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Titre: SITES D'INTERET A UNE ANALYSE HOLISTIQUE DU POSTMODERNISME MUSICAL (Compendium) [cours]

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Conf. univ. Dr. Serban NICHIFOR

REPERE
INTR-O ANALIZA HOLISTICA A POSTMODERNISMULUI MUZICAL

- COMPENDIUM -

UNIVERSITATEA NATIONALA DE MUZICA
BUCURESTI
Octombrie 2006

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Cursul 'LIMBAJE MUZICALE CONTEMPORANE"

(1) **INTRODUCERE IN ANALIZA POSTMODERNISMULUI MUZICAL (1)**

- synopsis –

Postmodernismul muzical actual a aparut in a doua jumatate a sec. XX ca o reactie la excesele modernismului si se caracterizeaza prin eclectismul formelor si genurilor (de la avangarda la culturile populare), prin polistilism si, nu in ultimul rand, printr-un spirit deseori ironic, eminamente eliberat de orice constrangere doctrinara, menit sa dizolve dogmele totalitarismului modernist (ca de pilda cele conexe serialismului integral). Este relevanta in acest sens si teoria lui Francis Fukuyama referitoare la "punctul final al evolutiei ideologice a omenirii, insotit de universalizarea democratiei liberale occidentale ca forma finala de guvernare umana".

Schimbarile paradigmatice de la Modernism (M) la Postmodernism (PM) pot fi ilustrate si prin urmatoarele dimensiuni:

- **M: perceptie carteziana, liniara, dualista ((res extensa/materie, res cogitans/constiinta); PM: perceptie holistica (incluzand fenomenele de natura transpersonala si psihedelica)**

- **M: actul creator inchis; PM: actul creator deschis (apud Umberto Eco, "Opera Aperta").**

- **M: structura autoritara, rigida, impusa prin dogme si "etichetari"; PM: structura autonoma, libera, flexibila, deschisa conexiunilor infinite;**

- **M: accent pe colectivitati inchise (gen "scoli componistice", "grupuri" etc.); PM: accent pe individualitati deschise formelor de comunicare in multiple ipostaze;**

- **M: gandire analitica (proprie emisferei stangi); PM: complementarizarea rationalitatii prin procese intuitive, neliniare, holistice (solicitand ambele emisfere).**

Auditie:
Pierre Boulez: "Structures"; George Crumb: "Makrokosmos"; Serban Nichifor: "Dansuri Romanesti"; Vladimir Cosma: muzica de film
Bibliografie selectiva:

Benoit Duteurtre: "Requiem pour une avant-garde", Ed.Robert Laffont, Paris, 1995;
Francis Fukuyama: "The End of History and the Last Man", Ed. "The Free Press",USA, 1993;
Serban Nichifor: "Musica Caelestis", Ed. UNMB, Bucuresti, 1994;
Bruno Würtz: "New Age", Editura de Vest, Timisoara, 1994

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IREPETABILITATEA

Exemple

Serialism Integral:

→ A.) Seria Directă: (SD)

1 5 3 9 12 2 4 11 8 10 7 6
5 3 9 12 2 4 11 8 10 7 6 1
3 9 12 2 4 11 8 10 7 6 1 5
9 12 2 4 11 8 10 7 6 1 5 3
12 2 4 11 8 10 7 6 1 5 3 9
2 4 11 8 10 7 6 1 5 3 9 12
4 11 8 10 7 6 1 5 3 9 12 2
11 8 10 7 6 1 5 3 9 12 2 4
8 10 7 6 1 5 3 9 12 2 4 11
10 7 6 1 5 3 9 12 2 4 11 8
7 6 1 5 3 9 12 2 4 11 8 10
6 1 5 3 9 12 2 4 11 8 10 7

→ B.) Seria Inversată: (SI) 1 9 11 5 2 12 10 3 6 4 7 8 etc.

→ C.) Recurenta SD: (RSD) 6 7 10 8 11 4 2 12 9 3 5 1 etc.

→ D.) Recurenta SI: (RSI) 8 7 4 6 3 10 12 2 5 11 9 1 etc.

Valori:

1 = C = 𝅘𝅥𝅯 = PPPPP
2 = C# = 𝅘𝅥𝅮 = PPPP
3 = D = 𝅘𝅥𝅮. = PPP
4 = D# = 𝅘𝅥 = PP
5 = E = 𝅘𝅥𝅮 = P
6 = F = 𝅘𝅥𝅮. = mP
7 = F# = 𝅘𝅥𝅮. = mf
8 = G = 𝅘𝅥 = f
9 = G# = 𝅘𝅥𝅮 = ff
10 = A = 𝅘𝅥𝅮 = fff
11 = A# = 𝅘𝅥𝅮. = ffff
12 = B = 𝅘𝅥𝅮. = ffff

REPETABILITATEA

Phase Music (Muzică Repetitivă) < evolutivă / non-evolutivă

Steve Reich:
"Clapping Music For Two Performers"

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Phase = eveniment ciclic; prin extenzie, relație relativă între două sau mai multe evenimente ciclice.
(Barry Schrader: "Introduction To Electro-Acoustic Music", Prentice Hall, USA, 1982, p. 17-20)

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Motto: "Muzica (prin separare imaginară a auzului de celelalte sensuri) nu există."
John Cage

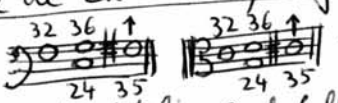
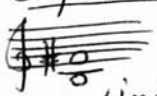
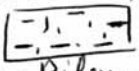
(3) Muzica Minimală

↦ curent contemporan "ascetic" și "anti-romantic" bazat pe proiectarea exclusivă a elementelor esențiale ale discursului muzical.

↦ minimalismul este prezent și în artele plastice (Constantin Brâncuși, Carl Andre, Anne Truitt, Dan Flavin, constructiviștii ruși, etc.), arhitectură (Ludwig Mies van den Rohe, Buckminster Fuller, John Pawson, etc.), literatură (James M. Cain, Raymond Carver, Amy Hempel, etc.), film, religie, filosofie — în toate aceste domenii aplicându-se principiul reducerii fenomenologice la elementele constitutive (primare).

↦ principalii exponenți ai minimalismului muzical (având ca precursori pe Robert Schumann, Claude Debussy și Carl Orff) sunt Michael Nyman (care introduce termenul în 1968), Cornelius Cardew, Henry Cowell, John Cage, Charlemagne Palestine, La Monte Young, Terry Riley, Dick Higgins, Conlon Nancarrow, Morton Feldman, Philip Glass, Steve Reich, Lukas Foss, Morton Subotnick, Tom Johnson, John Adams, David Cope, Pauline Oliveros, Robert Moran, Brian Eno, Phill Niblock, Carl Stone, Alvin Lucier, Meredith Monk, Frederic Rzewski, Louis Andriessen, Arvo Pärt, Zoltán Jeney, John Taverner, Henryk Górecki, Hans Otte, etc.

