfel exprimat, între mulțimile sonore A , A' și B , avind proprietățile: $A \cap B = \emptyset$ și $A \cap A' = \emptyset$, se poate exprima relația de „colaj”: $A \rightarrow B$ și cea de „anamorfoză”: $A \leftrightarrow A'$



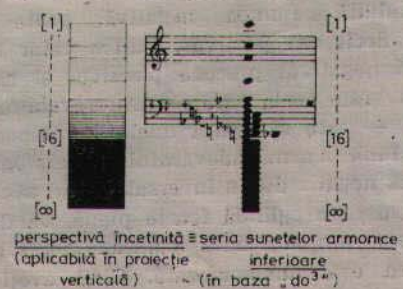
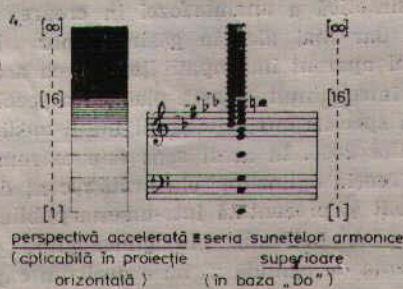
Un exemplu de relație anamorfotică a unor structuri muzicale aparent fără legătură poate fi urmărit în Fig. 3, ilustrând gradul intim de înrudire a unor motive întâlnite în lucrări de BOCCHERINI, DONI-

² — Cvartetul de coarde „Anamorphose” a fost distins cu Premiul I la Concursul Internațional de Compoziție Gaudemus din Olanda (1977) și cu Premiul Presei Internaționale la Festivalul de la Evian, Franța (1978). O analiză detaliată a lucrării a fost publicată în revista „Muzica” Nr. 7/1978, sub semnătura muzicologului Luminița VARTOLOMEI.



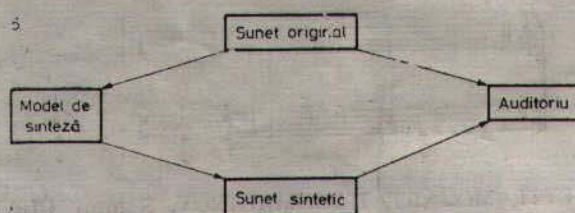
ZETTI, MOZART, RACHMANINOV, Summy CLAYTON și STRAVINSKI.

Se pot imagina și anamorfoze eliptice, în care un termen al relației (absent parțial sau total din



expunerea muzicală) poate fi sugerat de cel de-al doilea termen și continuat astfel în conștiința auditoriului (caz pe care l-am experimentat într-o piesă pentru pian, „Schiză pentru o Barcarolă“, în care o „melodie pierdută“, ce nu apărea decât parțial în discursul sonor, era mereu invocată de anamorfozele ei proiectate în cele mai diferite spații — de la arhetipuri baroce la muzica structuralistă).

Ar fi de evidențiat și o interesantă analogie între dispunerea seriei sunetelor armonice superioare și distanțarea elementelor vizuale într-o perspectivă accelerată, ca și raportul invers, dintre ipotețicele armonice inferioare și perspectiva încetinită (fig. 4). Mulțimea sunetelor armonice aparținând unei fundamentale date pot fi considerate astfel anamorfoze ale fundamentalei respective (idee dezvoltată în lucrarea „Colinde“ pentru trombon și percuție). Cele două forme ale perspectivei pot fi sugerate și prin aglomerarea sau rarefierea evenimentelor sonore sau a densității texturii. Proiectarea unei unice structuri muzicale la diferite scări metronomice reprezintă, astfel, un evident proces anamorfotic, ca și filtrarea diferențiată a unui material sonor, bine determinat generând anamorfoze timbrale (ca de pildă în piesa simfonică „Constelații“). Desigur, cel puțin din punct de vedere strict prospectiv, mijloacele electronice de elaborare sonoră pot amplifica într-un mod considerabil aria posibilităților de concretizare a ideilor expuse mai sus. În acest sens, Fig. 5 ilustrează schema procedurii anamorfice de



analiză/sinteză digitală determinând „oglinzirea“ unui sunet original într-un model pre-memorat în computer și proiectarea simultană a ambelor sunete (original + „oglinzit“).

Forța sintetică a anamorfozei în crearea unor noi metafore dar mai ales în găsirea unor „diagonale“ între lumi aparent incompatibile face ca acest procedeu larg întrebuințat în arta plastică a secolului XVI să devină specific unei civilizații multi-media precum cea a anilor 2000. În acest sens este extrem de interesantă „Teoria oglinzilor“ elaborată recent de Nicolas SCHÖFFER și prezentată într-un eseu publicat în 1982 la Paris (Ed. Belfond). „Imaginea-oglinză poate fi independentă de oglinda ce nu e decât un captator-revelator al cărui capacitate este mai mult sau mai puțin limitată. Lumea negativă poate fi mai complexă decât cea pozitivă... Putem chiar să presupunem că negativul precede pozitivul și că universul negativ este acela care — prin revelatorii noștri percepțivi — face să apară unele din aspectele sale pozitive... Până la urmă, adevăratul univers-oglinză este un univers negativ dublu inversat... Când aveți în fața dumneavoastră o oglindă foarte plană, vă dă o imagine invers simplă; dacă oglinda nu este plană, prelungirea este anamorfozată. Când aveți în fața dumneavoastră mai multe oglinzi, imaginea se de-

multiplică și se complexifică... Aceste oglinzi sînt revelatorii, hipercomplexe și anamorfozante. În același timp, ele înregistrează, diversifică, prelungesc, repercutază tot, constituind un univers de reflexe, care poate nu-s decât noi și universul nostru ce nu este decât reflexul limitat al acestuia... O prismă gigant, formată dintr-un triunghi echilateral înzestrat cu excrescențe poliedrice variate îngăduie — de pe acum — în spațiul său interior, revelarea unei veritabile explozii diversificate de fenomene vizuale, pentru observatorul situat în centrul său.

Să spunem, din comoditate, că timpul negativ a precedat timpul pozitiv. Acest timp negativ în cursa lui înapoi, plecînd de la viitorul său extrem, mergînd spre trecutul său, s-a lovit de un puternic revelator, o „oglinză“, ce a declanșat plecarea timpului pozitiv. Timpul pozitiv declanșat a provocat o mișcare pozitivă, ce — la rîndul ei — a dat naștere materiei. Pe cînd timpul negativ, continuîndu-și cursa, duce cu sine masele de franje negative, memorizate, repertorizate în conștiințele negative, înfinit demultiplificate și amplifică în acestea reflexele tot mai mari ale timpului pozitiv, imaginea sa oglinză, dublu inversată, trimite în același timp în noile memorii născînde, propriile sale memorizări negative, dublînd sau chiar demultiplîcînd fantastice repertorii combinate de la care a plecat, printre altele, o combinație specifică — ceea ce sîntem noi, oamenii, înzestrați cu captori din ce în ce mai dezvoltați și posedînd un super-captor-oglinză neuronal. Acest super-captor leagă ca un cordon ombilical aventura hominiană a timpului pînă la epuizarea sa, ce nu va fi „poate“ decât o altă basculă spre un alt timp negativ generat de primul negativ original.“

Acest punct de vedere, avînd unele sincronizări cu „logica dinamică a contradictoriului“ relevată Stéphane LUPASCO (raportul „timp pozitiv/timp negativ“ fiind analog celor două valori logice contradictorii „A/non-A“) sau cu „teoria catastrofelor“ elaborată de René THOM (în sensul dezvoltării ideii formei „de bifurcație“ a timpului), poate găsi un larg domeniu de aplicație în structurarea formei muzicale. Astfel, în „Simfonia I“ am imaginat un traseu în timp negativ, străbătut de un mod melodic aparținînd unei lumi sonore anacronice. Plîmbat prin „grădinile amăgirii“ (asemănătoare parcului de la Bommarzo), acest mod atinge la un moment dat (în „secțiunea de aur“) punctul „H“ marcînd originea timpului negativ, dar și confluența cu cel pozitiv, în care modulul se va încadra sub forma unor efemere pulsînd într-un spațiu plasmatic.³⁾ Traiectul sonor urmează direcția unei „întoarceri la origine“, în sensul pe care Mircea ELIADE îl pune în evidență („Aspects du Mythe“, Paris, Ed. Gallimard, 1983): „cunoașterea a ceea ce a avut loc la origine, a cosmogoniei, conferă știința a ceea ce se va întîmpla în viitor. „Mobilitatea“ originii lumii exprimă speranța omului că lumea lui va exista întotdeauna...“ Astfel, într-o viziune superioară, eliberată de prejudecăți, așa-zisa „fugă înapoi“ (etichetă aplicată uneori muzicilor în timp negativ) poate părea fără sens, confundîndu-se cu „fuga înainte“ — și viceversa...

³⁾ — În capitolul „Anamorfoza în muzică“ din volumul „Meta-poetica“ (Editura Eminescu, 1984), poeta și esista Grete TARTLER realizează o subtilă analiză a „Simfoniei“ și, în general, a sistemului nostru componistic.

O altă temă a scrierilor lui Mircea ELIADE care m-a pasionat, a fost aceea a „universurilor paralele”. Desigur, abordarea acestui complex domeniu implică depășirea planului muzical propriu-zis, într-o perspectivă multi-media. În același timp, hierofania, acea punte între cele două universuri, reprezintă chiar elementul anamorfotic determinând schimbarea de stare. Opera „Domnișoara Cristina” (1980—81), după romanul omonim al lui Mircea ELIADE, nu a fost prima lucrare în care utilizasem o tehnică anamorfotică multi-media. După ce în finalul cvartetului „Anamorphose” sugerasem o spațializare de tip anamorfotic a surselor sonore (Fig. 2), într-o altă lucrare camerală, „Retro-quintet” (1976), combinasem anamorfotele sonore (rezultate din proiectarea pe diferite viteze a unui Rag-time) și vizuale (create printr-un sistem de oglinzi și proiectoare stroboscopice), având ca element comun tema dilatării temporale. De asemenea, în „Oratoriul de Crăciun” (1979), traducind ideea de „colind” atât în planul sonor cât și în cel spațial (ca transhumanță), obținusem o imagine anamorfotică audio-vizuală. Multipla interferență a planului real cu cel oniric în opera „Domnișoara Christina” a impus utilizarea, într-o adevărată dialectică a hierofaniei (Fig. 6), a unui complex aparat multi-media, combinând scena și orchestra simfonică (elemente proprii operei tradiționale) cu filmul și muzica

electronică (caracteristice video-operei⁴). De menționat că raportul dintre imagine și sunet în acest ultim plan implică (într-o variantă ideală) utilizarea unui sistem vizual holografic (Fig. 7) cu fasciculul laser coordonat de modulația de frecvență a muzicii electronice (producând o modulație corespunzătoare a culorii fasciculului).

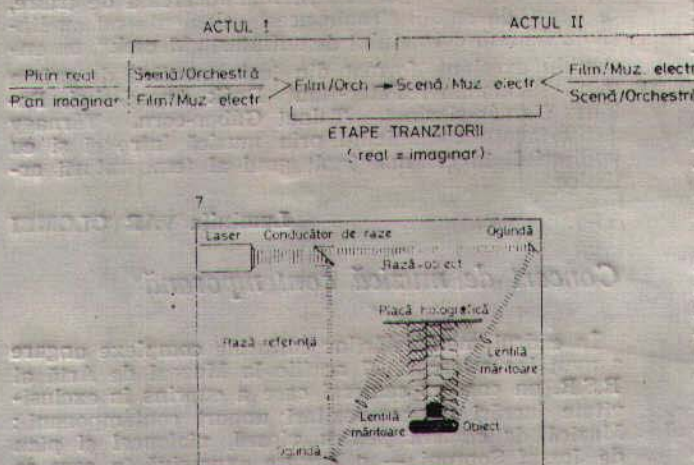
De la „fermecatele” oglinzi (concave și convexe) animate de luminări până la ultra-sofisticatele sisteme analog-digitale dinamizate de raze laser, tehnica anamorfotei a cunoscut o evoluție cu adevărat fantastică, păstrând însă nealterat acel ideal „secret” enunțat într-un aforism al lui Jean COCTEAU („Eseu de critică indirectă”) : „Oglinzile ar face bine să reflecteze ceva mai mult înainte de a trimite înapoi imaginile.”

Ca ilustrare a unei supreme anamorfote, relația MUZICII (ca microcosmos) cu UNIVERSUL (ca macrocosmos) a fost demonstrată în mod științific de matematicieni (PITAGORA, I. K. TITIUS), astronomi (Johannes KEPLER, Johann Elert BODE) și fenomenologi ai artei sunetelor (Hans KAYSER, Sergiu CELIBIDACHE și, mai recent, Corneliu CEZAR, autorul unei lucrări de referință — „Introducere în sonologie”, Editura Muzicală, 1984).

Având în vedere și pericolul unei exacerbari necontrolate estetic dar total subordonate dimensiunii tehnologice („...nu există nimic mai primejdios decât ca, prin rațiune, să frizezi nebunia” — Cornelius AGRIPPA, op. cit.), tehnica anamorfotei sonore poate reflecta esența cosmică a muzicii, adevărata armonie a consonanțelor ca model de bază „cu parametrii în număr cvasi-infinit și combinatoria inepuizabilă”. (Nicolas SCHÖFFER, op. cit.)

Relevind această nouă perspectivă în analiza și sinteza fenomenului muzical — perspectivă capabilă să ofere soluții fascinante în imaginarea lumilor sonore —, am aplicat ideea de anamorfote în cea mai mare parte a lucrărilor mele. Astfel, rîndurile de mai sus reprezintă doar platforma unui program; „restul” e... muzică !

⁴ — Această nouă formă de teatru liric utilizând cele mai moderne mijloace electronice audio-vizuale a apărut în avangarda muzicală americană, fiind cultivată de compozitori ca Marton SUBOTNICK, Eric SALZMAN și Robert ASHLEY.



ANAMORFOZELE TIMPULUI MUZICAL

DE LA RITMURILE POETICE LA STRUCTURI HETEROMETRICE —

ȘERBAN NICHIFOR

Dimensiunea metro-ritmică este esențială în definirea domeniului eminent temporal al artei sunetelor. În acest context, desigur, relațiile de tip anamorfotic pot avea un rol determinant în realizarea unui proces sonor complex — de la nivelul micro-, până la cel macro-structural.

Ilustrăm astfel în cele ce urmează tocmai prefigurarea unui asemenea proces anamorfotic, generat — prin proliferare progresivă — de o celulă primară, reprezentată printr-o formulă ritmică sub-motivică, pe care o considerăm — cel puțin teoretic — drept indivizibilă. Urmînd o anumită experiență istorică multi-milenară, vom deduce în primul rînd această celulă sonoră dintr-un domeniu paralel muzicii: poezia.

«Vezi, rîndunele se duc,
Se scutur frunzele de nuc,
S-așează bruma peste vîi —
De ce nu-mi vîi, de ce nu-mi vîi?»

(Mihai EMINESCU — «De ce nu-mi vîi»)

Avînd funcția unui leit-motiv, interogația eminesciană, se poate cu ușurință transla ritmic în planul muzicii, printr-o formulă derivată din ultimul vers, avînd un ritm poetic compus de tipul «peon IV» (piric + iamb):

De ce nu-mi vîi : u u u - : ♩ ♩ ♩

Această formulă ritmică a fost, de-a lungul timpului, frecvent utilizată și în muzică, în acest sens rezumîndu-ne la a oferi cîteva exemple edificatoare.

RITM BIZANTIN (Panihida — Tropar)



(din Nicolae Lungu, Ene Braniște, Grigore Costea: Studii teologice nr. 1—2/1954, pag. 5)

RITM AMBROZIAN (Aeterna Rerum Conditur)



(din Victor Giuleanu: Principii fundamentale în Teoria muzicii, pag. 202)

RITM GREGORIAN (Dies Irae)



(din x x Liber usu - lis)

RITMURI POPULARE ROMÂNEȘTI



(din Traian Mirza: Folclor muzical din Bihor, pag. 278)

GIUSTO SILABIC (Hora mortului)



(din Traian Mirza: Folclor muzical din Bihor, pag. 212)

AKSAK (Chemarea lăncului)



(din Corneliu Dan Georgescu: Repertoriul păstoresc Semnele de lăucium, pag. 219)

RITMURI DIN MUZICA CULTĂ

W. A. MOZART — Simfonia în Re major KV 504 (Finale)



(Edition Peters pag. 52)

L. v. BEETHOVEN — Simfonia a V-a (partea I., «motivul destinului»)



(Edition Peters, pag. 3)

R. STRAUSS — Poemul simfonic « Till Eulenspiegel » (motivul lui Till)



(Edition Peters, pag. 3)

K. PENDERECKI — Passio et Mors Domini nostri Iesu Christi secundum Lucam



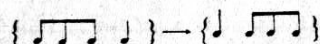
(Edition FWM, pag. 96)

Putem considera astfel toate aceste cazuri drept proiecții anamorfotice ale arhetipului sonor dedus din acel ritm poetic binecunoscut încă din antichitate. Proliferarea muzicală a arhetipului poate urma mai multe căi specifice ritmicii, prin soluții modulante sau / și repetitive.