↦ caracteristicile minimalismului muzical: (1) armonie consonantă (cu/fără funcționalitate tonală); (2) reiterarea micro-structurilor formale (frază, figură, motiv, celulă) în ipostaze variaționale — fără dezvoltări; (3) staze sonore (pulsații și/sau sunete lungi — inclusiv pe multisonuri); (4) reguli stricte în "process music" (x "systems music"); (5) starea de liniște spirituală; (6) muzică conceptuală ("concept music"); (7) concizie; (8) continuitate (prin lente modulații/transformări ("morphing") ale parametrilor constitutivi); (9) configurație "phase/pattern music" (incluzând structuri repetitive)

↦ exemple (1) piesele statice de La Monte Young — "Second Dream of the High-Tension Line Stepdown Transformer"  → 36, 32, 24] 9/8, 4/3] 3/2; "Composition 1960 #10" ("Draw a stright line and follow it"); "Composition 1960 #7" ( to be held for a long time); "Chance operation/Concept art/Meaningless work/Natural disaster/indeterminacy/Anti-art/Plans of action/Improvisation/Stories/Diagrams/Poetry/Essays/Dance constructions/Compositions/Mathematics/Music"; (2) Earl Brown — "December 1952" →  ; (3) John Cage — "4'33" (liniște! — în 3 parți, pentru orice instrument sau ansamblu); (3) Terry Riley — "In C" (face tranziția spre repetitiv non-evolutiv).

↦ bibliografie selectivă: Cope, David — "Techniques of the Contemporary Composer", NY, NY, Schirmer Books, 1997; Fink, Robert — "Repeating Ourselves: American Minimal Music as Cultural Practice", 2005; Johnson, Tom — "The Voice of New Music: New York City 1972–1982", Eindhoven, Netherlands, 1989; www.epitonic.com; http://artofthestates.org.

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(4) Muzica Românească
(caracteristici generale)

- 1.) Născută la confluența civilizațiilor europene occidentală și orientală → sinteza daco-romană produsă prin etnogeneză și manifestată inițial prin folclor (cultura populară) și muzica de cult (psaltică) de factură bizantină (ortodoxă) - ambele fundamentale și pe tehnica eterofoniei

- 2.) Se remarcă unitatea în diversitate ("E Pluribus Unum") atât în muzicile tradiționale (folclor, psaltichie), cât și la nivelul artei culte (odată cu apariția școlii naționale → vezi lucrările lui Ghircoiașiu, Ghenea, Vasile Tomescu, P. Brâncuși, O.L. Cosma, Viorel Cosma, Zeno Vancea)

- 3.) Arta cultă se caracterizează prin îmbinarea tradiției (folclorice și psaltice) cu inovația (în direcția muzicii occidentale, cu contribuții originale la G. Enescu, Aurel Stroe, Anatol Vieru, Ștefan Niculescu, Tiberiu Olah, Mihai Moldovan, Liviu Glodeanu, Doru Popovici, Cornel Țăranu, Costin Miereanu, Liana Alexandra, Liviu Dănceanu, E. Terenyi, W. Berger, Octavian Nemescu, Cornaliu Cezar, Iancu Dumitrescu, Șerban Nichifor, Gheorghe Costinescu, Dan Dediu ș.a.). NB - lista este incompletă!!!

(vezi tratatele de "Ist. Muz. Românești" de mai sus.

- școli compozitice: București, Univ. Ig. Mureș, Iași

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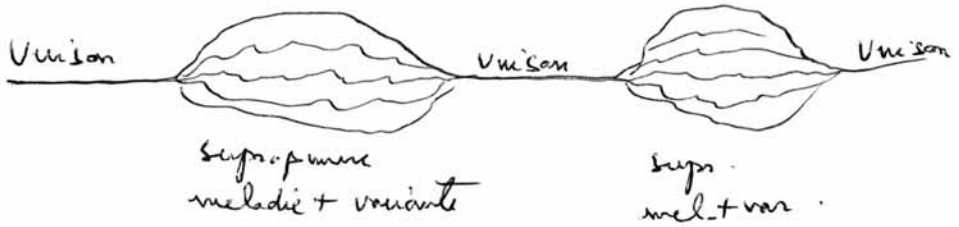
- 4.) importanța modelului enescian preluat de majoritatea compozitorilor din România, în special tehnica eteroforiei (≠ de factură folclorică și psaltică) dezvoltată de Enescu (în simfonia de cameră, opera "Oedip", lucrări camerale – ex. Sonata a III-a în stil românesc pt. vioară și pian, etc.).

Eteroforie (< gr. ἑτεροφωνία < ἕτερος/heteros = "diferit"; φωνή/fonê = "sunet", "voce" => "diferite sunete/voci") este o formă specială de multivocalitate (în "parlando rubato") ce se constituie ca urmare a abaterilor ritmice și de intonație ale vocilor de la starea de unison, (deplasărilor) implicând alternarea unisonului cu suprapunerea melodiei și a variantelor ei:



Bibliografie: Dicționar de termeni muzicali (Ed. Științifică și Enciclopedică, Buc. 1984, p. 165-168); Niculescu, Ștefan ("O ctetul de coarde de George Enescu", SCIA, 1/1962), Berger, W. ("Aspecte ale polifoniei moderne", Rev. "Muzica" 4/1965), Fitch, Clemansa ("Heterofonia în creația lui George Enescu", Studii de muzicologie, 4/1968), Niculescu, Ștefan ("Eteroforie", Studii de muzicologie, 5/1969).

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(5) Noua Muzică Consonantă – repere istorice în spațiul românesc.

→ a.) Muzica Bizantină

- perioada patristică (sec. I - V) – cântări eclesiastice și antifonice/responsoriale (Bardesan, Efrem Sirul, Nicata de Remesiana) – conservate în intonațiile Psalmilor, Evangheliei și Apostolului

- perioada bizantină (sec V - XV)
  - melozii (sec V - XI): Roman Melodul, Ioan Damaschin – apar troparul, condacul și canonul
  - melurgii (sec XI - XV): Kukuzeles, Glykys, Kladas – apar podobiile (tipologii melodice, colecții), se cristalizează notația neumatică și teoria sistemelor

- perioada post-bizantină (sec. XV - 1814) – după căderea Constantinopolului (1453) se remarcă apariția unor influențe turco-perso-arabe (de stilul lui Petru Lampadarie Peloponesios).

- perioada modernă (1814 - prezent) – reforma notației impusă de Chrysant de Madyt, Grigorie Lampadarios și Hurmuz Gheorghian (1814) a determinat: reducerea semnelor neumatice, precizarea coordonatei ritmice și a celei intonaționale, precum și a unor scheme formule. În România a apărut prin tipăriturile realizate la București de Petru Efesie (1820)

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→ b.) Folclorul muzical

- sinteză a culturilor traco-dace și române, marchează în plan sonor procesul etnogenezei poporul român.

- genuri
  - ocazionale – cf. calendarului popular [Colindul, urările (plugușorul), cântecul de steo, etc.], cf. muncii agrare/păstorești [caloianul, paparuda, drăgaica], cf. ciclului familial [naștere, nuntă, înmormântare];
  - neocazionale: cântecul, doina (vocală/instrumentală), balada, jocul, folclorul copiilor;
- specific: unitatea în diversitate ("E Pluribus Unum");
- domenii ale analizei muzicologice: melosul (arhaic/modern), ritmica (giusto silabic, parlando rubato, aksak), modalismul (diatonic/cromatic, de la moduri bi- → hexacordice la structure (pre)pentatonice și heptacordice), arhitectonica (forme concentrate/ample, silabice/melismatice), stilistica (în configurații regionale, dar și pe genuri lirice/epice și vocale/instrumentale), organologia (instrumente tradiționale/noi, factura instrumentală/vocală).

→ c.) Muzica cultă

- în sec. XX: Sabin Drăgoi, Tiberiu Brediceanu, Marțian Negrea, Theodor Rogalski, Paul Constantinescu (NB – lista se limitează la prima jumătate a sec. XX și are un caracter orientativ, neexhaustiv)

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6. NOUA MUZICA CONSONANTA

„Nouva Musica Consonantă" („New Consonant Music", „Nouvelle Musique Consonante") reprezinta o noua orientare estetica integrata in curentul postmodern. In acest context, ideea de consonanta nu se refera exclusiv la aspectul acustic, ci in particular la cel *spiritual*, relevand o inefabila stare de *armonie* stabilita intre compozitor, interpret si public, un sentiment de *profunda pozitivitate*, o atmosfera de *serenitate* si *pace* (consecventa perioadelor dramatice ce au marcat muzica in trecut), cu un *mesaj eminamente anti-fascist, anti-totalitarist.*

Aceasta schimbare paradigmatica cu valente transpersonale ilustreaza o reflectare a *conceptiei holistice*, implicand si *o transcedere a spatiului si a timpului in perspectiva eternitatii.* De aceea, *„Noua Muzica Consonanta"* nu poate fi catalogata nici ca o expresie a „neo-clasicismului" (bazat pe reiterarea vechilor paradigme) si nici ca „arta comerciala" (limitata la factorul acustic promovat in mod „hedonist") – finalitatea NMC fiind exclusiv de natura spirituala.

Principali exponenti: Liana ALEXANDRA , Silvia BERG , Mikhaïl BEZVERKHNY , Nimrod BORENSTEIN , Dirk BROSSÉ, Boudewijn BUCKINX , Dafydd BULLOCK , Daniel CAPELLETTI, Edwin CLAPUYT, Rodolfo COELHO DE SOUZA , Frederic DEVREESE , Dominique DUPRAZ , Michael J. EVANS , Vincent GHADIMI , Raf GOORMANS , Alexander GRINBERG , Alexander GUGEL , Johan HASLER , Robert JANSSENS , Krzysztof KNITTEL , Michael KUGEL , Piotr LACHERT , Dominique LAWALRÉE , Jacques LEDUC , Michel LYSIGHT , Roberto MARTINS , Gilberto MENDES , Roberto MARTINS , Gilberto MENDES , Henrique MOROZOWICZ , Serban NICHIFOR , Frank NUYTS , Vadim ORDA , Oleg PAIBERDIN , Vitaly PATSERA , Georgs PELECIS , Joëlle PIRET , Bogdan PRECZ , Pierre-Paul RUDOLPH , André RULENS , Daniele SALVATORE , Bogdan SEHIN , Alexander SHCHETINSKY , Antonio SIMONE , Ede TERENYI, Jean-Marie SIMONIS , Raoul DE SMET , Armano UGO , Jan VAN LANDEGHEM.

Auditie la curs: „Quatre Preludes" de Krzysztof KNITTEL, Variatiunile „Frere Jacques" de Henrique MOROZOWICZ , „Quatrieme Suite" de Georgs PELECIS „ „Monochrone" de Michel LYSIGHT, „Tres Contos de Cortazar" de Gilberto MENDES, Sonata a II-a de Piotr LACHERT si „Adagio, the famous one, of course" de Boudewijn BUCKINX. Interpreteaza pianista Mireille GLEIZES (Belgia).

Sambata 9 Decembrie 2006 la ora 18 va avea loc in Sala „George Enescu", cu concursul unor straluciti reprezentanti ai scolii interpretative romanesti si in prezenta autorului, un concert cameral dedicat unuia dintre cei mai importanti exponenti ai directiei „Nuova Musica Consonante": compozitorul belgian Jacques LEDUC, Presedinte al Uniunii Compozitorilor Belgieni si al SABAM, precum si Rector al Capelei Regale „Reine Elisabeth" de la Bruxelles.

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7.) CULTURA DE MASA

- **In totalitarismul de sorginte europeana (in special germanica si slava), precum si asiatica (din spatial extrem-oriental si din zona islamica): factor fundamental al propagandei extremiste (de stanga/dreapta, ambele cu o clara finalitate represiva), impuse de o autoritate politica absolutista – prin promovarea violentei ideologice in contextul luptei de clasa (stanga comunista) sau de rasa (dreapta fascista), prin cultul elitist al "avangardei", al personalitatii/clasei conducatoare, prin idealizarea natiunii/societatii/culturii asa-zis "superioare" si condamnarea la disparitie a natiunilor/societatilor/culturilor asa-zis "inferioare", prin ateism (in comunism) sau misticism hinduist si dogme pagane (in fascism) – toate avand ca efect depersonalizarea individului, reducerea sa la statutul de element neglijabil in sine, avand unica functie (calitate) de component al unei mase total aservite autoritatii dictatoriale.**

- **In democratia autentica promovata de Statele Unite ale Americii si de Uniunea Europeana: principalul instrument de diseminare a ideilor de libertate, egalitate morala, religiozitate – in spiritual etern al Decalogului, mobilitate sociala ascendenta, prosperitate, pluralism, patriotism, solidaritate, individualism, progres personal, exceptionalism, corectitudine politica – avand ca efect direct dezvoltarea unei personalitati unice, pe deplin respectate in contextual diversitatii sociale (conform adagiului "*E Pluribus Unum*", ce marcheaza stema S.U.A.), precum si respingerea oricarei forme de nationalism tribal si de totalitarism. Toate aceste elemente definesc mesajul profund umanist al culturii americane, bazate in plan structural pe o sinteza internationala. De pilda, *jazz*-ul (ca factor esential in definirea culturii americane) reprezinta un exemplu edificator de simbioza a coordonatelor melodice si armonice de sorginte europeana cu cele melodice si ritmice de origine africana. De aceea, cultura de masa americana este o adevarata cultura internationala, o incontestabila "*lingua franca*" a intregii lumi – ca factor de unificare in spiritual democratiei reale. Este elocvent faptul ca exportul cultural american reprezinta peste 80 % din totalul mondial - conform legii cererii si ofertei, printr-o concurenta absolut libera, fara nici un factor de impunere.**

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INTRODUCERE IN ANALIZA SCHENKERIANA

Compendiu realizat de Conf.Univ.Dr. Serban NICHIFOR, UNMB

- I.) DATE GENERALE

- **a.) Heinrich SCHENKER (n. 19-VI-1868, Wisniowczyk - Galitia; m.13-I-1935, Viena), eminent muzicolog evreu specializat in domeniul cercetarii tonalismului. Discipol al lui Anton BRUCKNER, el si-a desavarsit studiile la Conservatorul din Viena – centru muzical in care a sustinut, incepand din 1884, o prodigioasa activitate teoretica - inclusiv la renumita *Universal-Edition* -, didactica si interpretativa - ca pianist, in cadrul unor renumite ansambluri camerale. Interzis de nazistii ce i-au distrus si familia (sora lui fiind ucisa in lagarul de concentrare de la Theresienstadt), Heinrich SCHENKER s-a bucurat de aprecierea unanima a celor mai de seama exponenti ai muzicii secolului XX.**

Propunand o esentiala schimbare paradigmatica in raportul cu viziunea riemanniana, SCHENKER si-a elaborat sistemul analitic in baza teoriei nivelelor structurale si a coerentei tonale generate - la confluenta dimensiunilor verticale (armonice) si orizontale (polifonice) - de trisonul major, ca factor natural si, totodata, ca element constitutiv al discursului musical. In acest sens, ilustrandu-i in mod elocvent conceptia, tratatul *Neue Musikalischen Theorien und Phantasien* / *New Musical Theories and Fantasies* este format din volumele *Harmonielehre* / *Harmony* (I - 1906), *Kontrapunkt* / *Counterpoint* (II.1 – 1910; II.2 - 1922) si *Der Freie Satz* / *Free Composition* (II.3 - 1935). Aceasta perspectiva cu-adevarat revolutionara in analiza muzicologica a exercitat o puternica influenta asupra pozitiei estetice a unor importanti muzicieni, precum Wilhelm FURTWANGLER, Anthony VON HOBOKEN, Sergiu CELIBIDACHE, Ernst OSTER, T.H. KREUGER, Felix SALZER, Carl SCHACHTER, Martian NEGREA. In prezent, analiza schenkeriana este tratata ca o disciplina fundamentala in principalele universitati din S. U. A. si din Europa. Consideram de aceea oportuna abordarea acestui domeniu si la Universitatea Nationala de Muzica din Bucuresti.