În grupa factorilor modulanți includem atât mutațiile ritmice (recurențele, diminuările, augmentările — inclusiv cele « cu valori adăugate » inițiate de MESSIAEN), cit și alte procedee tipice travaliului anamorfotic (incluziuni, intersecții, reuniuni, diferențe, diferențe simetrice, complementarități, dispersări și defazări progresive).

În acest domeniu al factorilor modulanți, tempoul (viteza de derulare a discursului sonor) reprezintă un parametru esențial al anamorfizei ritmice. Astfel, dacă într-o evoluție liniară fluctuațiile de tempo pot produce mutații semantice majore aceluiaș text muzical, aplicarea politempiei structurale (descrise în « teoria timpului polimodular », emisă de Mihai BREDICEANU) poate multiplica mutațiile de tip agogic într-un număr nedeterminat de dimensiuni (în special în cazul structurilor heterometrice).

Recurența



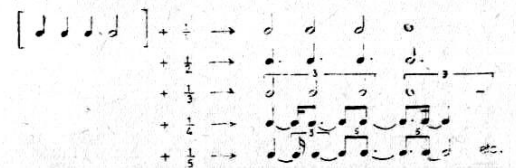
NB — Fac excepție formulele non-retrogradabile: (palindrom ritmic)

Diminuarea

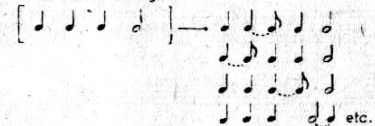
Formula A	Rata	Formula B
	$-\frac{1}{2}$	
	$-\frac{1}{3}$	
	$-\frac{1}{4}$	
	$-\frac{1}{5}$	

etc.

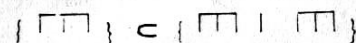
Augmentarea



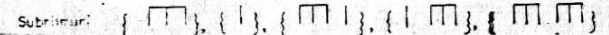
Cu valori adăugate



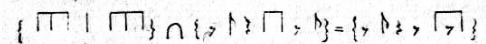
Incluziunea ritmică



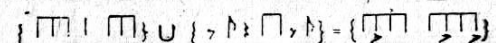
Subtraheri



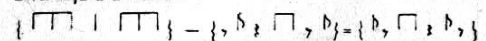
Intersecția a 2 ritmuri



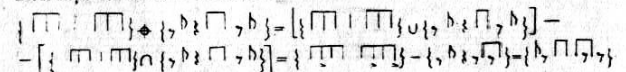
Reuniunea a 2 ritmuri



Diferența a 2 ritmuri



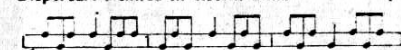
Diferența simetrică a 2 ritmuri



Complementaritatea ritmurilor



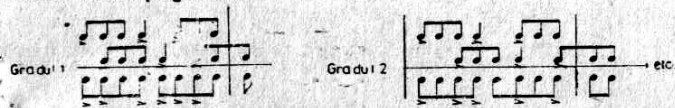
Dispersări ritmice în sistem binar



Dispersări ritmice în sistem ternar



Defazări ritmice progresive



Fluctuații de tempo



Politempia structurală



În categoria factorilor repetitivi menționăm procedeele liniare (de tip ostinato) și cele imitative — eminate polifonice (canonul, invențiunea și chiar fuga ritmică).

OSTINATO



CANON



INVENȚIUNE



FUGĂ (Expoziție)



Legenda: $\Pi \rightarrow$ = Subiect / Răspuns
 \square = Arhetipul ritmic { }

POLIMETRIE

POLIMETRIE

Quasi Samba (♩ ~ 384)

pp

Quasi Bossa Nova (♩ ~ 192)

pp

Quasi Valzer (♩ ~ 96)

pp

Quasi Gameian (♩ ~ 48)

pp



(~ 7.5)

- I = Cowbells $\begin{cases} \text{acut} \\ \text{medio} \end{cases}$
 II = Drums
 III = Δ / Piatto acut
 IV = Piatto medio / Piatto grande / Tam-tam

NB — = arhetipul ritmic { } parțial sau integral
(cu sau fără mutații)

HETEROMETRIE

The image shows a musical score for a piece titled "Lontano" by Maurice Strakosky. The score is written for four staves, labeled "Filo cc.", "Filo m.", "Filo gr.", and "Ton-ten". The music is characterized by a slow, spacious feel, indicated by the title "Lontano" and the wide intervals between notes. The notation includes various note values, rests, and dynamic markings such as "ppp" (pianissimo) and "p" (piano). The score is presented in a clear, legible format, suitable for a music book or manuscript.

Legenda:  = Formările ritmice încadrate se repetă liber și cât mai rapid pînă la epuizarea liniei ondulatorii.
 = Cu măturele metalice (Con le spazzole)

ABSTRACT

The metric-rhythmic dimension is essential for defining the eminently temporal field for the art of sounds. Within this context, the relationships of the anamorphic type may undoubtedly play a decisive part in order to achieve a complex sonorous process — from the micro- to the macro-structural level.

We shall now illustrate precisely the prefiguration of such a anamorphic process, generated — by means of progressive proliferation — by a primary cell, represented through the agency of a rhythmic sub-motivic formula, which we consider — at least theoretically — to be indivisible. In keeping with a certain multi-millenary historic experience, we shall at first deduce this sonorous cell out of a domain parallel to music: *poetry*.

CHAMBER MUSIC **CURRICULUM PROFILE**

***Concept of an integrated Chamber Music
Curriculum***

Socrates Project 2001-2004

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**Vienna Music University –
Universität für Musik und darstellende Kunst in Wien**

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- Undergraduate Studies 4 years, integrated		
At least 1/3 of the repertoire chamber music		
<u>Wished level</u> at the end of the Bachelor Studies		
- Post Graduate Studies 2 years, main subject		
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CHAMBER MUSIC CURRICULUM PROFILE

Preface

European art music education is seeking new channels. The new educational solutions and the structure of the studies have to be customised according to the Bologna Declaration and the framework it provides.

The level of European chamber music is indeed very high, which manifests itself visibly and audibly in the form of numerous festivals and master courses, but the basic professional education in chamber music has not been properly organised, and the advantages of chamber music training have not been fully utilised yet.

Chamber music and teaching it are excellent tools for the transmission of western art music traditions to new generations, and well-organised chamber music education would have a direct and immediate impact on cultural life. It can be one of the most effective and useful tools in community-music, for example.

During the last three years teachers of six European music institutes have been working together in a Chamber Music Curriculum Development Project financed by the Socrates Program of the European Union. Their task has been to concretise a curriculum for chamber music in the higher music education.

The original plan was to take “ten steps” that should improve the music education; we have succeeded to take maybe two of them. However, we have already learned a lot from these two steps alone.

The best remark or “result” found during this project was that there actually is no need to create anything new. In most cases all the needed material already exists in the curriculum if the institutes only would make use of it in the practical level. For achieving more results with already existing resources the curriculum just needs a re-profiling and re-organising in practical level in which chamber music and ensemble playing are emphasised, in best cases even instead of many additional subjects.

So, we do not want to resist any existing education system or structure, but we try to give a helpful profile for chamber music education, which should make the whole music education pedagogically and financially more effective in the future. Our aim is to get the whole music education to a level, in which its structure and content would correspond better the demands students nowadays are facing in the working life and give them better employment possibilities.

European institutions offering higher education in music could meet this international necessity of education policy as a challenge and offer chamber music as an essential element integrated into the curriculum or even as a main subject at the MA level.

When the project started we very soon intentionally forgot the curriculum structures at music institutes, because they differ very much from each other. Instead of this, we wanted to concentrate on the description of the pedagogical process in chamber music teaching, how it differs from teaching solo, and how ensemble playing should be assessed.

We noticed there are many real benefits in ensemble playing that improve student's skills on the solo instrument, too.

The study of chamber music improves student cooperation and teamwork skills and it teaches students to communicate more efficiently than mere solo work - which in this respect might be compared to an actor's monologue instead of a whole play.

Ensemble playing also familiarises the students, already at an early stage, with "the Common Laws of Performing Arts", which apply to concerts, dance and theatre – a fact that is easily forgotten by those who only play solo.

This process called Finding Together can be compared to what pantomime, trapeze and acrobatic ensembles must do to find their means of expression through the melting together of their individual movements.

This is the truth, but of course not the whole truth yet. We hope the discussion goes further, especially in the frames of the European Chamber Music Teachers Association and at music institutes, because the improvement of chamber music education is an endless task. We hope this material gives you a good starting-point and useful proposals when organising the chamber music education at your institutes.

Jyväskylä, Finland September 2004

Sampsa Konttinen
Project Coordinator

Introduction

I Occupational & Cultural Image

The traditional goal of the European institutes imparting music education, such as academies, universities etc., has been and still is the education of professional musicians. The nature of the jobs in the music market is today quite clearly changing, and there are two main questions which come up in connection with this: is the European music education responding to the changing employment situation and to what extent do these changes reflect in the study plans.

A comparison in the areas of the repertoire studied can be useful in trying to define the study plans' emphasis.

According to our experience in under graduate studies students mostly concentrate on the solo repertoire. Depending on the instrument, orchestral repertoire will be played in some amount, but the share of ensemble playing and chamber music usually is a fraction only. It can happen that for example a student playing a keyboard instrument can graduate without playing a single note in an ensemble! However, the students feel themselves surprised when they enter the professional life, because - if they are asked to play somewhere - they usually are asked to play chamber music or in an ensemble, but not as soloists.

We know by experience that the soloist repertoire is asked rather seldom in the performers' work-life, in the case of keyboard players the share is maybe 0-25% only, for strings 0-15%, woodwinds 0-15%, and for brass less than 10%. String and wind players can make use of the orchestral repertoire in some amount, but mostly they – as the keyboard players - are asked to play in an ensemble.

The Share of the Repertoire in Studies of a single student in average:			Estimated work-life demands in performance in average:
Instrument	Repertoire	%	%
Keyboards	Solo	60-100	0-25
	Chamber Music & Ensemble	0-40	75-100
	Orchestral	<2	<1
Strings	Solo	ca. 60	0-15
	Chamber Music & Ensemble	10-35	30-85
	Orchestral	5-30	0-55
Woods	Solo	40-50	0-15
	Chamber Music & Ensemble	20-30	Verifying 85-100, emphasis on ensemble playing
	Orchestral	20-30	
Brass	Solo	30-40	0-10
	Chamber Music & Ensemble	20-30	Verifying 90-100, ensemble and orchestra ca. 50/50
	Orchestral	40	

The conclusion of this is that upon completion of their studies students have brought to performance level repertoire they don't need in work life, but they are presented with tasks for whose implementation they were prepared at least. In other disciplines (science, marketing, pedagogy) such situation would be untenable and financing it from public resources unjustified.

Because music education has not taken this often into consideration, chamber music and ensemble playing are unfortunately seen as separate secondary subjects on the side. The teaching of chamber music is carried out in most study plans as marginal category requiring only the preparation of some chamber music works and implemented on a minimal effort basis, the main effort being focused on the preparation of the "important" solo work.

A pianist's instrumental examination program at a music academy still consists mainly of solo repertoire, strings play with strings only, wind instruments with their colleagues. The pianist is only remembered when "accompanying" is needed and this is mostly carried out by the professional accompanist of the institute.

Command of the instrument implies, however, developed chamber music skills. The essential bases of instrumental studies cover only a portion of the professional ability expected nowadays. The high level of specialization expected at present presupposes psychological skills - especially when ensemble playing or any other activity involving interpersonal exchange is considered - be it a question of orchestral musicians, chamber musicians or future pedagogues. Many-sidedness in teachers training should be incremented without forgetting supplementary education, as the sole command of the instrument and its repertoire, no matter how encompassing this might be, no longer fulfils the requirements of today's work-life. The same can be said of an exclusively theoretical knowledge of pedagogy.

This notwithstanding, a majority of string and wind players still hopes to obtain an orchestral job, often in vain, let alone the demand for the so-called soloist in the musical world of today. If a musician's education has only been geared towards achieving a concert career, he might soon find himself rather disappointed.

The market for keyboard instrument players offers less and less so called clear-cut positions for teachers, accompanists, coaches etc. A piano teacher nowadays often has to, in addition to teaching, be able to do chamber music coaching, accompanying, improvising; in other words, he is expected to be as versatile as possible.

It is not possible to achieve the above- mentioned comprehensive musical skills necessary in the work field nowadays within the frame provided by the unfavourable and condescending view of chamber music prevalent in existing study plans. This is the reason why it is unavoidable to renew the study plans and their contents taking into account the real work-life demands. In order to bring about such changes, it is necessary that a correlating change take place also in the educators.

Further points to be considered are the challenges presented by the work markets – how the present administrative and marketing mechanisms change the familiar image and how the audiences' changing taste forces an enlarging of the comprehensive training without compromising, however, the quality requirements in professional musical training. Ever present money-saving measures coupled with efficiency demands, aimed primarily at ensemble playing and chamber music, turn in the end against the institutions themselves,

not to speak about what they do the cultural well being. Aiming at economic results alone is, from the standpoint of the institutions' life, often sadly short-sighted. Is it possible to maintain the quality in music making and its continuous learning, if in strategic processes that are important from the schooling's standpoint, the operative planning and the implementation of essentials are forgotten? Money-saving measures applied to basic training quotas are, in the long run, destructive, if the administration doesn't concentrate on what is important from the educational standpoint: the effectiveness of the operative processes and the quality improvement.

The situation of professional chamber music training nowadays points to prevailing flaws in the utilization of existing artistic and financial resources. Despite the fact that professional musicians themselves have become more and more aware of the changing interests in audiences and labour markets and, consequently, in the training of young professional musicians, chamber musicians cannot avoid seeing at the same time a deplorable ignorance and negligence in administrations (and even in some professional musicians' minds) concerning the cultural heritage chamber music represents.

Questioning the meaning of chamber music or its education implies questioning the highest form of music making as well as the whole reason for the existence of performing musicians. "Money talks" – and chamber musicians are forced to defend their profession in a world where more and more only big events sell, where selling has become key word.

In the public discussion concerning the future of cultural policy and cultural institutes in Europe, the impact of the market and the associations and organizations of civil society are frequently mentioned as possible new promoters of cultural policy. A look at history, however, indicates that the role of the market in promoting cultural activities has until now never been a very prominent one, especially with regard to the smaller European countries. It is, therefore, still somehow impossible to see the market as a major promoter of the social welfare or its education system in the future.

Cultural industry, by which the aspect of entrepreneurship in the fields of culture and music is meant, is also making a good case for modernizing traditional cultural institutions, for improving the quality of mass communications, for enhancing access to culture and safeguarding the countries' cultural exports. Cultural industries represent an important part of a nation's cultural image and the means of projecting it abroad as well. They cannot therefore be treated purely as producers of commodities, which cannot be entirely left to the fortunes of the market place.

Each country has different traditions to guide or govern cultural life. The arts are an essential part of cultural life in modern society and a necessary and indispensable expression of the existence of a nation. They are therefore entitled to a corresponding status and to public support.

To be able to defend the music education or improve it, the educators must be able to analyse the systems of political decision-making. They must, however, be able to make the meaning of their work clear to the decision makers and not just to them but, in many cases, also to their own colleagues.

II Statistics

SURVEY OF CHAMBER MUSIC TRAINING IN AEC MEMBER SCHOOLS

1. INTRODUCTION

This survey is a part of a larger international chamber music study concerning the integration of chamber music training in European countries. It was ordered to describe the existing chamber music practice and variable curricula in the AEC (Association of conservatories, academies or universities of music)

The questionnaire for the survey was designed by Pia Kreuz and was sent to representative chamber music pedagogues or coordinators of all AEC member schools, excepting institutions already collaborating in the international chamber music study. The repertoire examples have been collected from a representative number of students.

The idea behind the questionnaire was to help form an extensive picture of professional chamber music education from two viewpoints: what already has been done in the integration of chamber music to the entire music training, and what possibilities for improvement still exist. In analyzing the answers I relied not only upon my own experience but also upon conversations with various participants and other experienced colleagues. As in all studies of culture the conclusions drawn can be, of course, only estimates, the truth being always complex.

2. THE QUESTIONNAIRE

The questions were chosen to help evaluate the existing situation; they were not analyzed in any specific order and no preference was given to any institution. The discussions were mostly private, though I took notes even when no answers were available. The questionnaire was meant to be simple to understand and easy to reply to. Briefness was a very important consideration, in order to decrease the possible unwillingness of co-operation due to the recipient's lack of time. The questions were sent to different countries in Europe. The complete list of recipients' addresses can be found at the end of the text.