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- b.) <u>Obiectivul analizei schenkeriene</u>: determinarea structurii tonale a unei entitati musicale in baza relatiilor ierarhice stabilite intre frecventele sonore, prin realizarea unei reductii fenomenologice notate intr-un sistem simbolic specific.

Reductiile sunt atemporale (a-ritmice) si au trei componente principale:

- 1.) *Infrastructura* (*Hintergrund / Background*) - ce reprezinta zona bazei; la acest nivel se constituie si o *Structura Fundamentala* (*Ursatz / Fundamental Structure*) ce are configuratia unei scheme formale in trei versiuni (initiate prin proiectarea in game diatonice descendente a celor trei note ale trisonului: 3/I – 2/V – 1/I (linia tertei); 5/I – 4/II – 3/III – 2/V – 1/I (linia cvintei); 8/I – 7/III – 6/IV – 5/I – 4/II – 3/I – 2/V – 1/I (linia octavei). Cifrele arabe marcheaza notele discantului, iar cele romane - treptele marsului armonic, in acest plan putand fi imaginate si alte variante – toate insa finalizandu-se prin relatia/cadenta 2/V – 1/I. *Nota Initiala* (*Kopfton / Head-Tone*) este asadar terta (3), cvinta (5) sau octava (8). Atunci cand *Nota Initiala* nu corespunde cu inceputul piesei, fragmentul introductiv formeaza un *Ascendent Initial* (*Anstieg / Initial Ascent*) ce precede asadar *Structura Fundamentala* propriu-zisa.

- 2.) *Structura Mediana* (*Mittelgrund / Middleground*) – ce marcheaza zona *Elaborarii*, (*Auskomponierung / Prolongation*), al *Transformarilor* (*Verwandlungen / Transformations*) ce apar la *Nivelul Conducerii Vocilor* (*Stimmfuhrungsschichten / Voice-Leading Levels*).

- 3.) *Suprastructura* (*Vordergrund / Foreground*) – ce ilustreaza suprafata operei muzicale; doar la acest nivel apar configuratiile ritmice – deci opera este proiectata efectiv in timp.

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II.) ARMONIA SCHENKERIANA
- principii -

- **Ultima si singura celula constitutiva a muzicii este reprezentata prin *Trison* (*Dreiklang, Triad*). Astfel, Trisonul major (proiectat prin armonicele 4-6) este si singurul *natural* – Trisonul minor fiind doar rezultatul speculatiei muzicienilor. In contextual armoniei schenkeriene nu se face asadar o diferentiere fenomenologica intre Trisonul major si cel minor (cel minor fiind reductibil fenomenologic la cel major – singurul "natural").**

- **Elementul fundamental al armoniei schenkeriene este *Treapta* (*Stufe, Scale Step*), aceasta notandu-se prin cifrele romane (de pilda, I = tonica, V = dominanta, etc.) Totalitatea Treptelor formeaza un *cantus firmus* peste care se suprapun *note de pasaj*, ce alcatuiesc un proces de tip "*passing nature*" (*Scheinharmonie*).**

- **Modulatia este un fenomen iluzoriu – deoarece o lucrare muzicala alcatuieste – prin tonalitatea ei de baza – o unica Treapta. De exemplu, o forma de sonata realizata in Sol Major poate fi redusa fenomenologic la nivelul unei mari Trepte I in baza Sol si cu o structura arborescenta – evolutia ei in detaliu fiind reprezentata prin diminuari sucesive ale discursului muzical (diminuari ce se constituie astfel in ramificatii ale Treptei fundamentale). Progresiile armonice - ce apar pe parcurs si ce pot sugera devieri spre alte centre tonale (numite "modulatii" in vechea paradigma riemanniana) – nu pot altera unitatea tonalitatii de baza, motiv pentru care ele formeaza in noua paradigma a analizei schenkeriene doar *Tonulatii* (*Tonicisations*). Astfel, spre deosebire de analiza de tip riemannian - in care in planul tonal al unei lucrari apar "modulatii" spre alte tonalitati (de pilda, in Expozitie tema I este in Sol Major, iar Tema II in Mi minor – cele doua teme "moduland" in Dezvoltare spre alte Tonalitati (Fa Major, La minor, Si minor, Re Major), pentru ca ambele sa revina in Repriza in tonalitatea de baza Sol Major -, in analiza de tip schenkerian se afirma ca toata lucrarea este conceputa pe Treapta I (Sol), cu "tonulatii" spre Treptele VI (Tema II in**

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Expozitie), VII, II, III si V (deviatiile din Dezvoltare) si revenire pe Treapta I in Repriza. Prin urmare, spre deosebire de Hugo RIEMANN (ce "sparge" in mod artificial structura tonalitatii de baza – inclusiv prin teoria "modulatiilor" spre alte tonalitati), Heinrich SCHENKER evidentiaza tocmai unitatea monolitica a operei tonale, ce evolueaza intr-un proces omogen – toate progresiile armonice constituind doar "tonulatii" ale Treptei I (ca fundament ireversibil, implacabil, imuabil al intregii evolutii sonore). Un alt exemplu edificator: in armonia riemanniana (in care subdominanta este egala dominantei), cadenta perfecta compusa <I (tonica) – IV (subdominanta) – V (dominanta) – I (tonica)> ilustreaza modelul intregului sistem armonic clasic – pe cand in armonia schenkeriana (in care doar dominanta, derivata din sirul armonicelor naturale, are o importanta deosebita – subdominanta nefiind egala dominantei !), relatia <I-IV-V-I> (in care IV este o simpla "prelungire a basului arpegiat <I-V-I>) nu mai este esentiala – practic ea fiind egala unor alte relatii cu "prelungiri ale basului arpegiat", ca de pilda, <I-II-V-I>.

- ***Harmonic Unit* – termen ce descrie un acord sau o armonie prelungita prin diminuare fenomenologica.**

- ***Linear Unit* – termen ce descrie diminuarea fenomenologica aplicata unitatii armonice.**

- ***Mental retention* – teorie schenkeriana ce ce acrediteaza ideea capacitatii auditoriului de a intuiti rezolvarile armonice ale unor structuri muzicale expuse intr-o unitate mai mare de timp.**

- ***Dividing Dominant (Oberquint-Tieler*) – proces prin care Treapta V devine un suport atat pentru Structura Fundamentala, cat si pentru progresiile similare din *Middleground*.**

- ***Third Divider (Terz-Tieler)*- procesul divizarii progresiei I-V prin Treapta III (in planul *Arpegierii Basului – Bass Arpeggiation*).**

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III.) CONTRAPUNCTUL SCHENKERIAN
- principii –

- **<u>Regulile conducerii vocilor</u> (cf. contrapunctului pe doua voci in sistemul speciilor bazat pe "*cantus firmus*" (= "melodie fixa"), *apud* Johannes Joseph FUX, "*Gradus ad Parnassum*", 1725) <u>sunt aplicabile intregii teorii schenkeriene.</u>**

- **<u>Clasificarea intervalelor</u>: *consonante perfecte* (unison, cvarta, cvinta, octava), *consonante imperfecte* (terta, sexta) si *disonante* (secunda, septima).**

- **<u>Miscarile vocilor</u>: *directa* (ambele voci in aceeasi directie – cu cazul particular al miscarii *paralele*, in care vocile se misca in aceeasi directie si la acelasi interval), *oblica* (se misca doar o voce, cea de a doua ramanand pe acelasi sunet) si *contrarie* (vocile sunt directionate in sens opus una fata de cealalta).**

- **<u>Specia I (nota contra nota / "*punctus contra punctum*")</u> – pe note intregi, se aplica doar intervalelor consonante (perfecte si imperfecte), fiind permise toate miscarile (directa, oblica si contrarie) cu doua exceptii: (1) miscarea directa (si in special paralela) intre intervalele perfecte; (2) miscarea directa de la un interval imperfect la un interval perfect. *(Vezi Ex.1)***

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- **<u>Specia II (doua note contra una)</u> – in care apar masurile de doua doimi - cu doi timpi (tesis si arsis) -, se aplica si disonantelor, ce pot aparea doar in doua situatii: (1) ca note de trecere pe timpul slab; (2) ca broderii. Nu se admit: (a) intervalele de cvinta si de octava in miscare directa; (b) salturile in jos, de la cvinta sau de la octava (quinta battuta, ottava battuta Se recomanda salturile doar pe consonante.** ***(Vezi Ex.2)***

- **<u>Specia III (patru note contra una)</u> – in care apar masurile de patru patrimi, se aplica si disonantelor (doar pe timpii 2, 3 si 4) si pe note de trecere. Este introdusa formula numita "*nota cambiata*", ce conduce la o schimbare de directie – fiind formata din 5 sunete structurate in doua formatiuni de trecere opuse (notele 1-2 si, respectiv, 3-4), avand o tinta comuna (nota 5).** ***(Vezi Ex.3)***

- **<u>Specia IV (contrapunct sincopat)</u> – rezultat si dintr-o decalare a vocilor din Specia I. Sincopele disonante se rezolva descendent la contrapunctul superior (9-8, 7-6, 4-3, 2-1 – 2-1 nefiind insa recomandat) si ascendent la contrapunctul inferior (2-3, 4-5, 7-8, 9-10 - 7-8 nefiind de asemenea recomandat).** ***(Vezi Ex.4)***

- **<u>Specia V (contrapunct inflorit / "*contrapunctus floridus*")</u> implica combinarea tuturor speciilor anterioare. Ca si in cazul formulei "*nota cambiata*" (din Specia III), se reliefeaza importanta procesului fenomenologic al "*diminuarii*" - constand din ornamentarea unei progresii simple prin alta mai complexa. <u>Acest procedeu al "*prelungirii in timp*" prin diminuare fenomenologica ilustreaza un element definitoriu al analizei schenkeriene.</u>** ***(Vezi Ex.5)***

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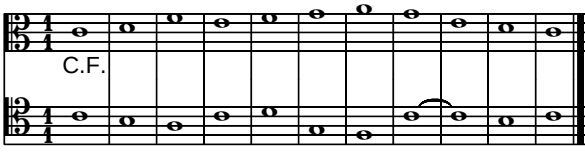
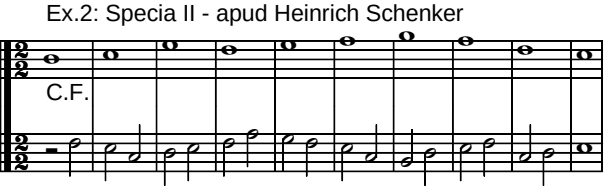
EXEMPLE CONTRAPUNCT

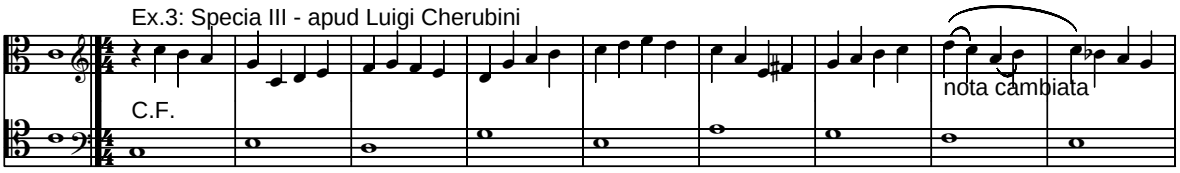
Ex.1: Specia I - apud Heinrich Schenker



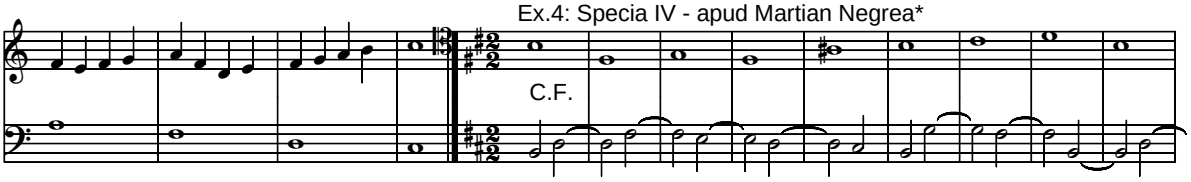
Ex.2: Specia II - apud Heinrich Schenker



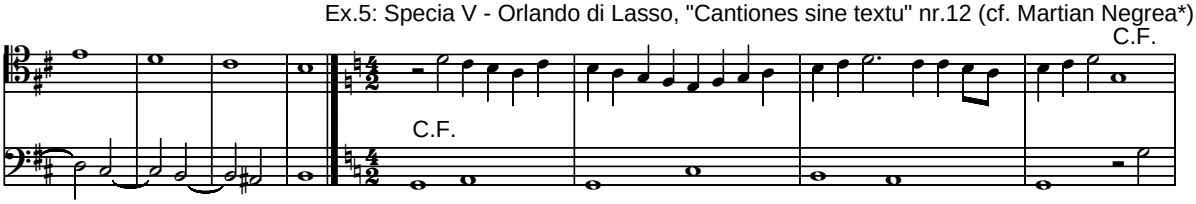
Ex.3: Specia III - apud Luigi Cherubini

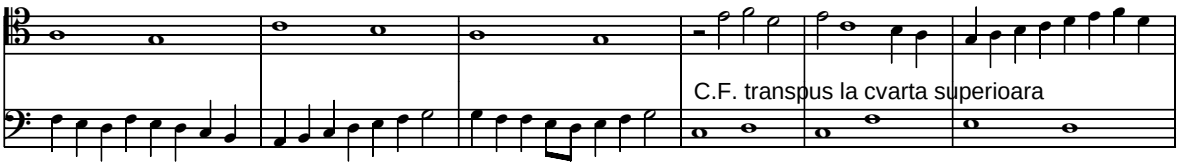


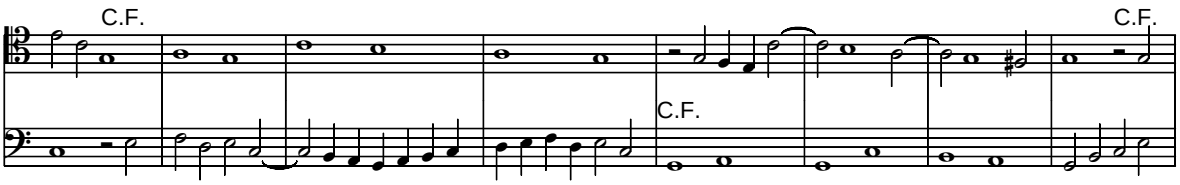
Ex.4: Specia IV - apud Martian Negrea*

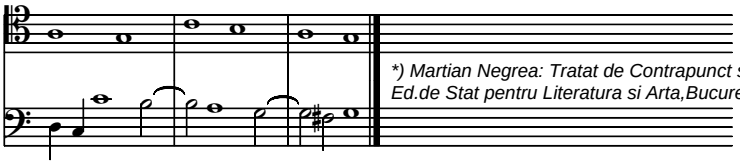


Ex.5: Specia V - Orlando di Lasso, "Cantiones sine textu" nr.12 (cf. Martian Negrea*)