The following questions were used in this survey:

1. **Please list the repertoire being played in your class**
2. **What are the most common ensembles in chamber music training?**
3. **How many years of chamber music training are available to the student?**
(Minimum/maximum)
4. **How often do your students have lessons normally? (Once a year/month/ week)**
5. **How large is the chamber music repertoire as compared to the main instrument's repertoire? (Too little/ too much/about the same)**
6. **How important do you consider the chamber music education for a young professional musician?**
7. **Please write down other comments with regard to:**
Problems encountered in the teaching of chamber music at your institute, concerning students, colleagues, and otherwise
Problems in evaluating the exams or auditions?
The benefit of studying and teaching the subject?
The meaning of chamber music education in the cultural life of the society?

3. STATISTICS

The list of institutions researched:

Austria

University of Music and Dramatic Arts, Graz
Universität Mozarteum Salzburg

Belgium

Koninklijk Vlaams Conservatorium
Koninklijk Conservatorium Brussel
Conservatorium Royal de Musique de Bruxelles
Hogeschool Gent

Czech Republic

Janacek Akademie Muzických Umění
Academy of Performing Arts in Prague

Denmark

Nordjysk Musikkonservatorium
Royal Academy of Music
Vestjysk Musikkonservatorium
Rhythmic Music Conservatory
The Royal Danish Academy of Music

Finland

Helsinki Conservatory
Helsinki Polytechnic
Sibelius Academy
Joensuu Konservatorium
Central Ostrobothnian Conservatory
Pohjois-Savon Polytechnic/ Music and Dance
Lahti Polytechnic/ Faculty of Music
Oulu Polytechnic/ School of Music, Dance and Media
Pirkanmaa Polytechnic
Turku Conservatory

France

CNSM de Lyon
Conservatoire de Paris
Conservatoire National de Région de Musique et de Danse de la ville de Reims

Germany

Hochschule der Künste Berlin
Hochschule für Musik "Hanns Eisler" Berlin
Hochschule für Kunst Bremen
Folkwang-Hochschule
Hochschule für Musik und Darstellende Kunst Frankfurt am Main
Hochschule für Musik und Theater Hamburg
Hochschule für Musik und Theater Hannover

Staatliche Hochschule für Musik Karlsruhe
Hochschule für Musik und Theater "F. Mendelssohn-Bartholdy"
Hochschule für Musik und Theater München
Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart

Greece

Music Department of Ionian University

Italy

Conservatorio di Musica "Giuseppe Verdi" di Milano

Latvia

Latvian Academy of Music

Lithuania

Lithuanian Academy of Music

Luxembourg

Conservatoire de Musique de la ville de Luxembourg

Nederland

Koninklijk Conservatorium Haag
Conservatorium Saxion Hogeschool Enschede
Rotterdam Conservatory of Music
Utrecht School of the Arts

Norway

Grieg Academy
Norges Musikhogskole

Poland

Academia Muzyczna im. S. Moniuszki w Gdansk
Music Academy im. K. Szymanowskiego
Academia Muzyczna Krakow
The K. Lypinski Academy of Music in Wroclaw

Spain

Conservatori Superior de Musica del Liceu
Escola Superior de Musica de Catalunya

Sweden

Malmö Academy of Music
Royal University College of Music in Stockholm

United Kingdom

Birmingham Conservatoire
Leeds College of Music
Guildhall School of Music
Royal College of Music
Trinity College of Music
Royal Northern College of Music

The total number of questionnaires sent was 63. From 165 member schools only about 1/3 received the questionnaire, the reason being that, as the Internet was used in making contact, only the information available therein could be utilized. Also, only European members were included in the research, which explains why members like Russia, Turkey or Israel are not included. The Internet pages played a great role, but unfortunately many of the members of AEC do not have yet a website of their own, or if they do, it does not function.

The number of replies received was 38. Countries abstaining from sending any kind of response were Spain, Sweden, United Kingdom, France, Belgium, Norway, and the Netherlands, Luxembourg.

9 of the responses showed no special interest in collaboration or in the study itself. Two institutions belonging to AEC lack chamber music training and 8 of the repliers showed an inadequate understanding of the questions. 17 member schools submitted completed formularies.

4. ANALYSIS

The analysis of the information gathered indicates a great diversity in the administration and management of the institutions. Personnel members ranking from administrators to executives or artistic faculty directors submitted replies. The lack of teachers' co-operation was easily observed and international project or relation coordinators wrote replies differing from each other greatly. This could be explained by the different administrative approaches to handling this kind of tasks in each institute.

1. Please list the repertoire being played in your class

Repertoire examples:

This is an example of a piano student who recently received his M.M. The reason why a pianist was chosen is twofold: piano is nowadays a dominant ensemble instrument, and the existing employment situation is such that pianists are increasingly part of diverse ensembles. This program is not necessarily a very typical one, as it shows an extensive repertoire unlikely to be worked out in two years of training. It shows also a task requiring a reliable technique not exclusively needed in solo repertoire. It illustrates a purely instrumental chamber music program and does not include Lied.

J.S. Bach:	Solo Sonatas Nos. 1 and 3 (cello and piano)
W.A. Mozart:	Violin sonatas Nos. 17, 18 and 21

L.v.Beethoven:	Piano Quartet No. K.478 Sonatas for piano and cello Nos.3&4 op.69 and 1-2 op.102 Sonatas for piano and violin Nos.5 "Spring"&9 "Kreutzer", Nos.1-3 op.30
J.Brahms:	Violin sonata, D minor Cello sonata, F major Piano Trio, C major Clarinet trio a minor Piano Quintet op.34
P. Tchaikovsky:	Piano Trio
F. Gemsheim:	Piano Quintett
F. Schubert:	Piano Quintet "Forell" Sonata for cello and piano "Arpeggione"
S.Prokofiev:	Sonata for cello and piano Sonata for violin and piano D major
D. Shostakovich:	Sonata for cello and piano Sonata for viola and piano
P. Hindemith:	Two sonatas for violin and piano Sonata for trumpet and piano
A. Webern:	Three pieces for cello and piano Sonata for cello and piano
C. Franck:	Sonata for violin and piano
R. Schumann:	Märchenbilder, viola and piano
M. Ravel:	Sonata for violin and piano
C. Debussy:	Sonata for violin and piano
S. Gubaidulina:	Pantomime for double bass and piano

A Lied repertoire example might look like the following, which was worked out during the two years Bachelor's level obligatory allotment.

R. Schumann:	Dichterliebe, Frauenliebe und -leben, opus 80J. Brahms: Gipsy songs
F.Schubert:	Winterreise Gretchen am Spinnrade, Die Forelle, Wanderer's Nachtlid, Im Frühling, Nacht und Träume, Ganymed
F. Poulenc:	Le Bestiaire or Cortège d'Orphée
R. Strauss:	Four Last Songs
G. Mahler:	Kindertotenlieder, Das Lied von der Erde
R. Wagner:	Wesendonck-Lieder
B. Britten:	The traveler's songs

The two examples show scarcity of modern music or better said, the music of our time. The conventional choice is still prevalent, even though especially string and wind ensembles have often chosen modern music.

2. What are the most common ensembles playing in your class?

The replies received showed that the most frequent ensembles in chamber music training are duos, i.e., string/piano, wind/piano and voice/piano. Very often ensembles in all instrumental groups are trios, quartets and quintets. Sextets and septets are perhaps not so common, even though no rarity either. In strings, trio or string quartet are the most

frequent ensembles. Winds and brass instrument preferred even more players, according the corresponded.

Vocal ensembles were listed also. There seems to be a preference for opera ensemble numbers. The only forms of ensemble playing the member institutions do not take in to consideration when discussing chamber music, at least the institutions partaking in this survey, are accompaniment of so called solo pieces and playing in an professional orchestra. This question falls out of this work's scope.

3. How many years do students receive chamber music training?

The duration of chamber music training varies from obligatory two years at Bachelor's level to optional possibility of six years, Master's level included. Singers did not all agree with this option. From the student's point a view; there are departments where they didn't receive any decent lessons throughout the duration of the studies. They were not either able to find instrumentalists sharing their interest or they lacked competent teachers, according to replies by 2 member institutions. They were also faced with lack of collaboration with other departments of the organizations. Some teachers pointed out that one substantial problem, concerning technical level, is finding suitable partners for an ensemble supposed to last several years. The students' dissimilar interests and musician qualities make the choice difficult. Otherwise the students seemed to be satisfied with their musical progress in chamber music.

The students receive in most cases regular lessons, lasting 45 to 90 minutes, once a week. Of course the teachers must exercise flexibility: sometimes the practicing phase lasts longer, and sometimes there is no need for teaching when the ensemble has not been able to practice. Here, more than anywhere else, it is extremely important finding schedules suitable to all participants. This, which might appear to be a small practical matter, can become a problem difficult to overcome, and constitutes one of the essential problems in the administration and practical management of chamber music activity.

4. How often do your students have lessons?

The existing lesson frequency is different in member institutions. Most of the replies refer to anything from every third or fourth week to once a year; even once a week model exists. The official opinion seemed to be - the more the better; but some had doubts whether this might be in some cases more harmful, as often a longer time is needed for deeper comprehension. Examinations should be played mostly at the end of the term or period, according to the answers. The reviewing systems show only small differences among the members.

The integration of chamber music in the main instrument training varies according to the institution. Generally all students enrolled in the artistic diploma are supposed to have chamber music training. Evaluation is a complex issue: how can real qualities be estimated in credits? In most cases all students need somewhere along the training chamber music at least for a one exam. The Lithuanian Academy of Music claims to having solved their administrative problems by establishing the department of Chamber Music, which has already a tradition of 40 years. Doesn't this at the same time contradict

the official opinion, which considers the training of chamber music as a subject of second importance subordinated to the main instrument?

5. How large is the chamber music repertoire as compared to the main instrument repertoire?

There was general agreement in this point: the chamber music repertoire is often far too small. The performing possibilities offered to the students would benefit from a much larger repertoire. The students would rather refuse to perform than learn new repertoire on a short notice. Performances from which students could derive financial advantage are mostly for various chamber music ensembles. Well-remunerated solo-performances are nowadays a rarity. The training suffers from the students' orchestral activity.

The financial aspect should not be overlooked. The professional aim of many instrumental students is only to work in a professional orchestra. Young musicians need a plenty of support, not just psychological. Their need for financial solvency is crucial.

One point deserving consideration is how well the student's solo and chamber music repertoires complement and support each other. Some were of the opinion that it should be possible sometimes to bring chamber music works to the solo instrumental lesson and vice versa. Comparing solo with chamber music works by the same composer might contribute to a deeper interest in his total output, as well as being a practical way to develop the knowledge of repertoire.

6. How important do you consider chamber music education for a young professional musician?

The questions, how important is the chamber music training, the common opinion about the matter and about integration seem to be the most remarkable part of this study. It indicated in many cases, that the professional music training does not yet meet the demands of the labour market. Students must often suffer from their technical and musical incompetence during their first years of work. They feel in many cases overwhelmed by the fact that in many of their tasks they had the obvious feeling of having been overeducated.

At the same time, the students feel the greatest progress in learning to be achieved in playing ensembles. However, they wished to receive during the studies more concrete advice concerning practice methods and guidance in assuming the right attitude towards the most effective ways applicable to ensemble work.

The integration of chamber music with the main instrument training varies according to the institute. In most cases all students must, somewhere along the line, take one chamber music exam.

7. Please write down other comments

The most fruitful comments were found under this question. The replies showed plenty of points where both teachers and students hope for changes to take place. Not one of the

replies disagreed with the thought that chamber music training is extremely important for the development of a young musician, possibly even the most important part of training. As it has already been mentioned, the difficulties exist mostly in administration but at the same time there were hardly any concrete views or suggestions as to how these procedures could be made more effective. Some vague discussions on integration are found but none very specific. Some of the ideas that came out appear in the last part of this study.

5. CONCLUSIONS

The most important thing about studies of this kind, is to find a modern and accurate definition of chamber music. Is the point being discussed music being played only by specific ensembles, or should the term include works that have been especially named chamber music by the composers? Should all forms of music making that require the participation of more than one player be included?

The list of questions would be endless. Is a pianist "accompanying" a violin concerto a non-existing individual, just a violinist's appendix with nothing to contribute musically? And what about Richard Strauss's Four Last Songs, do not both singer and conductor need so-called chamber musical skills in order to achieve deeply impressive results? Are they not both equal and indispensable, both giving and taking in a larger musical context? Clear boundaries are hard to define. This should be taken into consideration not only in the education, but in management as well. In order to achieve a better training, the next step might be to define the differences between chamber musician and a soloist and the different qualities needed for these roles.

Administrators have difficulties in finding easy solutions to these questions. Department directors must struggle with the administration bureaucracy. There must be uniform standards of student evaluation. What should be the common criteria in the international context? Is the establishment of international common criteria possible? It is quite obvious that almost all forms of playing together must be taken into account, as is all that supports a talented student to establish himself in a solo carrier.

It is obvious from the study that the competence of teachers cannot be doubted. It became evident from the replies that all partakers shared a remarkable interest in their task and they were all very much aware of its importance within the entire musician education. The accomplishments already reached are evident. The evaluation indicates, however, points where still a better level of quality or the effectiveness in administrating the financial sources could be achieved. According to the discussions, one weak point is the collaboration and communication with administrators. The motivation to recognize larger contexts is a vital condition in the fight for financial existence.

The study has shown crucial aspects in the improvement of training conditions. As one teacher mentioned, sometimes not only there are problems among the students but unfortunately among the teachers as well. This is a very human trait: we are not always willing to co-operate with our colleagues, for whatever reason. If the realization of what to teach, why and how, were deeper, would it be possible stimulate motivation among the

students? And would it also not be easier to co-operate with our colleagues?
Administrators need clear definitions: they make the financial decisions. Without it there will be fewer institutions, less training and education – and consequently less art.

I thank all the AEC members for taking part in this study, for their efforts and patience. I hope to have been able to collect the essential, without prejudice.
This is not the only truth, but I hope it could be useful in the future development of the professional music training.

Weimar, 31.03.03

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III Policy of Education

Cultural & Social aspect

European art music education is seeking new channels. The new educational solutions and the structure of the studies have to be customized according to the Bologna Declaration and the framework it provides.

If on the one hand the decrease in performance and concert activities triggers a crisis in art music traditions, on the other hand, in the best of cases the shrinking of the recording industry, especially concerning classical music, might provide an excellent opportunity for the stimulation and promotion of a spontaneous interest in active live-music making!

Even if the level of European chamber music is indeed very high, which manifests itself visibly and audibly in the form of numerous festivals and master courses, basic professional education in chamber music has not been properly organized, and the advantages of chamber music education have not been fully utilized yet.

Chamber music and the teaching of it are excellent tools in the transmission of western art music traditions to new generations.

In the music colleges of some European countries – higher education included - there are no so-called chamber music coaches, despite the fact that the demand for versatile and multi-skilled musicians is permanently on the rise.

Teachers are expected to master group pedagogy as well as band and small orchestra conducting in order to be able to keep these activities up in small localities. Outside the large metropolitan areas "a city quartet" or a corresponding ensemble is clearly a more effective and economical alternative to a symphony orchestra, which needs large premises just to be able to start activities.

This means that well-organised chamber music education would have a direct and immediate impact on cultural life. Art music can be brought to the common level on a community-music principle, which will lower the threshold for people to consume – or, better said, enjoy it. The easy mobility of chamber music ensembles makes them suitable for the creation of contacts and understanding between people from different cultures. It has been discovered that, at their best, these activities contribute to the mental and physical well-being of society. It seems, therefore, that the same applies to chamber music as to humanity itself: we are individuals, but we should all congregate together into a large entity: mankind.

The European institutions providing higher education in music can meet this educational challenge by offering chamber music as an essential element integrated into the curriculum or even as a main subject at the MA level. The students could thereby specialize in ensemble music and its pedagogy right from the very beginning, discovering in this way a meaningful, social profession, which integrates them into work life.

The study of chamber music improves student cooperation and teamwork skills. It teaches them to communicate more efficiently than mere solo work, which in this respect might be compared to an actor's monologue. "Ensemble" is a familiar term in the world of theatre as well as in that of music. Playing in a chamber music ensemble helps the

individual find his/her identity, both as a musician in relation to the other members of the ensemble and as a member of society in relation to other people.

In the current educational scene, chamber music tends to be a neglected part of the curriculum, even if it could underpin the results of all the other fields of music education, the overall result being more than just the sum of its separate parts. Orchestra, chamber music, soloist and pedagogic education enrich each other. The integration of chamber music into the other fields of education would make music schooling as a whole more effective - even economically. This would also co-relate better with the needs of the future labour market as well as with the transfer of the western musical tradition to new generations.

Group teaching can never completely replace individual teaching, but it can make it much more effective. The repertoire learned during the studies can be used in professional life, whereas a soloist repertoire in most cases cannot. For example, only one violinist in a thousand has ever a chance to perform Tchaikovsky's, Violin Concerto, whereas most will have the opportunity to play, say, a Haydn string quartet. It is also much easier to organize a chamber music concert than an orchestra concert, which requires a large organization - not to mention opera. Chamber music and ensemble activities familiarize the audience with a larger repertoire, allowing them to enjoy a more versatile supply of art music and also to demand versatility instead of a relatively narrow standard repertoire.

Curriculum

IV Educational aspects / Chamber Music Qualities

Chamber music has to be given equal value as the one given to soloist, pedagogic and orchestra education. In postgraduate studies it should also have main subject status. In this context one has to remember that there can be no chamber music without comprehensive and strong instrumental education! The integration of chamber music as an essential part of education at an initial stage, however, would remarkably increase the effectiveness and overall level of education. If the goals within chamber music are correctly proportioned to personal playing skills, chamber music can be part of the musical field right from the beginning.

Musicians often find it problematic that their concentration is focused also on what the others are doing and on how communication between the players works. In this case the pedagogic process has forgotten the fact that music is not actually made when playing it.

According to this, the mastery of an instrument, i.e. technique, will also improve through ensemble music and the communication connected with it. This means that first there is a musical idea, which "gives the instructions" for the physical performance: a deep insight into the musical idea, the "material", directs the physical activities that have been trained in advance. Soloist education, of course, is a prerequisite for the latter aspect, whereas the former aspect is actually the one that helps most in the development of musicianship and social skills.

Both in the musical and in the social sense, ensemble music teaches group responsibility. At the same time, the activities of a chamber music ensemble, especially when carried out regularly over a large time span, automatically implement the idea of life-long learning, listening and communicating.

Thus, in this process we face a functional paradox:

The positive submission to the musical logic of a work leads to a dependence on it and on the other members of the ensemble. This helps the individual player to react freely to the impulses from others, which again will free the musical-technical functions physically, so that nothing will prevent their implementation. In this way the player can concentrate on what he/she is playing and not just on the technical performance, as the musical impulses and the reactions to them automatically trigger the basic activities connected to the mastery of the instrument being trained. In other words, the inner logic of music leads the players and implements itself through them.

Only this positive dependence on the internal logic of music and on the other players produces the most unlimited freedom in making music.

Musicianship exists only in relation to other people: Musicians react primarily to other members of the ensemble and ultimately to the audience.

Of course, this strategy questions musical individualism ("soloism" and "self-expression") as phenomena. On the other hand, a deep insight into a process like the one described above will help a musician also in solo playing, which is nothing but "chamber music between the hands of one single person."

Chamber music studies should focus on the quality, not the quantity of content. The studied repertoire must not be so large that it will turn out to be just sight-reading. The studies have to include all the stylistic periods, of course, to familiarize the students with the basic repertoire. It is recommendable for one ensemble to play together for as long as possible, as this helps each member to develop as a musician and to grow as an artist. It also improves innovative skills, and the group members learn both individually and together.

In addition to this, participation in spontaneous, diverse ensembles widens the range of abilities. One has to bear in mind, however, that artistic growth cannot be measured in economic terms.

Studying in a chamber music ensemble teaches each member to appreciate the colleagues in the group and develops each member's own personality. It also familiarises the students, at an early stage, with "the Common Laws of Performing Arts", which apply to concerts, dance and theatre – a fact that is easily forgotten by those who only play solo. Interpretation and communication skills improve and performance confidence grows as a result of continuous musical teamwork and the increased responsibility it entails. An additional advantage of chamber music is that through it students find more easily their own place, their chances and limitations within the large field of music and art.

The concrete aim of ensemble music is to train the following skills:

The different forms of communication skills are of primary importance. They include awareness, i.e. "positive alertness"; reflecting and interaction, which are connected to listening and physical skills, or body language. In addition to this, musicians should develop a so-called musician's sixth sense, "a sense of reacting by hearing and feeling". A further important field is that of dramatic skills, even within instrumental music, as well as the support for the entity and for the other members of the ensemble. This happens according to the inner logic of the work, which gives the so-called artistic-social personality a chance to develop.

All this will lead to the generation and mastery of the most important musical means of communication, the sound.

It has to be noted that all the other factors are subordinate to sound, without which there can be no expression or communication!

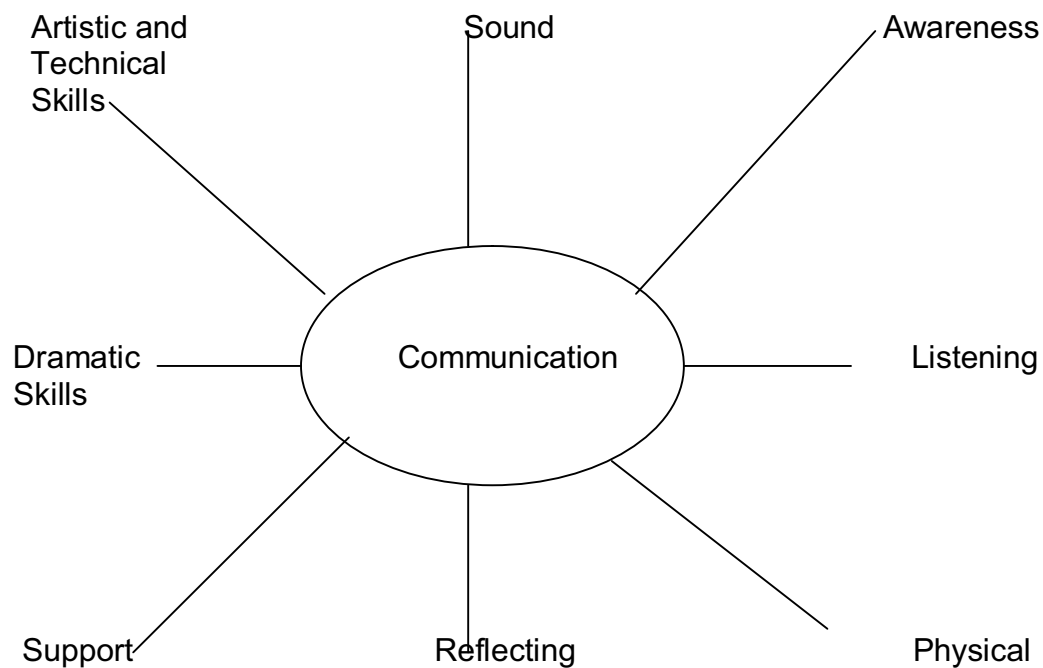
Assessment:

Chamber music education needs a uniform assessment system. The current practice is very heterogeneous, a common situation being that the members of the Board of Examiners are not necessarily active chamber musicians or pedagogues working in the field of chamber music. Assessment often focuses only on the specific player taking the exam and on his/her instrumental performance, which is evaluated as a component separate from the entity.

Assessment must distinguish, first of all, whether just one player or the whole ensemble is evaluated, or whether a specific aspect or the whole performance is to be considered. The assessment criteria have to be clearly defined in advance already while the study plans are in the making. They can be classified as follows:

The ensemble entity:
Artistic & technical skills
Communication & sound
Teamwork

Individual assessment:
Stage presence
Personal involvement
Interaction / Communication



V Structure

STRUCTURE OF THE STUDIES “THE BOLOGNA MODEL”

DESCRIPTION OF DEGREE REQUIREMENTS

MAIN SUB- JECT	<p>Special Post Gradual Chamber Music Studies 5th & 6th Year</p> <p>Graduating Level: Master Degree</p> <p>Descriptions of required level and ability</p>
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DESCRIPTION OF DEGREE REQUIREMENTS

IN-	<p>“Chamber Music 4” / 4th Year/Module</p> <p>Graduating Level: Bachelor Degree</p> <p>Descriptions of required level and ability</p>
TE-	<p>“Chamber Music 3” / 3rd Year/Module</p>
GRA-	<p>“Chamber Music 2” / 2nd Year/Module</p>
TED	<p>“Chamber Music 1” / 1st Year/Module</p> <p>Estimated Starting Level: Second Level Graduation</p>

DESCRIPTION OF START REQUIREMENTS

II LEVEL EDUCATION (appr. 16-19 years old)

DESCRIPTION OF DEGREE REQUIREMENTS

Repertoire examples, a list of useful chamber music repertoire in the youth education available at www.jypoly.fi/kulttuuri/music/CMCP.htm in the future

3rd year
2nd year
1st year

DESCRIPTION OF START REQUIREMENTS

BASIC EDUCATION (< 16 years old students)

Repertoire examples, a list of useful chamber music repertoire in the basic education available at www.jamk.fi/kulttuuri in the future

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Chamber Music Education Models from Partner Institutions

COMPARISON AMONG DIFFERENT SCHOOLS

Cardiff

<u>Bachelor's</u>	Approx. a 10% of the total repertoire, unspecified either in the studies or the Bachelor's recital.
<u>Master's</u>	Post Gradual Chamber music study for Pianists

Debrecen

<u>Bachelor's</u>	Chamber music is considered as second major subject
<u>Master's</u>	Chamber music is considered as second major subject

Jyväskylä

<u>Bachelor's</u>	A minimum of a 33% of the total repertoire
<u>Master's</u>	Chamber Music and Lied postgraduate programme

Tallinn

<u>Bachelor's</u>	Approx. a 50 % of the total repertoire, obligatory Lied/accompanying + rehearsal piano and/or instrumental chamber music
<u>Master's</u>	Chamber music as main study area

Weimar

<u>Bachelor's</u>	20 – 30 % of the total repertoire
<u>Master's</u>	Chamber music & Lied postgraduate programme available, permanent ensemble

Vienna

<u>Bachelor's</u>	Approx. 30% of total repertoire (main study area)
<u>Master's</u>	BA +MA main study area offered

CHAMBER MUSIC DEGREE REQUIREMENTS

AUDITION STANDARDS FOR BA

From the playing it is evident that the student is musically gifted and has a good technical ground in the instrument of his choice to a degree that enables him to render the chosen repertoire musically. Musical imagination and a will for artistic expression are recognizable.

- When playing the student shows sensitivity for chamber music, i.e., co-operative music making, mutual listening skills, certain empathy for his partner's musical ideas, rhythmic stability and sense of pulse, flexibility and capability for agogics in music making. The student shows capability of development in technical and performing skills. A good sight-reading ability is desirable.

- The student has knowledge of structural musical concepts (main line, subordinate material) the roles of the different parts in a work, intonation, breathing etc. The student has basis for enlarging his knowledge of different styles of chamber music repertoire.

Basic ensemble playing techniques and ability to analyse the score are required.

- The student has familiarised himself with performance practices in contemporary music.

GRADUATION REQUIREMENTS FOR BA

At the end of the study years the student has a many-sided knowledge of ensemble techniques and different styles and performance traditions according to the repertoire of the instrument concerned.

- The student has the ability to influence his chamber music partner on the basis of the spirit of the work at hand; possesses a disposition for work build-up; shows effective abilities for delineating the rehearsal process.

At the end of the studies the student should be able to continue independent ensemble work.

- The student has knowledge of special and characteristic traits in the various stylistic periods, and sufficient knowledge of the literature

The student has knowledge of specifics of the partner's instrument (sound production, dynamic possibilities, etc.)

- The student has familiarised himself with the chamber music repertoire in its various domains.

The student has knowledge of and experience in playing with various instrumental groups from duos to larger ensembles, not excluding the possibility of working with (a) permanent chamber music partner(s).

GRADUATION REQUIREMENTS FOR MA

- The student commands:

- convincing artistic comprehension as concerns the dialectic, contrapuntal input and mutual stimulation vis-à-vis his partner;
- technical instrumental mastery to a degree that enables him to perform convincingly works of different styles and periods.

- The student has

developed an ability for musical communication, a deep relationship with the music that enables him to do justice to his artistic activity

- The student has knowledge of the salient traits of the different stylistic periods (beginning with ancient music all the way to new music with its specific playing techniques) and commands their instrumental performance;

- The student has knowledge of scientific methods of performance practice and commands a wide repertoire.

- The student has (optionally) familiarised himself, in addition to the central chamber music repertoire, with associated instruments and their performance practice in ensembles, as well as with rehearsal-piano, orchestral playing, jazz ensemble etc.

The master's graduate should be recognized in the practice of his profession during his later part of his career as possessing a rich cognitive and specialized many-sidedness in professional matters.

Learning Process

Introduction:

The orientation towards chamber music instead of solo repertoire doesn't involve a quality choice, but the musician's interest and wish to concentrate on a certain kind of music and working methods according to natural inclinations.

Decisive factors in this matter are character traits, personality type, artistic-social inclinations and musical maturity.

An indispensable condition for successful ensemble work is a balanced and open personality, in general terms a type of musician not necessarily possessing extremely advanced technical equipment, but who has developed a refined ear for sound and has collegial empathy conducive to contributing relaxed and free playing to an ensemble work situation.

Students coming from diverse cultural backgrounds have naturally different points of departure as concerns this point. This must be taken into account in teaching and rehearsal situations.

In a long lasting learning process the endeavour is, besides obtaining physical command of one's own instrument, the acquisition of an approach based on the balance between the intellectual and musical instincts needed for ensemble playing, and the exercising of an open method of work based on reciprocal reactivity.

These skills, which should be part of every instrumentalist's makeup, form the core qualification of the chamber musician. It is not, therefore, a question of an easier choice of education than that of a soloist! It should be stressed that ensemble work begins with duo-work, i.e., the moment two musical people meet. On the other hand, ensemble work is not equivalent to that carried out by a rehearsal-pianist, whose function differs from that of a chamber musician, and whose point of departure, sound world and technical approach are also different.

Process:

The first condition of a well functioning ensemble is the perfect understanding each instrumentalist has of his own part and his mastering of it, which constitutes the point of departure for the common voyage leading to the discovery of a common musical language. The most important thing for a chamber music ensemble is a shared sound image.

The goal should be the conveyance of the musical message to any audience whatsoever as through a spontaneous process of invention rather than one of reproduction!

The ensemble members' clear analytical understanding of the musical material and, with increasing experience, the sensing of the musical function or „role“, must serve as basis for the group experiment. The working process for the attainment of this must be a highly network-like, conversational, give- and-take, trial-and-error, experience i.e. interactive and integrative learning rather than trivial step-by-step causal learning.

More flexibility of mind and technique is needed than in solo playing.

The students need to learn to judge themselves!

As soon as the shell of the individual playing focus is broken up, improvement is a matter of time, good advice and practice.

Consequently, this means that it is much more essential that the students acquire information to form a sound basis for their own decisions in ensemble than in the traditional solo teaching.

This sound finding process (corporative sound) can be compared to what pantomime, trapeze and acrobatic ensembles must do to find their means of expression through the melting together of their individual movements.

The goal of practicing is to be able to understand the character of each work and its inner logic, which functions as a point of departure and “conductor” in the attainment of the necessary musical solutions. There is reason to ask time and again during the practice process the question: who is “conducting”, one of the players or the inner logic of the composition?

If the practice process only aims at a technocratic correctness based on knowledge and cleverness, the result cannot be expressive music making. Only by means of an interactive process the work’s inner logic can be brought out and the contact with the listeners established. The comparison to theatre and opera characters can be often of help in outlining and clarifying musical expression.

In the ideal case the result is instinctively or automatically adequate instrumental response concerning intonation (vertical or horizontal), volume and tone colour (balance according to the texture, homophonic or polyphonic etc.), articulation, body language etc. The player “swims” in the sound he hears, and listens actively not only to his own part but to that of the others as well.

A student ensemble needs, of course, outside guidance. However, this should not simply consist in being told exactly what to do in every place, but instead in being assisted in the acquisition of self-control and self-responsibility.

The ensemble rehearsing process should comprise the following:

- 1) Playing together (training): development of an emotional balance, the feeling of partner intensity, the development of the ensemble’s intellectual level
- 2) Analysis of the texture (who carries the theme, who accompanies, how the musical material moves from one instrument to another, etc.)
- 3) Analysis of the pieces, study of the partners’ parts and improvement of ensemble technique (rhythm, articulation, intonation, togetherness, blending etc.)

Ensemble Techniques

In principle, chamber music can only be played on a level somewhat easier than the one reached in instrumental education. So, a first class instrumental education is a prerequisite.

Controversy: open mind in a relaxed ensemble-playing situation often helps the player to achieve a higher level of technique, which cannot be acquired by mere mechanical playing when practicing alone!

There are group-playing techniques that can be learned more effectively and quicker with the help of experienced chamber musicians. Before the group has learned to control the results of their efforts, however, outside guidance is needed.

Beginners should first acquire the basic ensemble techniques through the playing of easier repertoire, and when the first signs of a new solid ensemble appear, as opposed to a medley of players fortuitously thrown together, more difficult repertoire can be chosen. The choice of the right repertoire is a very important issue!

It should be mentioned that the “lack” of traditions in contemporary music helps to understand the content and logic for example in Mozart’s and Schuberts’ compositions, which have along the line been overloaded with “traditions”.

As mentioned above, the goal is to reach the quality of a flexible, interactively reacting and functioning ensemble, “a unified instrument”, with synchronised ear, breathing and phrasing before the playing of more difficult repertoire is tackled. The progress/advance of an ensemble - or of a single student - can be ascertained from the ability to apprehend the meaning of a certain composition. This, in ensemble technique, means among other things the ability to share musical ideas, to understand and react, and to be able to compromise about such things as the individual understanding of tempo.