*) Martian Negrea: Tratat de Contrapunct si Fuga,
Ed.de Stat pentru Literatura si Arta,Bucuresti,1956

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IV.) COMBINAREA ARMONIEI SI CONTRAPUNCTULUI - TEHNICI SCHENKERIENE DE EXTINDERE TEMPORALA (PROLOGATION TECHNIQUES)

- synopsis –

NOTA BENE:

In aceasta sectiune expunem (intr-o configuratie analoga unui glosar de termeni si sintagme) principalele elemente specifice analizei combinatorice de tip schenkerian, asa cum sunt sintetizate si in site-ul: http://www.schenkerguide.com - realizat de un ilustru specialist in domeniu: Dr. Tom PANKHURST , senior lecturer la Liverpool Hope University (Anglia).

Am utilizat de asemenea definitiile dintr-un elocvent articol pe tema analizei schenkeriene - articol publicat pe site-ul Wikipedia: http://en.wikipedia.org/wiki/Schenkerian_analysis

Precizam totodata ca in Appendix-ul acestei "*Introduceri in analiza schekeriana*" am reprodus si "*Schenker-Analysis Glossary*" (http://www.humanities.mcmaster.ca/~renwick/glosstart.htm) redactat de cercetatorii William RENWICK si Dave WALKER de la McMaster University (Canada). Exemplele muzicale se se refera la analiza unei lucrari de referinta din creatia lui BRAHMS ("*Variatiuni si Fuga pe o tema Haendel*", *op.24*) – exegeza realizata de Schenker si publicata in "*Der Tonwille*" (1924).

Date relevante referitoare la diferitele editii ale "Simpozionului SCHENKER" organizat de catre eminentul Prof. Dr. Carl SCHACHTER de la Mannes College of Music din New York (USA) – sunt disponibile la adresa: http://www.ursatz.com/SCHENKER/

In sfarsit, recomandam si accesarea site-ului Northern Arizona University, unde cei interesati pot gasi o extrem de interesanta analiza a Fugii Nr. 17 din "*Clavecinul bine temperat*" (Vol.I) de J.S.BACH, realizata de Prof. Dr. Tim SMITH conform sistemului schenkerian si prezentata atat intr-o forma dinamica si interactiva (in timp real, la adresa: http://jan.ucc.nau.edu/~tas3/wtc/i17.html), cat si intr-o formulare muzicologica traditionala (in format pdf, la adresa: http://jan.ucc.nau.edu/~tas3/wtc/i17s.pdf).

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- ***Arpegiere* (*Auskomponierung / Composing-out / Arpeggiation*) – "Bass-Arpeggiation" in Structura Fundamentala / Ursatz: notata prin formula generala 3/I - 2/V - 1/I , Structura Fundamentala / Ursatz este alcatuita din Linia Fundamentala / Urlinie (marcata prin cifre arabe) si prin Linia Basului (descrisa prin cifre romane); la nivelul Basului se remarca arpegierea I-V-I. Alt exemplu: prin adaugarea la nivelul Basului a Treptei III: 3/I-III – 2/V – 1/I .**

- ***Intrerupere* (*Unterbrechnung / Interruption*) – de pilda, in Structura Fundamentala / Ursatz (avand configuratia initiala 3/I – 2/V – 1/I) prin intreruperea rezolvarii 2/V – 1/I si reluarea intregii secvente: 3/I – 2/V – 3/I – 2/V – 1/I. Un alt exemplu, intr-un Ursatz cu 5 linii (5-4-3-/I – 2/V – 1/I), ce va avea, prin Intrerupere, noua configuratie 5-4-3-/I – 2/V – 5-4-3-/I – 2/V – 1/I.**

- ***Nota Invecinata* (*Neighbor Note / Nebennote*) – in Structura Fundamentala / Ursatz (3/I – 2/V – 1/I) prin redirectionarea Liniei Fundamentale / Urlinie (marcata prin cifre arabe) catre o nota apropiata (invecinata): 3-4-3/I – 2/V – 1/I , sau 5-4-3-4-3/I – 2/V – 1/I , sau 5-6-5-4-3-/I – 2/V – 1/I.**

- ***Prelungirea Arpegierii Basului (Bass Auskomponierung / Prolongation of the Bass Arpeggiation)* – Basul arpegiat din Structura Fundamentala / Ursatz (I – V – I) poate deveni I – IV – V – I (adica "cadenta perfecta compusa" in acceptiunea riemanniana), ce are insa, in contextual analizei schenkeriene, aceeasi importanta cu oricare alta cadenta compusa (ca de pilda cu I – II – V – I , sau cu I – III – IV – V – I, sau cu I – II – III – IV – V – I) – toate fiind generate prin prelungirea Arpegierii Basului din Structura Fundamentala / Ursatz (I - V – I fiind asadar singura formula generatoare).**

- ***Progresie Lineara (Zug / Linear Progression)* – doua sunete consonante sunt unite prin una sau mai multe note melodice de pasaj; se pot alcatui astfel formulele uzuale ale "Progresiei de Cvarta" (Fourth Progression), "Progresiei de Cvinta" (Fifth Progression) si "Progresiei de Sexta" (Sixth Progression); "Progresia de Septima" (Seventh Progression) este interpretata**

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de SCHENKER drept un element armonic in cadrul acordului de septima pe dominanta.

- ***Imagini ale Structurii Fundamentale* – configuratie recursiva de tip fractal a discursului musical, in care microstructura (Mittelgrund) reproduce macrostructure (Hintergrund) - ca de pilda in Tema Variatiunilor pentru pian K 331 de MOZART .**

- ***Transpunerea in alt Registru* (*Register Transfer*) – un procedeu important la nivelul "Mittelgrund"; procesul este atat ascendant, cat si descendent – desfasurandu-se treptat sau prin arpegiere in special – dar nu exclusiv ! - la intervalul de octava.**

- ***Desfasurarea Intervalica (Ausfaltung / Unfolding)* – proces constand in expunerea succesiva a sunetelor unui interval la o singura voce si la nivelul suprafetei textului musical (Vordergrund / Foreground); spre deosebire de Arpegiere, in Desfasurarea Intervalica sunetele componenete au o pondere melodica independenta.**

- ***Schimbarea Vocilor (Voice Exchange)* – o tehnica de Extindere Temporala (Auskomponierung / Prolongation) constand in inversarea vocilor in conformitatea cu principiul inversarii intervalelor.**

- ***Diminuare* (*Diminution*) – termen utilizat de SCHENKER in sensul originar din contrapunctul palestrinian, ilustrand inlocuirea unei note lungi cu mai multe note scurte – acest proces evidentiindu-se in special la suprafata textului muzical (deci la nivelul Vordergrund / Foreground). Principalele manifestari ale Diminuarii sunt reprezentate prin Nota de Pasaj (Passing Note – notata P), Nota Invecinata (Neighboring Note – N), Saltul Consonant (Consonant Skip – CS) si Arpegiere (Arp).**

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APPENDIX

Schenker-Analysis Glossary
Created by William Renwick and Dave Walker
McMaster University.