Observing the process step by step, we would have the following:

Individual practice: the meaning of it is to develop a sensibility for the whole score already from the beginning! To read the score doesn’t necessarily mean to be able to play all the notes of an individual part at once!

Technical ensemble-playing means:

- 1 Uniform understanding of the musical situation.
Conscious breathing technique
- 2 Elasticity
- 3 Homogenisation of playing through working out of a similar sound ideal
- 4 Intonation, articulation etc. (unity of listening standards)
- 5 Expression possibilities of body language

It is important for every ensemble to develop its own rehearsal method!

What & how to rehearse

At least the following factors, susceptible of analysis and practice, are to be taken specifically into account in the schooling; the list doesn’t attempt to be all encompassing or exhaustive:

Basic Psycho Acoustic Concepts:

- Pitch
- Audibility
- Sound Colour
- Sense of Acoustic Space and Sense of Time
- Harmonic Listening and Sense of Chord Function
- Chord balancing
- Intonation
- Rhythm

- Timing (also as concerns text; Consonants / Vowels)
- Breathing
- Phrasing
- Reacting / rhythmic-harmonic interaction within a phrase
- Articulation

Some examples:

-A simple one is rehearsing a unison: everybody will readily agree that there is only one amplified voice, so the task is to find the best possible blend. In the case of one leading voice with accompaniment this is still rather evident, the sound match being, of course, less simple the more complex the texture becomes.

-The playing of scales without vibrato at the early stages etc.

-The practice of deliberate eye contact in certain cases

-Playing slow in pianissimo together.

-String Quartet: choral setting, SATB, four voices

Concrete proposals for supporting the studies by organising Chamber Music Education

The Chamber Music Education should be organised through an official co-operation between different instrumental classes. For example there are different Instrumental Boards at the Jyväskylä School of Music, of which one is Chamber Music Board consisting of teachers from diverse Instrument boards. In Weimar this is called Chamber Music Centre.

This forms a natural channel for obtaining all the information about available students and instruments, and to plan the activities for each academic year.

Even if a student “belongs to his teacher”, he should have the possibility to study chamber music with other teachers as well. Different teachers could guide individual works and the chamber music teacher doesn’t have to always be the same person, possibly even not a player of any instrument of the ensemble!

Undergraduate chamber music should obtain the status of additional major subject or integrated in the instrumental main studies.

At least 1/3 of the total repertoire should be chamber music in the II level and BA-education side by side with the main subject. In the MA –studies Chamber Music can be one of the main subjects available.

For example for strings there should be a minimum period of string quartet education and various combinations with other instruments. This can be applied to other instruments, too. Pianists should have periods with strings, winds and voice etc. Projects combining different fields of group playing experience with scientific backup can be added.

In the curriculum there should be such minor subjects as:

Theory, Knowledge of the performance practice of the style concerned,
Phonetics, Languages, Score Reading and Playing, Sight Reading, Composition,
Counterpoint, Singing /Piano etc.

Depending on the student's main instrument and study goals,
it should be possible to achieve a balance between highly "practical" skills and in-depth
subjects.

Usually the problem is overfilled schedules. It is good to check every now and then if the
curriculum has some "unnecessary" minor subjects taking time away from rehearsing.
Many schools demand a minimum quota in chamber music, but the students do not get
credit for it. The system is, of course, different to some degree in every school, but if solid
modules or projects for chamber music can be devised, it would be easier to reach the
level of quality necessary to become a professional chamber musician.

Aspects

Sound in Chamber Music

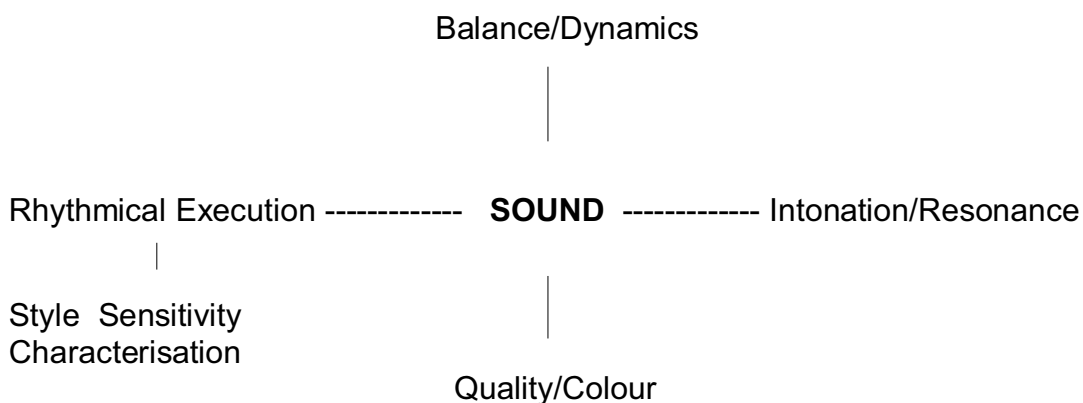
What is it in the 'Sound' of a Chamber Music performance that leads one to feeling this was a convincing and pleasing experience?

Sound is all around us, everyday noises form an association with visual elements and when combined provoke us to have a reaction.

In Chamber Music, the combination of visual and aural elements form the basis for the listener to make a judgement as to whether the interpretation has reached out and been compelling.

How do we define 'Sound' in musical terms?

How do we quantify listening?



Listening is subjective – personal – emotional - cognitive and based upon personal experience.

One could liken listening to taste, viewing a painting, no two persons will have exactly the same appreciation or arrive at the same opinion.

So how can a group of musicians arrive at the same 'Corporate Sound'?

Depending upon their personal experience and personality they may come close to achieving a corporate sound, but invariably they will disagree. To achieve a consensus in their sound will take several years of rehearsing and performing together. It is hard to place an emphasis on the surrounding qualities that together form the basis for a 'Corporate Sound'.

Quality may however be viewed as the principle factor as without this one isn't showing signs of a developing awareness within the ensemble. **Colour** is the tincture, the light and shade, the warmth, the characterisation that forms the basis for maturity in the playing. A string player, with the aid of vibrato (the sharpening and flattening on a note in rapid

succession) has possibilities to affect the colour and character of the sound in varying forms.

Balance and closely related **Dynamics**. The level of sound of an instrumentalist within the ensemble should be appropriate and in keeping with the composers markings. The solo voice should be evident and the underlying texture of sound supportive but not overpowering. Acoustics will often play a large part in balance/dynamics. An experienced ensemble will be able to quickly adjust to suit the venue so as to allow the listener to feel comfortable with the actual overall level of sound. String players should consider their bowing arm as their voice, with projection of sound in the first instance felt solely in the bowing arm.

Intonation/Resonance is so essential to good Chamber Music playing. The listener can only appreciate the true harmonic structure if each member of the group has the ability to centre their sound. A secure technique, especially in string playing will form the basis for good intonation. The ear has to be taught to listen critically and developed in such a way that any adjustment to the pitch is made quickly and confidently. **Resonance is kindred to vibration and good intonation from all voices within the group will lead to a homogeneous, corporate sound.**

Rhythmical Execution is the articulation of sound, the projection of rhythm at all dynamic levels. At a quieter dynamic, the technical demands of a player are different to those required in a louder dynamic. Whilst a softer dynamic may still require a player to be vibrant and energetic, the 'ensemble' (all voices taken as a whole) should remain exact and strictly accurate, unless indicated otherwise by the composer or artistic judgement allows room for fluctuation in the pulse. Tempo (speed) can often determine the accuracy of rhythm, and so a fine balance between achieving accuracy of rhythm at a slower tempo but possibly losing the rhythmical direction has to be balanced against a faster tempo where the articulation may lack detail and clarity.

Summary

Whilst I have defined '**sound**' into its various forms, it must be stressed that to achieve a 'good corporate sound' in Chamber Music one should have first developed a personal sound that is synonymous with ones colleagues. Sound starts with imagination and whilst all the above qualities are essential, spontaneous experimentation and playing in an environment conducive to developing musical understanding will raise awareness and listening skills, and so learn to appreciate the importance of sound in music.

Peter Esswood
Head of Strings – Royal Welsh College of Music and Drama
April 2003

Vocal Chamber Music – Lied accompanying Duo Voice/Piano

Prof. Thomas Steinhöfel, Hochschule für Musik „Franz Liszt“; Weimar

Introduction

As a special chamber music domain, the combination of voice with instruments forms an immense portion of the musical literature, despite the fact that it is, from the historical/musical standpoint, a relatively young variety. Working in the field of Lied gives developing musicians manifold advantages in their first approach to this for the time being unknown terrain:

- Rich repertoire as concerns voice height, timbre, technical command of the vocal and instrumental parts
- Knowledge of languages including dialects and other changes
- Broader literary or philosophical background

A Chamber Music Variety

Even though it is unfortunately not extensively practiced, Lied should not be considered a luxury form of chamber music but instead should be viewed from the beginning as a necessary part of ensemble music. Fear of contact existing between pianists and singers should be disposed of as early as possible or should not be allowed to develop in the first place. Most Lied composers were pianists; seeing Lied through a pianist's spectacles is as refreshing for singers as the assimilation of vocal elasticity is, conversely, for pianists. In contrast to how it is in instrumental chamber music, the mutual influence is naturally near, as each pianist can and must breathe, can and must sing, singing being the original musical source, common denominator and connection between the partakers. This is why Lied is an indispensable part of chamber music initiation as well as forum for advanced partners.

Aspects

The Lied pianist's enormous responsibility in the quality of vocal rendition (partly in freeing the singer) must be a driving force in the musical cooperation. Vocal, instrumental and orchestral aspects are included therein. Here is the Lied the best adviser; all musical education should recognize the equality of voice and piano parts and this should become the leading thread in the work. Consequently, the following aspects of the mutual interdependence, as well as their order of appearance, should be considered:

The voice functions according to physiologic and psychological principles; the pianist must be aware that he is cooperating with a sensitive organ, susceptible to irregularities. Well-educated and healthy voices are the exception.

The multiplicity of languages in general and the richness of the language at hand demand from the piano a great variety of touches. The Lied pianist should be capable of evoking basic moods, of providing pictorial settings and of functioning as sound-colour illustrator. The feeling for structure, enunciation, sound placing, form, connection and sound of a language should be conveyed at the piano. The singer has, conversely, the responsibility for conveying orchestral /instrumental colours, evoked by the piano.

The basic unifying element of mutual interaction, highly appreciated by singers and neglected by pianists, is breathing. Lied pianists achieve a better self-knowledge and enliven their playing through breathing with the singer, especially when agogics are taken into consideration. The effectiveness of a communicative music making consists in great part of natural agogics, not metronomic rendition. Nobody can breathe according to the metronome!

The Lied pianist must be aware of voice position, timbre and volume and accompany female and male singers alike.

Interactive Work

One of the most important pedagogic aspects in the work with a Lied duo is the style of communication and the verbal focusing resulting thereof.

Talking about music is often difficult, as music expresses itself through itself. In working with a duo it is, however, indispensable to be able to put into words what has been heard and experienced and to give oral feedback thereof. Lied accompanying requires a unique language communication culture. Singers react very sensitively to small nuances but are often unable to express verbally the desired changes.

Unfortunately singers are often not aware of the pianist's responsibilities. This leads to a mutually undemanding attitude surely grounded on an insufficient ability for verbal evaluation. There is here, in contrast with how it is in instrumental chamber music, an invaluable conveyor of meaning: the text is tutor and ground for discussion.

The traditional Soloist – Accompanist role relationship is often challenged by the compositions themselves. The Lied pianist sets, according to the style, the frame that often makes it possible at all for the singer to sing. Sometimes the piano part has more of a cantabile line than the voice part (Hugo Wolf). Both partners must always understand this relationship based on the knowledge of the historical development of Lied

Being a Lied pianist is more a consequence of the development than an innate ability; it is less a specialty in an often-practiced medium than an enlargement in musical sense.

Some Aspects of the Work

Criteria from Admission BA and MA:

Completion of Preparatory School = Admission to Bachelor Study

- After completion of Preparatory level, which can vary greatly depending on the place, the student should possess a certain sensitivity for Lied accompanying
The long lasting work with a singer normally begins at this stage and develops further as the training continues.
- One should depart from the assumption that fear of contact is more frequent here than it is in instrumental chamber music, which means that the task is the careful, combined leading of singer and pianist.

Entrance audition:

- Lied accompanying is part of the chamber music complex
- The student should:
- Have sight-reading skills
- Be able to sing
- Be able to find melodic lines at the keyboard
- Have communication skills
- Have basic knowledge of several languages as ground for further work with singers

Completion of Bachelor study

The student commands –

- His piano part
- The vocal part in the sense of being able to play it at the piano
- The independence of his part while having an open ear for the singer

The student has the ability:

- To play the piano part **and** read the voice part, which is a special form of playing by memory
- To sense the singer's breathing and to react to it at the keyboard
- To handle consonants and vowels in various ways according to their speed and the different touches resulting from it
- To sense the variability in character of a constant melody set to different texts e.g. Strophic songs etc

The student has knowledge:

- of the language of the melody as criterium for agogics
- of several languages
- of the carrying out of Lieder with orchestral colours and their realisation at the keyboard
- of sight-reading and transposition
- of diverse voice types and voice placing and their demands at the keyboard
- of presentation of Lied in its different historical periods
- of similarities between language and music

- of the variability in character of a constant melody set to different texts
- of presentation of different ways of breathing, depending on the expressive content of the Lied, e.g. expression – breath, diverse synchronism between breathing and phrasing
- of sound colour rendition of certain text contents
- of sound colour transference from the text to voice or piano

Completion of BA (preparation for MA):

Exam programme of approximately 30 min. duration

- should contain music from three stylistic periods
- should include at least one number in a foreign language

Postgraduate studies leading to Master's degree

the student commands (additional):

- Piano and voice parts
- Stylistic sensitivity for all musical periods
- a broad literary and philosophic background of Lied
- a growing security in communication and work skills

the student has the ability

- to command a broad repertoire
- to work on large cycles and their programmatic-dramatic rendition
- to develop a fine ear and an attitude for cooperative work
- to help the singer in overcoming vocal problems – how to elicit a certain intonation, how intonation is achieved at the piano

the student has knowledge

- of the voice from the physiologic and psychological points of view
- of effective rehearsal work - personal problems aside
- of a feeling of responsibility towards the possibilities and limitations of a voice
- leading to the acquisition of a broad repertoire in several foreign languages

Completion of MA (possible only for duos!):

-Two Lied recitals:

1. One containing a large cycle
2. The other mostly in foreign languages, including a work scored for piano/voice/instrument

Part of the examination should be not only the rendition of a programme, but also the presentation of the rehearsal work during its preparation

Possible variations:

- Short notice preparation of works with performing partners
- Teaching demonstration, i.e., how does a student listen to another duo?

European Idol: String Quartet Mania

Or Why the Education in String Quartet playing must play a central role

In the constantly changing professional field of classical music it is not longer realistic for a growing amount of upcoming musicians to prepare themselves for a soloist or orchestral player's career, given the existing work possibilities. If one doesn't want to educate oneself outside of reality, one has to acquire the ability to join as a personally responsible member a small social group to work out interpretations, advancing in this as far as possible, indeed not only as a side activity for lack of something better to do, but under professional guidance.

I would like to elucidate in what follows, why string quartet playing in its "classical" form is so essential for string players, and what has happened in Vienna in this respect.

From the beginning Vienna and the string quartet have lived a kind of symbiotic life. Haydn developed the form from the "Viennese Divertimento-style", and Mozart, Beethoven and Schubert created this genre's central output in Vienna as well. In the 19th Century, precisely Vienna, with its bourgeois domestic chamber music culture, nurtured amateur string quartet playing; there were and are to this day in its orchestras several string quartet societies and the Viennese concert organizations offer more than half a dozen string quartet cycles yearly, within which a pair of professional string quartets hold their domain.

The sound picture of the string quartet has led the great composers from the beginning to give their best, with its constant moving back and forth around the boundaries of the collective fullness and the value of the distinctive individuality of each voice – not least out of an artistic sport-like ambition to surpass the achievement of a respected older master in the genre.

Thence comes the wonderful possibility, in a recreating rendition, to achieve an interpretation whose quality is more than the sum of the four individual realizations. This requires:

Really knowing the text as a written guide, reading it, understanding it, presenting it, and feeling it.

In the process of the dialectical group work to listen, to open, to search, to try out, to convince, to yield, to strike compromises, to take decisions and, finally, to be always ready to do everything and anything come the performance...

All this is, of course, basically true for all forms of ensemble music making, but in no other form of the genre are the demands so enormously high concerning precision and adaptability of intonation according to harmonic function, control of bowing technique for the precision in "being together", and tone-colour palette and dynamics conducive to right balance, depending on part and voice division.

It can be concluded from the above that the students who for a certain period of time, under the best possible experienced guidance and help have learned to master joyfully in several exemplar works this high school of ensemble playing, have a great advantage in all possible forms of this type of music making.

It can be objected, that this is a very strong reduction. What about the mixed ensemble forms? What about chamber music as a form of sight-reading "for fun"? Also, of course! It all has been taken into account. The new study plans and many projects consider also this aspect of multiple possibilities.

It is simply a question that all upcoming violinists, violists and cellists have this essential experience and with its help become soloists, orchestral players, teachers, freelancers and chamber musicians who are more sensitive, better reacting and with better understanding. As usual, from a broad base grows always necessarily a pyramid tip that has already the possibility of postgraduate work majoring in chamber music. In the future there will be a specialized study programme as well as the possibility to take part in the projects of the European Quartet Academy designed to support in a concrete manner the way towards professional life. (When one imagines the possibilities which will exist in the future within a re-structured music business for the “small, mobile individuals” to fill teaching posts, who will leave behind the broken left-over orchestras, there will be soon sufficient work possibilities...) Concerning the problems that may appear after playing in a quartet for a long time, be it problems of external character, related to career development or of internal character, related to interpersonal relationships, no education system can endeavour to address such problems other than by providing experience and information in advance in order to help to possibly overcome them successfully.

Enthusiasm, significant effort and stubbornness have yielded for us some success in this endeavour during the last few years. In the winter semester we have been able to qualify 20 quartets for a minimum of one performance in the class concerts. From the 15 quartets, which work under my direction, there are at least 5, which actively and successfully perform on a regular basis in international forums such as exchange concerts, festivals, quartet academies and competitions. Alone the undertaking to perform 16 Haydn quartets in the string quartet marathon of the Haydn festival shows the capacity of our achievement. Success in international competitions with many subsequent invitations to festivals and chamber music gatherings are already taking effect.

I myself suffered already from “quartet mania” at a time where official quartet instruction was not yet offered at least in our school. As already stated, I am convinced and have the permanent impression in my teaching that the time is again ripe for many more representatives of this genre.

Johannes Meissl

Wien

(Translated by Carlos Turriago)

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**SERBAN
NICHIFOR:
STRING
QUARTET
NO 1
“*ANAMORPHOSE*”**

SERBAN NICHIFOR ANAMORPHOSE



EDITION MODERN

Notes Bene

L'écriture est proportionnelle (les durées sont déterminées par les distances graphiques). L'omission du portatif signifie TACET. A l'éventualité des certains effets (staccato, pizzicato, col legno battuto) la pause qui suit naturellement l'attaque est sous-entendue comme appartenant à la note sous-jacente et n'est pas marquée avec l'omission du portatif.

Les accidentés n'altèrent que les sons qu'ils précèdent.

- BUREZCAN	folklore roumain	- LUMINA LINA	hymnes orthodoxes
- HORA CAPRII	de Transylvanie *	- AXION	roumaines
- CINTEC DIN BIHOR		- SLAVA	
- CIND SI-A PIERDUT		- LAUDE	
- CIOBANUL OILE		(ison = pédale)	

*) les 4 mélodies doivent être exécutées MOLTO SUL PONTICELLO pour reproduire le timbre des violons à pavillon de Transylvanie.

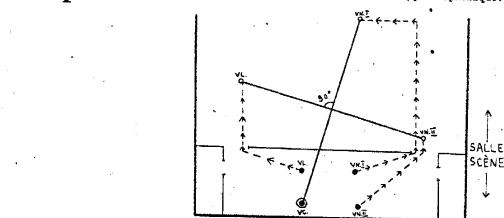
- effet spécial (son blanc) obtenu en tirant l'archet sur le chevalet

- percussions réalisées par l'articulation des doigts de la main gauche sur les cordes (seulement deux sons différents)

- pizzicato Bartók (corde percute contre la table)

- module (fragment mélodique qui se répète jusqu'à l'épuisement du temps indiqué par la ligne ondulatoire)

- quitter la scène et s'en aller, si c'est possible, dans la salle vers un amplificateur stéréophonique



Durée: 13'

PREMIER PRIX "GAUDEAMUS" 1977

En hommage à mes parents

ANAMORPHOSE

POUR
QUATUOR À CORDES
(QUATUOR NO. 1)

SERBAN NICHIFOR

FUGA

Violino I, Violino II, Viola, Violoncello

cc 3^a, cc 5^a, cc 6^a

*) - 3^a (= ~ 6-12^a)

© 1977 by edition modern münchen

(-2-)

(-3-)

Musical score for page (-3-). The score is written for three staves (treble, alto, and bass clefs). The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melodic line in the treble staff and the accompaniment in the bass staff. The third system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for page (-3-). The score is written for three staves (treble, alto, and bass clefs). The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melodic line in the treble staff and the accompaniment in the bass staff. The third system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

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(-4-)

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(-5-)

First system of music for measures 1-4. It features a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a rhythmic accompaniment. A box highlights the first measure of the treble staff. The system ends with the instruction "LUMINĂ LINĂ" and "Sul ponticello" above the treble staff, and "ff sostenuto" below the bass staff.

Second system of music for measures 5-8. The treble staff continues the melodic line. The bass staff has a rhythmic accompaniment. A box highlights the fifth measure of the treble staff. The system ends with the instruction "Sul ponticello" and "mf" above the treble staff, and "Sul ponticello" and "mf" above the bass staff.

Third system of music for measures 9-12. The treble staff continues the melodic line. The bass staff has a rhythmic accompaniment. A box highlights the ninth measure of the treble staff. The system ends with the instruction "AXION" and "Sul ponticello" above the treble staff, and "Sul ponticello" and "mf" above the bass staff.

(-6-)

First system of music for measures 1-4. The treble staff has a melodic line. The bass staff has a rhythmic accompaniment. A box highlights the first measure of the treble staff. The system ends with the instruction "Sul ponticello" above the treble staff, and "col legno battuto (sull'onda)" below the bass staff.

Second system of music for measures 5-8. The treble staff continues the melodic line. The bass staff has a rhythmic accompaniment. A box highlights the fifth measure of the treble staff. The system ends with the instruction "SLAVĂ" and "normal" above the treble staff, and "ff sostenuto" below the bass staff.

Third system of music for measures 9-12. The treble staff continues the melodic line. The bass staff has a rhythmic accompaniment. A box highlights the ninth measure of the treble staff. The system ends with the instruction "Sul ponticello" above the treble staff, and "LAUDE pizzicato" above the bass staff.

(-7-)

normali y

sostenuto

cres - - - cendo

cres - - - cen -

Sul ponticello

f

do

ponticello

cendo

f

Sul ponticello

decrecendo poco a

slacc. molto

decrecendo

do

f

decrecendo poco a poco

(-8-)

decrecendo poco a poco

poco

pizz.

poco a poco

mf

cal legno battuto (saltando)

mf

ISON

Sul tasto (non vibrato)

p inexpressivo

mf

ISON

Arco Sul tasto (non vibrato)

p

*)-facilitazione: ossia legato

ff

ff molto marcato e drammatico

ff molto marcato e drammatico

(-11-)

sfz
ff molto marcato e drammatico
simile
sfz

poco
a poco diminuendo
sfz

sfz
simile
sfz

(-12-)

sfz
CIND SI-A PIEROUT CIOBANUL OILE J. 66-104
*sul ponticello, sul G**
mp quasi parlando

CIND SI-A PIEROUT CIOBANUL OILE J. 66-104
*sul ponticello, sul G**
mp quasi parlando
pizz.
mf

pizz.
mf

* — facilitazione: in 1^a posizione, sulle corde G, D, A.

(-13-)

CIND SI-A PIERDUCIOBANUL OIE $J = 66-70$
sul ponticello, sul A
mp, quasi parlando

$J = 66$
arco sul ponticello
sul G

$J = 66$
arco sul ponticello, sul G

(-14-)

$J = 66$
arco sul ponticello, sul G

$J = 66$
arco sul ponticello, sul G

$J = 66$
arco sul ponticello, sul G

Handwritten musical score for a three-part setting of "Veni, Veni, Jesu Christe". The score is on three staves: Soprano (Soprano), Alto (Alto), and Bass (Basso). The music is in 4/4 time and features various dynamics and articulations. The Soprano part starts with "sull' tasto" and "sul pont.". The Alto part has "arco" and "sul tasto". The Bass part has "pp" and "arco". The score includes a repeat sign and a final cadence.

st sp sf p

st sp sf p

Sul pentacello

Sul pentacello

(-17-)

decrescendo poco a poco

arco sul ponticello
arco sul pont. sul G

pizz.

arco sul ponticello
arco sul pont. sul G

arco sul ponticello
arco sul pont. sul G

pizz.

arco sul ponticello
arco sul pont. sul G

(-18-)

arco sul pont. sul G

pizz.

arco sul pont. sul G

arco sul pont. sul G

col legno saltando

decrescendo

col legno saltando

arco sul pont. quasi sul A

pizz.

(-21-)

musical score for page 21, measures 1-4. The score is written for three staves (treble, alto, and bass). The first system (measures 1-2) includes a 'norm.' marking. The second system (measures 3-4) includes a 'J. 66 Sul pont, sul G' marking and a 'norm.' marking. The third system (measures 5-6) includes a 'J. 66 Sul pont, sul G' marking and a 'poco a poco de-cre-s-cen-do' marking.

(-22-)

musical score for page 22, measures 1-4. The score is written for three staves (treble, alto, and bass). The first system (measures 1-2) includes a 'J. 66 sul pont, sul A' marking. The second system (measures 3-4) includes a 'J. 66 Sul pont, sul G' marking. The third system (measures 5-6) includes a 'J. 66 Sul pont, sul G' marking and a 'poco a poco de-cre-s-cen-do' marking.

(-23-)

Sp. 66
sul G

S. 66
sul G

sul pont.
pp

con suoni armonici

mf/p

come eco

(-24-)

cca 60"

cca 30"

perendosi

perendosi

perendosi

sempre sul ponticello

(sul Do)

facilmente sul Sol

București, februarie 1978
Iulie 1976

**SERBAN
NICHIFOR:
STRING
QUARTET
NO 2
“*VALLONS
DE
L’OUBLI*”**

Pentru Liana

Pour Liana

Văile Uitării

XXVIII.

VALLONS DE L'OUBLI

Șerban Nichifor
(1984-1988)

(CVARTET NR.2)

(QUATUOR No.2)

după sugestiile lui Matei Ion Caragiale

selon les suggestions de Mathieu Jean Caragiale
(équivalences françaises de Romulus Vulpesco)


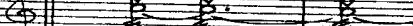
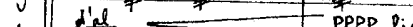

Motto:

"Iar când, sfârșită umbra, prin ceafă revine serii,
Purtându-ți trista tăină, de gânduri chinuit,
Tănu la voi întoarce înfrunt și istovit,
Spre casa parăsită în vâlă uitării..."
(Întoarcerea învingutului)

Motto *

"Lorsqu'un soir, ombre émue, à travers la brume,
Porteur d'un lourd secret - long tourment sans merci -
Tu seras de retour, cherchant vainement, transi,
Ta maison aux vallons de l'oubli qui chagrime..."
("Le retour du vaincu")

IMMATERIALE (d. 66), molto tranquillo, sempre dolcissimo e legatissimo

Violino I 
Violino II 
Viola 
Violoncello 

(Pizz.)

sempre PPPPP marcato e ritmico, pace in silenzio (more or less)

Molto all.

PPPP lontano e legatissimo (aria ed libitum)

PPPP lontano e legatissimo (aria ed libitum)

PPPP lontano e legatissimo (aria ed libitum)

Handwritten musical score for the song "The Rose Tree". The score is written on five staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a bass clef. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef. The fifth staff is a treble clef with a key signature of one flat. The music is in 4/4 time. The melody is written in the first staff. The accompaniment is written in the second, third, and fourth staves. The fifth staff contains a series of rhythmic markings, possibly for a keyboard instrument. The score is divided into four measures. The first measure contains the first line of the melody. The second measure contains the second line of the melody. The third measure contains the third line of the melody. The fourth measure contains the fourth line of the melody. The score is written in a simple, handwritten style.

Handwritten musical score for the vocal part of "L'Espresso" by Giuseppe Verdi. The score is in G major, 4/4 time. The vocal line is written on a single staff. The piano accompaniment is written on two staves (treble and bass clef). The score includes dynamic markings such as "pppp", "poco a poco crescendo", and "affrettando". The tempo is marked "Allegretto".

Handwritten musical score for "The Rose Tree" in G major, 3/4 time. The score is written on four staves. The first staff is the melody, and the other three are accompaniment. The key signature has one sharp (F#). The time signature is 3/4. The score includes dynamic markings like "molto", "pizzicato", "pppp", and "molto".

*-) Versurile din Motto pot fi recitate direct în concert (în secvența cuprinsă între semnele \rightarrow și \leftarrow), amplificând electronic o voce (eventual preînregistrată) de femeie, pe un ton sădit, imaterial, exotice, foarte rar.

(-1) (*) - Les vers du Motta peuvent être récités directement ou concert dans la séquence délimitée par des lignes → et ←, en complétant avec des moyens électroniques une voix (eventuellement pré-enregistrée) de femme, sur un ton métrique, immatériel, esotérique, très lentement.

L'espresso

poco sempre fluida e misteriosa, poco un vibrato

(24)

Sib pp sul basso Sempre

crescendo

Aro Sempre sul Do Sub PP allungando!

Sub Poco Più Mossò (d=68)
fz

Handwritten musical score for "The Rose Tree" (Die Rose, die Rose, die Roselein klein). The score is written on four staves, likely representing Soprano, Alto, Tenor, and Bass parts. The music is in 2/4 time and includes lyrics in German. The score ends with a "non crescendo" marking and a "molto" dynamic.

Handwritten musical score for "L'Allegretto" by Beethoven, Op. 26, No. 1. The score is written on five staves. The first staff is the melody in G major, starting with a treble clef and a key signature of one sharp (F#). The second staff is the bass line, also in G major. The third staff is a piano accompaniment in G major. The fourth and fifth staves are a piano accompaniment in G major. The score includes tempo markings "poco a poco precipitando" and "molto precipitando", and a dynamic marking "p". The piece ends with a double bar line and a repeat sign.

Handwritten musical score for guitar, featuring a treble and bass staff. The tempo/mood is marked "molto". The section is titled "SUB. LARGO E LONTANO" with a tempo marking of "♩ N 108". The score includes various musical notations such as notes, rests, and dynamic markings like "pppp". There are also handwritten annotations in Italian: "Pizz." (pizzicato), "Pizz." (pizzicato), "Pizz." (pizzicato), and "Pizz." (pizzicato). The score is written on a single page with a yellowed background.

Handwritten musical score for a piece titled "Poco a poco crescendo". The score is written on five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a bass clef and a key signature of one sharp (F#). The music is written in a style that suggests it is a sketch or a working draft. The notation includes various note values, rests, and dynamic markings. The title "Poco a poco crescendo" is written in the top right corner. The word "And" is written in a circle on the fourth staff. The score is divided into measures by vertical bar lines.

Handwritten musical score for "L'Espresso" by Luciano Berio. The score is written on five staves. The first staff is for the vocal line, starting with the tempo marking "moderato". The second staff is for the piano, with a "pp" (pianissimo) marking. The third staff is for the violin, with a "pp" marking and a "v" (vibrato) marking. The fourth staff is for the cello, with a "pp" marking and a "v" marking. The fifth staff is for the double bass, with a "pp" marking and a "v" marking. The score includes various musical notations such as notes, rests, and dynamic markings.

SONORO (d. n. 86)

gettato

Contabile, in v. ritmato

mf generoso

bo.

Sub. immaterialo (d. n. 52)

pppp lontano e liscio

ppp Sub. molto

ppp pochissimo in rilievo, come ombra

liscio

pppp come ombra

Pizz.

ppp lontano, poco in rilievo

liscio

pppp

sol Do

ppp come ombra

ppp

sol Do

ppp

perdendosi

41

13

SUB. MOLTO AGITATO (♩ ≈ 148)

61

Handwritten musical score for strings, marked **SUB. MOLTO AGITATO** (♩ ≈ 148). The score is in 4/4 time and features a complex, rhythmic pattern with many sixteenth and thirty-second notes. The music is marked with *sforzando* (*sforz.*) and *secco* (dry) throughout. The first system is marked with a box containing the number 41. The second system includes the instruction *sempre sul Sol, spaccato, panchella* (always on the G string, spiccato, panchella).

Handwritten musical score for strings, continuing the **SUB. MOLTO AGITATO** section. The music is marked *ff* (fortissimo) and *sostenuto* (sustained). The tempo is marked *precipitando poco a poco* (hurrying little by little). The score includes a *trillo* (trill) in the third system.

Handwritten musical score for strings, marked **IMPETUOSO** (♩ ≈ 180). The tempo is significantly faster than the previous section. The music is marked *ff* and *mantellato* (mantled). The score includes a *trillo* in the first system.

Handwritten musical score for strings, continuing the **IMPETUOSO** section. The music is marked *ff* and *mantellato*. The tempo is marked *sempre precipitando* (always hurrying).