Schenker-Analysis Glossary is an extract of material from *CD-Brahms*, originally published as a Toolbook Multimedia application in 1993. It is intended to assist scholars and students in understanding and applying principles of Schenkerian analysis. The terms, in English and German, are specific to Schenkeran analysis. The examples which appear refer to Brahms's Op. 24 V*ariations and Fugue on a Theme of Handel*, an analysis of which Schenker published in *Der Tonwille*, 1924.
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http://www.humanities.mcmaster.ca/~renwick/glosstart.htm

GLOSSARY

English
Background
Coupling
Cover tone
Diminution
Divider
Foreground
Fundamental line
Fundamental structure
Graph
Head tone
Initial ascent
Interruption
Linear progression
Linkage
Middleground
Mixture
Motion from/to an inner voice
Obligatory register
Octave transfer
Prolongation
Reaching-over
Scale-step
Structural level
Unfolding
Voice exchange

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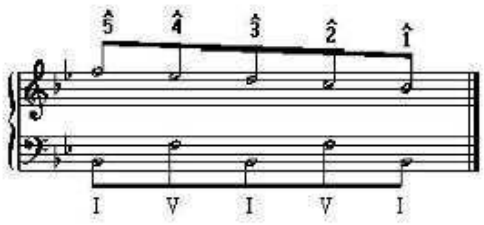
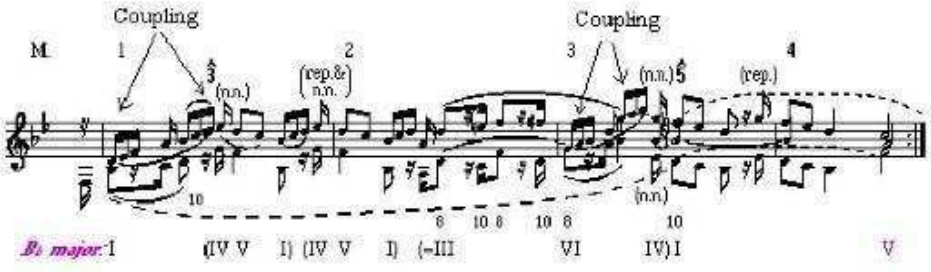
Background, ***Hintergrund.*** The deepest structural level, showing the fundamental structure of a composition. The background is thought of as an unfolding of the chord of nature, thus a prolongation of the tonic chord at the deepest level. Thus the background establishes the tonality of a composition. The background is the realization of the *Ursatz* in a particular composition. The example shows the background of Handel's Aria.

Background



Coupling, ***Kopellung.*** A technique whereby important structural notes occur in two different registers, giving an expansive aspect to the music. The example, from Variation 4, shows a coupling of D in m. 1 and G in m. 3. Each principal melodic note occure in two octaves, first the lower, then the higher, obligatory register.



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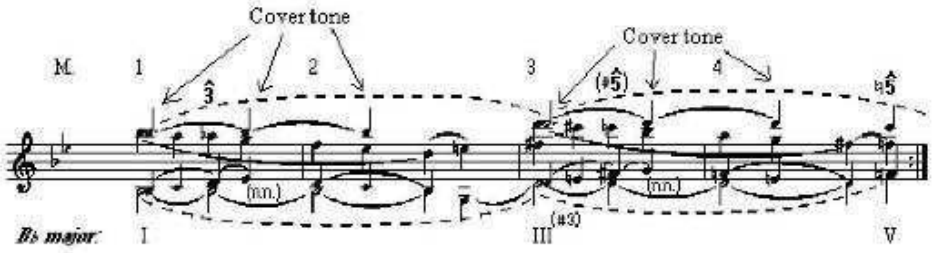
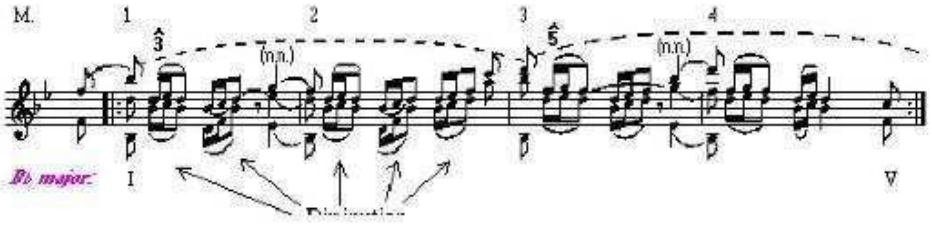
Cover tone, *Deckton.* A prominent, in many instances repeated, note that sounds above the register of the fundamental line or main linear progression. In some instances a cover tone can be mistaken for the *Kopfton*, but the voice-leading structure should make the distinction clear. The example, from Variation 9, shows a cover tone B$ in mm. 1-2 and another cover tone, D in mm. 3-4.



Diminution Schenker uses the word diminution in its ancient sense of replacing a given long note with two or more shorter notes, thereby enlivening the texture and adding to the motivic content. Schenker also uses the term diminution to refer to the surface of the music, sometimes to the foreground level.
This definition contrasts with the more common use of the term in reference to the repetition of a theme in shorter notes, hence at a faster pace.
The example, from the foreground of Variation 15, illustrates how the rhythmic activity found in the diminutions of this variation provides a multitude of brief statements of the main motivic ideas, the rising third and the upper neighbor.



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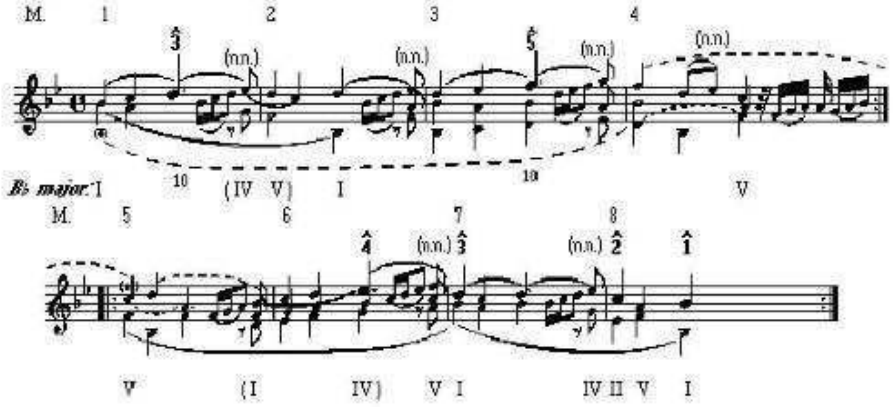
Divider, *Teiler.* A note that divides a large interval into two roughly equal portions, usually in a bass progression. The dominant (or subdominant) can act as a divider of the tonic and its octave, and usually forms the root of a contrapuntal chord. The third can act as a divider of the fifth. The term divider is especially useful in distinguishing functional harmonies (*Stufen*) from contrapuntal harmonies. A leaping passing-tone (*springender Durchgang*) fills a similar function in the upper voice. The example, from Variation 14, shows III as a divider between I and V in the first half of the variation.

Divider

Glossary

Foreground, *Vordergrund.* The structural level nearest the surface of the music, showing more detail than the middleground, but omitting some of the surface events, particularly octave doublings and chordal reinforcements. The graph below shows the foreground of the entire Aria. Schenker's foreground graphs typically include some rhythmic ideas. In this case the quick notes show accellerated restatements of the rising third motive with which the melody begins.