Handwritten musical score for strings, continuing the **IMPETUOSO** section. The music is marked *ff* and *mantellato*. The tempo is marked *sempre precipitando*. The score includes a *trillo* in the first system. The section ends with a *trillo* and a *portamento* (glissando) marked *molto* (very much).

SURITO LONTANO E DOLCE, sempre scervole (L. 174)

Quasi-Valzer

P vibrato

Handwritten musical score for 'L'Alceste' by Gluck, measures 123-131. The score is for a full orchestra and includes vocal parts. It features various musical notations such as notes, rests, and dynamic markings like 'pp', 'p', 'mf', 'f', 'pp vibrato', 'p vibrato', 'pp espressivo', 'p espressivo', 'poco a poco crescendo', 'poco a poco cresc.', 'appassionato', and 'mf dolce'. The score is written on multiple staves, with some measures containing complex rhythmic patterns and others featuring sustained chords or tremolos.

poco a poco crescendo ed affrettando

Handwritten musical score for a string quartet, featuring four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The score is written in G major and 4/4 time. The tempo is marked "MOLTO APPASSIONATO (d.n. 103)". The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mp*, *ff*, *sub. pp*, *molto*, *molto sul ponticello*). The score is divided into measures, with some measures numbered (e.g., 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939

poco a poco precipitando

(-8-)

SUBITO LONTANO POSSIBILE, IMMATERIALE E FLUIDO (♩ 64), poco RUBATO

Sub. PP. poco in rilievo

Arco

(XII-1987)

Pizz.

Arco

Subito GIUSTO (♩ 64)

poco allargando

Pizz.

dolce, poco in rilievo

PP dolce e ritmico

Adolce e ritmico

poco a poco animando

(sempre animando)

(sempre animando)

poco a poco decrescendo

(sempre animando)

poco r/fz

N. 120

(sempre animando)

18 1 2 (221) 2 (6)

FLUIDO E DOLCISIMO (N. 120) COME ECO

quasi Colinda Arc. PP misterioso, poco rubato

Sul. PP misterioso, poco rubato

Sul. PP misterioso, poco rubato

PP leggero ma vittorioso

234 PP Normale

Arco P in Ind. Normale

leggiere

241

Col. Leg. Battute (C.L.B.)

Arco C.L.B.

Arco C.L.B.

Pizz. C.L.B.

attaca subito

QUASI IMPROVISANDO (sempre ♩ N120)

[illegible]

GRAVE (♩ 60) poco a poco precipitando ----->

[illegible]

SUB. PRESTO (♩ = 180) III.) "Melancholy" price well indicated

Handwritten musical score for a piano piece, featuring four staves. The score includes dynamic markings such as *sub. f*, *f*, *rit. marc.*, *ff*, and *disperato*. Performance instructions include *Con Sordina* and *poss.*. The score is marked with a large number 281 and a circled 281. The piece concludes with a double bar line and a fermata.

(- 12 -)

SUB. SCORREVOLE

a tempo (♩ N 180) (arco ad libitum)

sol ponticello
ppp leggerissimo, poco flautando
simile - improvvisando quasi glissando
mp leggero, sempre e cantabile
CADENZA (pg. 14) *sempre in rilievo*
 (→ 5")

(291)
 (→ 10")

(→ 15")

(301)
Pizz.
sub. p
mp
 (→ 20")

(→ 25")

sub. mp cantabile
Normale
arco
sol ponticello
sub. p
sub. p
simile - improvvisando, quasi glissando
(arco ad libitum)
 (→ 30")

(328)

Handwritten musical score for "L'Espresso" by Luciano Berio. The score is written on three staves. The top staff is for Soprano, the middle for Alto, and the bottom for Bass. The music is in 4/4 time, indicated by a "4" in a box. The key signature has one sharp (F#). The tempo is "Allegretto", and the mood is "mod. a. vivace". The score includes various musical notations such as notes, rests, and dynamic markings like "ppp" and "p". There are also handwritten annotations in Italian, such as "sempre ppp immateriale e liscio" and "ben vibrato". The piece ends with a double bar line and a repeat sign.

1180

29 (1260)

Handwritten musical score for guitar, featuring a complex arrangement of notes, rests, and dynamic markings. The score is divided into measures, with some measures containing multiple staves. Key markings include "sempre PPP", "Quasi Tango", "molto affrettando", and "non cresc.". The notation includes various rhythmic values, accidentals, and articulation marks.

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٧

poco a poco precipitando

Handwritten musical score for the first system, measures 78-81. It features a piano (p) and a cello (c) part. The piano part has a treble clef and a key signature of one sharp (F#). The cello part has a bass clef and a key signature of one flat (Bb). The tempo is marked 'A Tempo (♩ = 180)'. The dynamics include sfz, p, and ff. The piano part has a triplet of eighth notes in measure 81.

Handwritten musical score for the second system, measures 82-85. It features a piano (p) and a cello (c) part. The piano part has a treble clef and a key signature of one sharp (F#). The cello part has a bass clef and a key signature of one flat (Bb). The dynamics include fff, sfz, p, and ff. The piano part has a triplet of eighth notes in measure 85.

Handwritten musical score for the third system, measures 86-91. It features a piano (p) and a cello (c) part. The piano part has a treble clef and a key signature of one sharp (F#). The cello part has a bass clef and a key signature of one flat (Bb). The tempo is marked 'SUB. MOLTO AGITATO (♩ = 148)'. The dynamics include fff, sfz, p, and ff. The piano part has a triplet of eighth notes in measure 91.

Handwritten musical score for the fourth system, measures 92-95. It features a piano (p) and a cello (c) part. The piano part has a treble clef and a key signature of one sharp (F#). The cello part has a bass clef and a key signature of one flat (Bb). The dynamics include fff, sfz, p, and ff. The piano part has a triplet of eighth notes in measure 95.

MOLTO APPASSIONATO (♩ ≈ 180)

(87) *ff* *sonoro*

glissando

(88) *ff* *staccato*

2. SARCASTICO (♩ ≈ 90) *sempre affrettando*

ff *secco*

simile

secco

simile

(44) *sempre affrettando*

sempre crescendo

(89) *sempre affrettando*

(90) *sempre crescendo*

(89) *sempre affrettando*

sempre crescendo

Ad lib. - **vi-**

Motto ^{*) **)} ad lib.

(Vini I+II e Viola: Non Accelerando!)

(x4) (457) (461) (w25")

CADENZA
d'a Capo
pag. 24

(x3) sempre in rilievo, più nervoso e precipitato

(x5) (468) (w25")

-DE

(x6) (471) (w12,5")

sub fff isterico possibile fff Violento sfff

l.v. ff più dolce l.v.

(481) (w18")

FINE
(w6')
(w18')

f profondo e calmo poco a poco perdendosi (naturalmente)

Buenos Aires, 16-I-1988

Silvan Nishijima

*) - Versante du Motto peut être recité direct au concert (ou secouru cupressé entre ensemble \rightarrow \leftarrow), amplifié électronique ou voce (éventuel pré-enregistré) de femme, par une tonalité, inatmosphérique, exotique, forte, rar.

**) - Les vers du Motto peuvent être récités directement au concert (dans la séquence délimitée par les signes \rightarrow \leftarrow), en amplifiant avec des moyens électroniques pure voix (éventuellement pré-enregistrée) de femme, sur une tonalité, inatmosphérique, exotique, très lentement.

(-20-)

Serban NICHIFOR

ROMANIAN DANCES
For
String Quartet

- 01.) Hora („Round“ Dance)***
- 02.) Batraneasca („Old Man“ Dance)***
- 03.) Perpetuum Mobile***

ROMANIAN DANCES

1.) Hora

Serban NICHIFOR

Allegro Vivo

♩ = 165

The first system of the musical score for 'Hora' consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a tempo marking of 165 beats per minute and a dynamic of *mf*. The second staff is in treble clef with a key signature of one sharp and a dynamic of *mp*. The third staff is in bass clef with a key signature of one sharp and a dynamic of *mp*. The fourth staff is in bass clef with a key signature of one sharp and a dynamic of *mp*. The music features a lively melody in the top staff, supported by chords and bass lines in the other staves.

The second system of the musical score for 'Hora' consists of four staves. The top staff is in treble clef with a key signature of one sharp and a dynamic of *mp*. The second staff is in treble clef with a key signature of one sharp and a dynamic of *mf*. The third staff is in bass clef with a key signature of one sharp. The fourth staff is in bass clef with a key signature of one sharp. The music continues with a lively melody in the top staff, supported by chords and bass lines in the other staves.

The third system of the musical score for 'Hora' consists of four staves. The top staff is in treble clef with a key signature of one sharp. The second staff is in treble clef with a key signature of one sharp. The third staff is in bass clef with a key signature of one sharp. The fourth staff is in bass clef with a key signature of one sharp. The music continues with a lively melody in the top staff, supported by chords and bass lines in the other staves.

11

mp

mp

mf

This system contains measures 11 through 13. Measure 11 features a complex melodic line in the treble with slurs and a fermata, while the bass provides a steady accompaniment. Measure 12 continues the melodic development. Measure 13 introduces a new texture with a more active bass line and a change in dynamics to *mf* for the bass and *mp* for the treble.

14

mp

mf

This system contains measures 14 through 17. Measure 14 shows a shift in the treble melody. Measure 15 and 16 continue the melodic and harmonic progression. Measure 17 concludes the system with a final chord in the treble and a melodic phrase in the bass, marked with *mp* and *mf* dynamics respectively.

18

This system contains measures 18 through 20. Measure 18 begins with a whole rest in the treble, focusing on the bass line. Measure 19 and 20 show the treble entering with a new melodic line, while the bass continues its accompaniment.

21

mf

mp

24

f

mf

mf

mf

27

30

System 30: The first staff (treble clef) contains a complex melodic line with many beamed sixteenth and thirty-second notes, including trills and grace notes. The second staff (treble clef) has a series of chords, mostly dyads. The third staff (bass clef) also contains chords, mostly dyads. The fourth staff (bass clef) has a simple eighth-note bass line.

34

System 34: The first staff continues the complex melodic line from system 30. The second staff has chords, some with ties. The third staff has chords, some with ties. The fourth staff continues the eighth-note bass line.

37

System 37: The first staff continues the complex melodic line. The second staff has chords, some with ties. The third staff has chords, some with ties. The fourth staff continues the eighth-note bass line.

40

44

47

49

5

5

5

fz

fz

fz

fz

51

Serban NICHIFOR

♩ = 144 ♩ = 80 ♩ = 144

p *mf* *mp* *mf*

p *mp* *mf*

simile *simile* *simile* *simile*

5 6 7 8 9 10

11 12 13

Measures 11-13 of a musical score. Measure 11 features a treble staff with a melodic line and a bass staff with a bass line. Measures 12 and 13 continue the melody in the treble staff, with the bass staff providing harmonic support. The key signature has two sharps (F# and C#).

14 15 16

Measures 14-16 of a musical score. Measure 14 features a treble staff with a melodic line and a bass staff with a bass line. Measures 15 and 16 continue the melody in the treble staff, with the bass staff providing harmonic support. The key signature has two sharps (F# and C#).

17 18 19

Measures 17-19 of a musical score. Measure 17 features a treble staff with a melodic line and a bass staff with a bass line. Measures 18 and 19 continue the melody in the treble staff, with the bass staff providing harmonic support. The key signature has two sharps (F# and C#).

20 21 22

23 24 25 26

27 28 29

30 31 32

mf

33 34 35

mf *mp* *pp* *pp* *p*

simile

36 37 38

mf *mp* *mf* *mp*

39 40 41

p *pp* *pp*

42 43 44

mf *mp* *mp* *p* *pp* *pp*

45 46

mf *mp* *mp* *mf*

47 48 49

p

50 51 52

mf

53 54 55

p

56 57 58

mf

mp

mp

mf

59 60 61 62

p

pp

pp

p

63 64 65 66

f

f

f

ROMANIAN DANCES

3.) Perpetuum Mobile

Presto

Serban NICHIFOR

The first system of the musical score for 'Perpetuum Mobile' consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a tempo marking 'Presto' and a metronome indication of 180. The first staff contains a continuous, rapid sixteenth-note melody. The second staff is in treble clef with a key signature of one sharp (F#) and contains a sustained chord. The third staff is in bass clef with a key signature of one sharp (F#) and contains a sustained chord. The fourth staff is in bass clef with a key signature of one sharp (F#) and contains a sustained chord. The system is divided into three measures.

The second system of the musical score for 'Perpetuum Mobile' consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It continues the rapid sixteenth-note melody from the first system. The second staff is in treble clef with a key signature of one sharp (F#) and contains a sustained chord. The third staff is in bass clef with a key signature of one sharp (F#) and contains a sustained chord. The fourth staff is in bass clef with a key signature of one sharp (F#) and contains a sustained chord. The system is divided into three measures.

7

mp leggiero - a punta d'arco

p

p

p

10

mp

mp

13

16

20,

20, *p* *mp*

This system contains measures 20 through 23. The first staff (treble clef) begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes. The second staff (treble clef) starts with a mezzo-piano (*mp*) dynamic and contains a complex, fast-moving melodic line with many beamed sixteenth notes. The third staff (bass clef) provides a harmonic accompaniment with chords and single notes. The fourth staff (bass clef) continues the accompaniment with a steady eighth-note pattern.

24,

24, *mp* *p*

This system contains measures 24 through 27. The first staff (treble clef) begins with a mezzo-piano (*mp*) dynamic and features a melodic line with eighth and sixteenth notes. The second staff (treble clef) starts with a piano (*p*) dynamic and contains a complex, fast-moving melodic line with many beamed sixteenth notes. The third staff (bass clef) provides a harmonic accompaniment with chords and single notes. The fourth staff (bass clef) continues the accompaniment with a steady eighth-note pattern.

27,

p

mp

31,

p

mp

35,

p

mp

38,

mp

p

41

Musical score for measures 41-43. The score is in 2/4 time and consists of four staves. The top staff (treble clef) features a complex melodic line with many beamed sixteenth notes and slurs. The second staff (treble clef) has a simpler line with quarter and eighth notes. The third staff (bass clef) contains a line with quarter and eighth notes. The bottom staff (bass clef) has a line with quarter and eighth notes. The key signature has one sharp (F#).

44

Musical score for measures 44-46. The score is in 2/4 time and consists of four staves. The top staff (treble clef) has a line with quarter and eighth notes, starting with a *p* (piano) dynamic marking. The second staff (treble clef) features a complex melodic line with many beamed sixteenth notes and slurs, starting with an *mp* (mezzo-piano) dynamic marking. The third staff (bass clef) contains a line with quarter and eighth notes. The bottom staff (bass clef) has a line with quarter and eighth notes. The key signature has one sharp (F#).

47,

mp

p

51,

p

p

mp

55,

p

mp

58,

mp

p

61

64

67

Musical score for measures 67-68. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature has one sharp (F#). The time signature is 4/4. The melody in the Treble staff consists of eighth-note chords with a descending line. The accompaniment in the other staves is a simple harmonic pattern of quarter notes.

69

Musical score for measures 69-71. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature has one sharp (F#). The time signature is 4/4. The melody in the Treble staff continues with eighth-note chords. The accompaniment in the other staves remains a simple harmonic pattern of quarter notes.

72)

mp leggiero - a punta d'arco

p

p

p

75)

mp

p

p

p

78,

81,

Serban NICHIFOR (19-VIII-2009)

VICTIMAE PASCHALI LAUDES

for String Quartet (amplified - ad lib.)

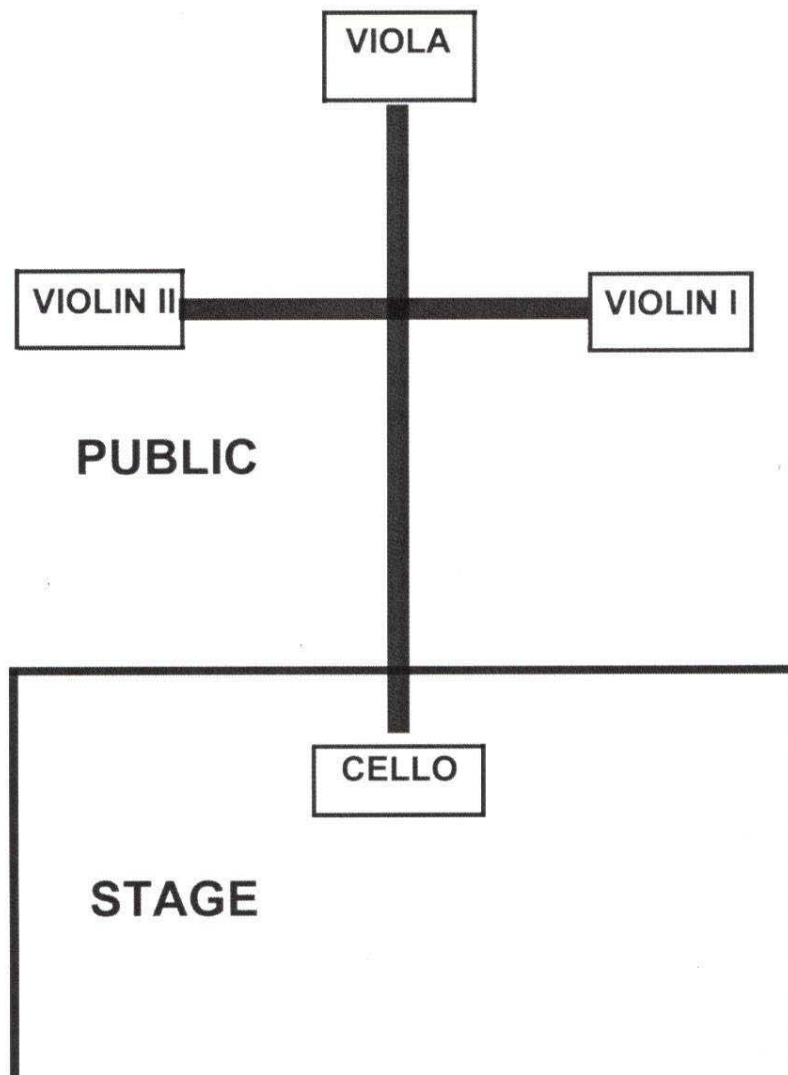
Duration: cca 12 ' (+/- 1')

NOTA BENE

- Score p. 1-3 = CONTINUUM
- Score p. 4 = PRAYERS (Modulos Vn.1,Vn.2,Vl.,Vc.)
- Score p. 5-8 = Parts

SEATING THE PLAYERS

(optional variant)



Serban NICHIFOR

cca 60" ($\pm 15''$)

Estatico - sempre dolce e rubato

Estático - sempre dolce e rubato

Vn. I *pp* $\leftarrow p \rightarrow$ simile, sempre irregolare, ad libitum
(arco ad lib.)

Vn. II *pp* $\leftarrow p \rightarrow$ simile, sempre irregolare, ad libitum
(arco ad lib.)

Ve. *pp* $\leftarrow p \rightarrow$ simile, sempre irregolare, ad libitum
(arco ad lib.)

Vc. *pp* $\leftarrow p \rightarrow$ simile, sempre irregolare, ad libitum
(arco ad lib.)

Handwritten musical score for "MODULO [PRAYER I]". The score consists of four staves. The first three staves contain melodic lines with various note values and rests. The fourth staff is a continuous, dense, wavy line labeled "SOLO".

***m.f.* IN RILIEVO**

pp $\leftarrow p$ simile, sempre irregolare, ad libitum

pp \leftarrow *p* \rightarrow simile, sempre irregolare, ad libitum

Handwritten musical score for "MODULO [PRAYER II]". The score is written on five staves. The first four staves contain musical notation with notes and rests. The fifth staff is marked with a wavy line, indicating a solo section. The instruction "mf IN RILIEVO" is written below the wavy line.

MODULO [PRAYER II]

SOLE

mf IN RILIEVO

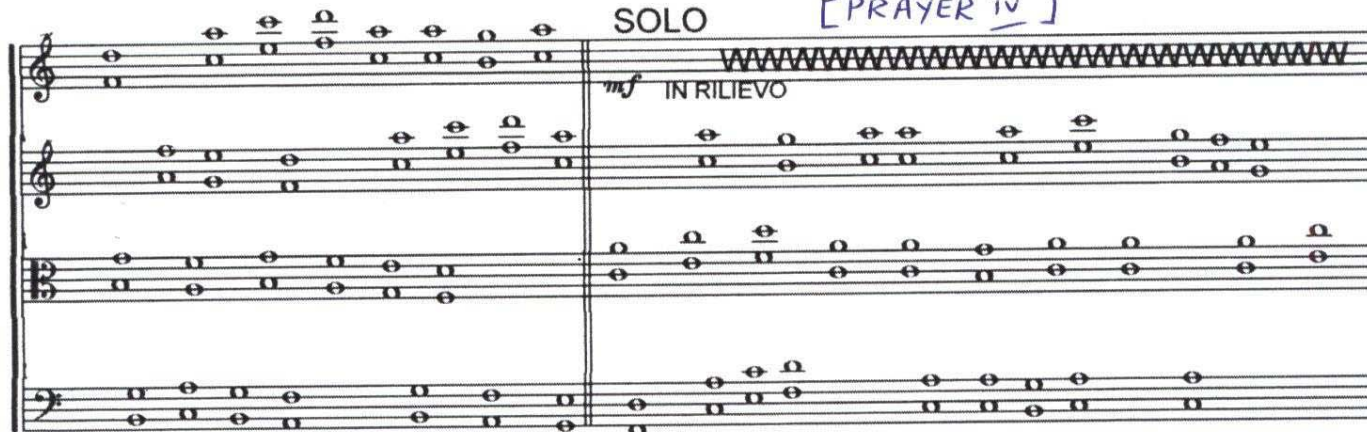
pp < *p* > simile, sempre irregolare, ad libitum

MODULO [PRAYER III]

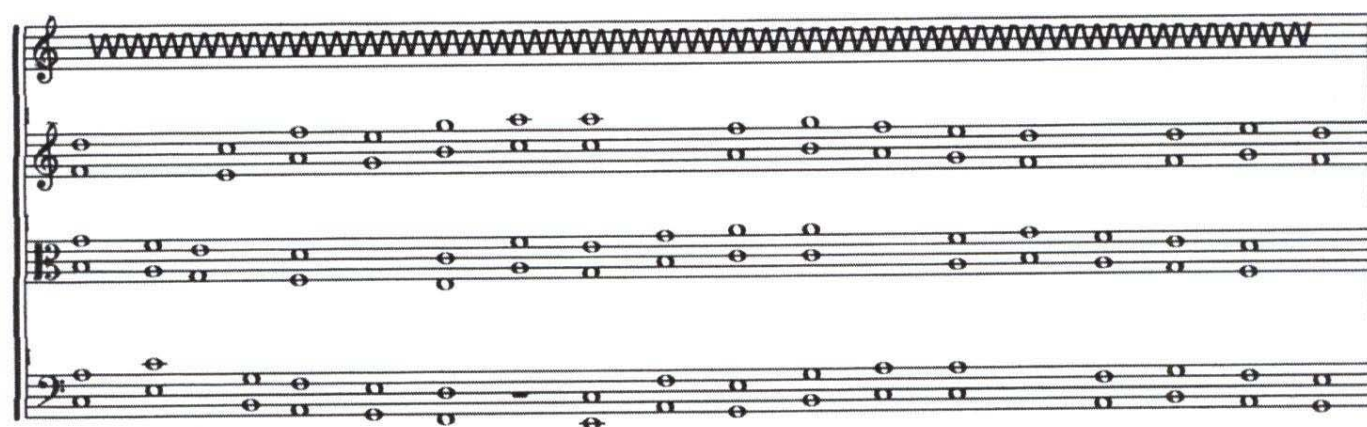
SOLO *mf* IN RILIEVO

pp < *p* > simile, sempre irregolare, ad lib.

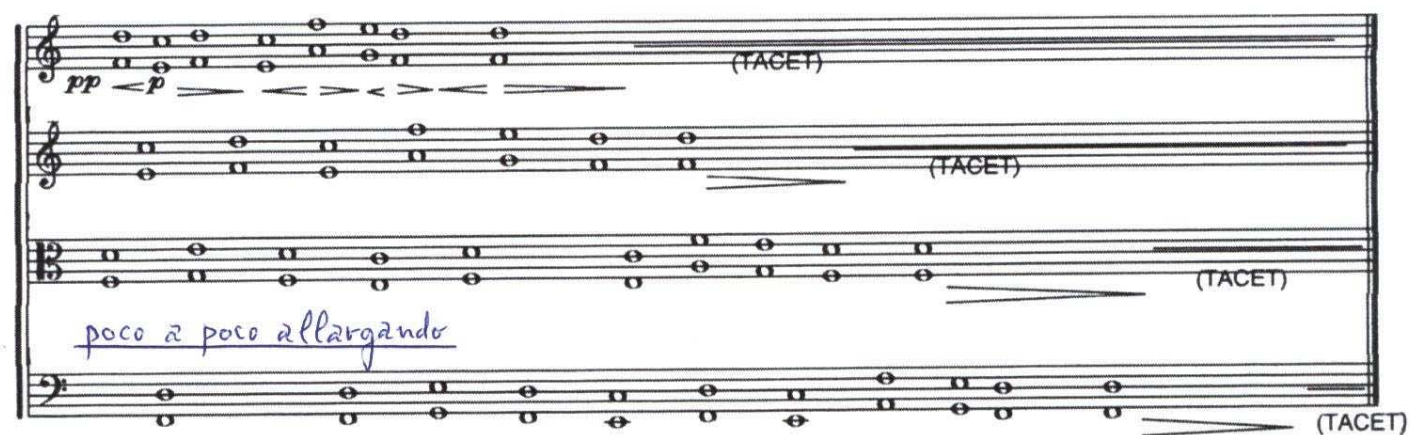
MODULO
SOLO [PRAYER IV]



First system of the musical score. It consists of four staves. The top staff has a treble clef and contains a series of eighth notes. The second staff has a treble clef and contains a series of eighth notes. The third staff has a bass clef and contains a series of eighth notes. The fourth staff has a bass clef and contains a series of eighth notes. A double bar line is present after the first measure. To the right of the double bar line, the text "IN RILIEVO" is written above the second staff. The top staff continues with a series of eighth notes.



Second system of the musical score. It consists of four staves. The top staff has a treble clef and contains a series of eighth notes. The second staff has a treble clef and contains a series of eighth notes. The third staff has a bass clef and contains a series of eighth notes. The fourth staff has a bass clef and contains a series of eighth notes.



Third system of the musical score. It consists of four staves. The top staff has a treble clef and contains a series of eighth notes. The second staff has a treble clef and contains a series of eighth notes. The third staff has a bass clef and contains a series of eighth notes. The fourth staff has a bass clef and contains a series of eighth notes. The text "poco a poco allargando" is written in blue ink below the fourth staff. The text "(TACET)" is written above the top staff, the second staff, the third staff, and the fourth staff.

PRAYERS

Quasi Improvisando

MODULO SOLO - VIOLINO I

mf molto cantabile, sempre in rilievo

Quasi Improvisando

MODULO SOLO - VIOLINO II

mf molto cantabile, sempre in rilievo

Quasi Improvisando

MODULO SOLO - VIOLA

mf molto cantabile, sempre in rilievo

Quasi Improvisando

MODULO SOLO - CELLO

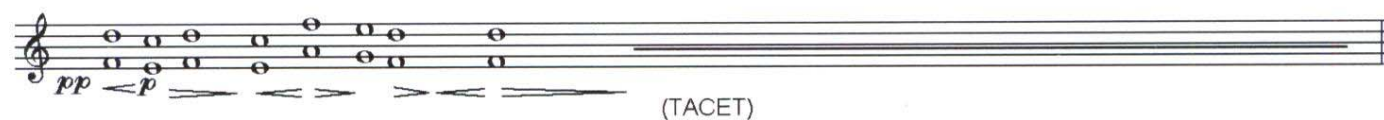
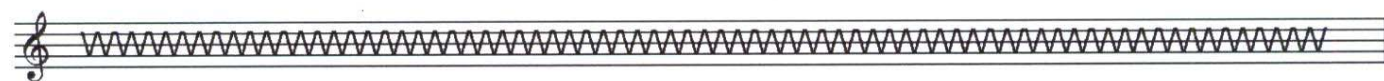
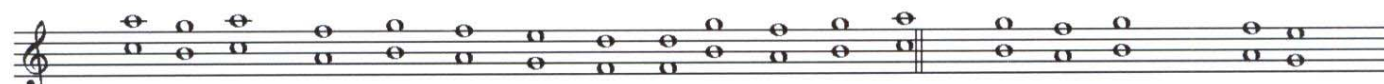
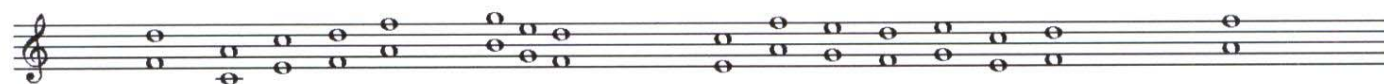
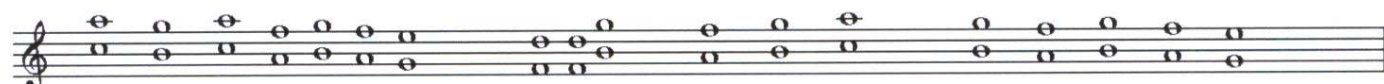
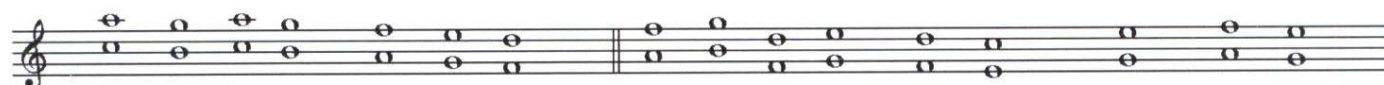
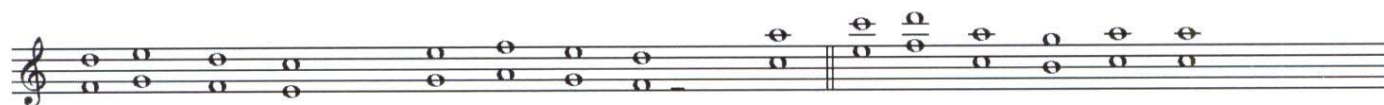
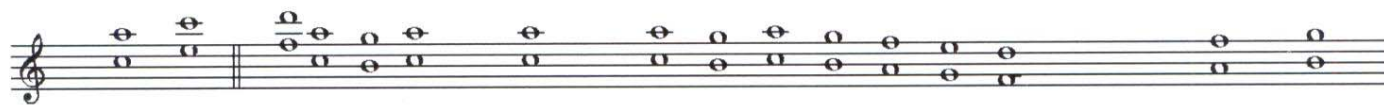
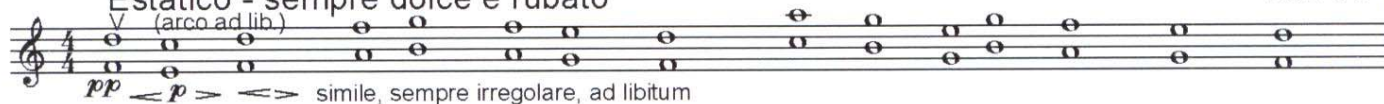
mf molto cantabile, sempre in rilievo

VICTIMAE PASCHALI LAUDES - Violin I

Serban NICHIFOR

Estatico - sempre dolce e rubato

cca 60" (+15")



VICTIMAE PASCHALI LAUDES - Violin II

Estatico - sempre dolce e rubato

cca 60 "(+15")

(Vn.I) V (arco ad lib.)

pp < > < > simile, sempre irregolare, ad libitum

MODULO [PRAYER III]

SOLO *mf* IN RILIEVO

pp < *p* > simile, sempre irregolare, ad lib.

(TACET)

VICTIMAE PASCHALI LAUDES - Viola
Estatico - sempre dolce e rubato

Serban NICHIFOR

cca 60" (±15")

(Vn.I) (Vn.II) V (arco ad lib.)

pp < *p* > < > simile, sempre irregolare, ad libitum

MODULO [PRAYER II]
SOLO *mf* IN RILIEVO

pp < *p* > simile, sempre irregolare, ad libitum

(TACET)

VICTIMAE PASCHALI LAUDES - Cello

Serban NICHIFOR

Estatico - sempre dolce e rubato

cca 60" (±15")

(Vn.I) (Vn.II) (Vi.)

pp $\text{p} > < \text{p}$ simile, sempre irregolare, ad libitum

V (arco ad lib.)

(TACET)

MODULO [PRAYER I]

SOLO

mf IN RILIEVO

pp $\text{p} > < \text{p}$ simile, sempre irregolare, ad libitum

(TACET)

The musical score is written for Cello in 4/4 time. It begins with a 4-measure rest for the Violin I, Violin II, and Viola parts. The Cello part starts with a series of half notes, marked *pp* (pianissimo), with a dynamic swell to *p* (piano) and back to *pp*, indicated by the notation $\text{p} > < \text{p}$. The instruction "simile, sempre irregolare, ad libitum" is written above. A bowing instruction "V (arco ad lib.)" is present. The score then includes a section marked "(TACET)". This is followed by a section titled "MODULO [PRAYER I]" which begins with a "SOLO" instruction. The dynamics shift to *mf* (mezzo-forte) and the instruction "IN RILIEVO" is written below. The music continues with a series of half notes, followed by a section marked *pp* $\text{p} > < \text{p}$ with the same "simile, sempre irregolare, ad libitum" instruction. The score concludes with a final section marked "(TACET)".