Glossary

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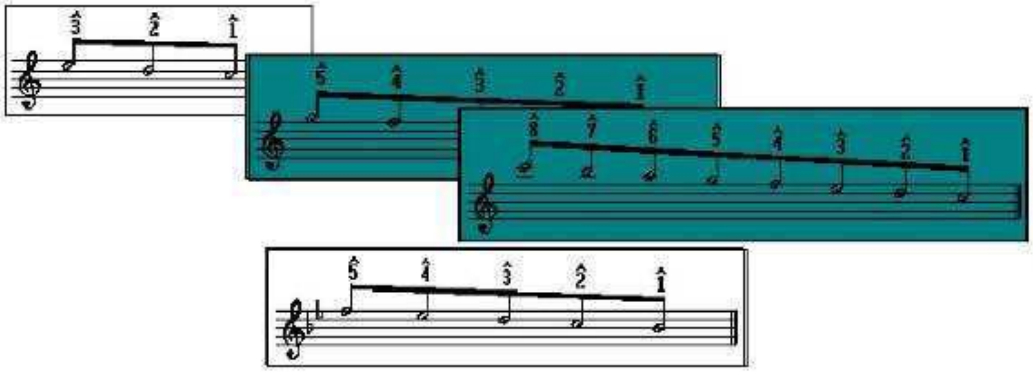
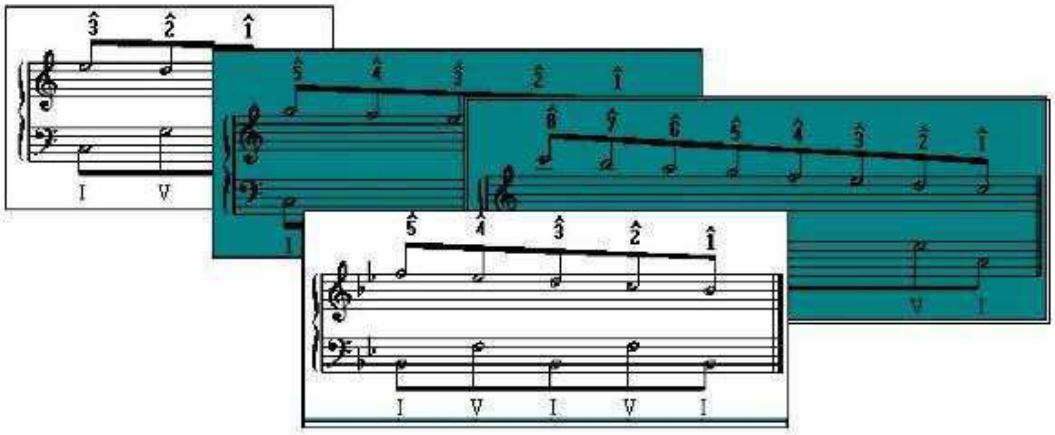
Fundamental Line, *Urlinie*. The background melodic line, a stepwise descent from the *Kopfton* to the final tonic that spans the background of an entire movement. The *Urlinie* descends from the third, fifth, or octave to the tonic. *Urlinie* remains untranslated in the text since it is in common use among Schenkerian analysts. The graph at the bottom of this page shows the *Urlinie* for Brahms's Op. 24 Variations and Fugue.



Glossary

Fundamental Structure, *Ursatz*. The background tonal structure of a composition, comprising an *Urlinie* (fundamental line) and a bass arpeggiation *(Bass-brechung)*. There are three forms of the fundamental structure in Schenker's theory, based on descending *Urlinie* from the third, fifth, and octave to the tonic. The fundamental structure of Brahms's Op. 24 Variations is shown at the bottom of this page.



Glossary

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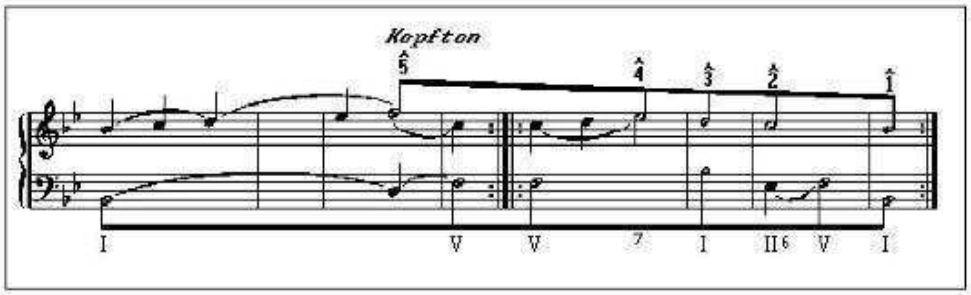
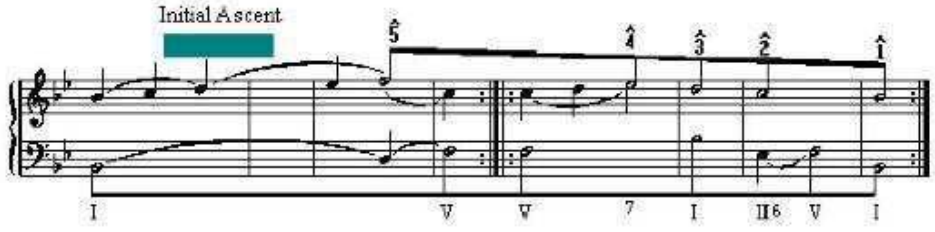
Graph, *Urlinie-Tafel*. The detailed foreground graph of an entire movement or composition. At this stage in his work the *Urlinie-Tafel* contained all the essential structural elements of a composition, usually notated in a rhythmic reduction. While "Graphic music analysis" (Felix Salzer's translation in Schenker's *Five Graphic Music Analyses*, New York: Dover, 1969: 25) is suitable, "comprehensive foreground graph" (Ibid., Salzer's Introduction, p. 25) is accurate, and fundamental-line chart (Allan Forte and Steven Gilbert, *Introduction to Schenkerian Analysis*, New York: Norton, 1982: 133) is literal, "graph" has been adopted for convenience here. Reproductions of all the foreground graphs are available for comparision in the "graphic mode".

Head tone, *Kopfton*. The primary melodic note of a composition. It is established near the beginning of a piece, or follows an initial ascent, and serves at the first note of the *Urlinie*. It usually forms the focal point for subordinate linear progressions and arpeggiations and is often prolonged at great length. The *Kopfton* of Brahms Op. 24 is F, the fifth note of the scale. *Kopfton* remains untranslated in the text since it is in common use among Schenkerian analysts.



Glossary

Initial ascent, *Anstieg*. The music of the upper voice at the beginning of a composition that leads via a linear progression from an initial tonic to the *Kopfton*. The first four measures of the Aria exhibit an initial ascent from B♮ to F. An initial ascent usually occupies only a small opening portion of a composition, whereas an initial arpeggiation occasionally occupies the greater part of an entire composition.



Glossary

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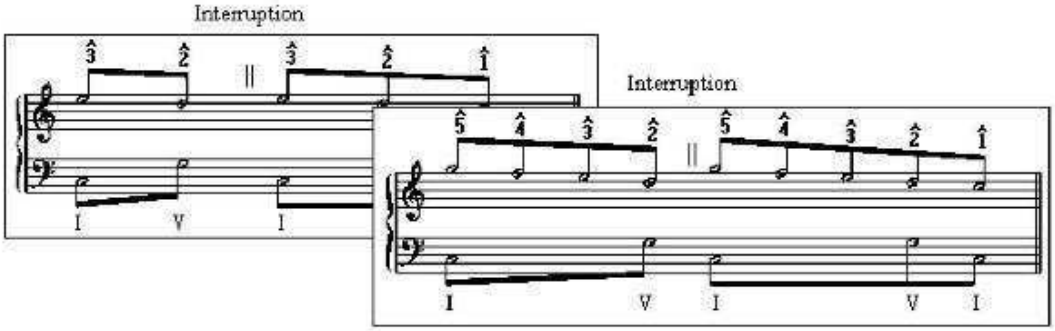
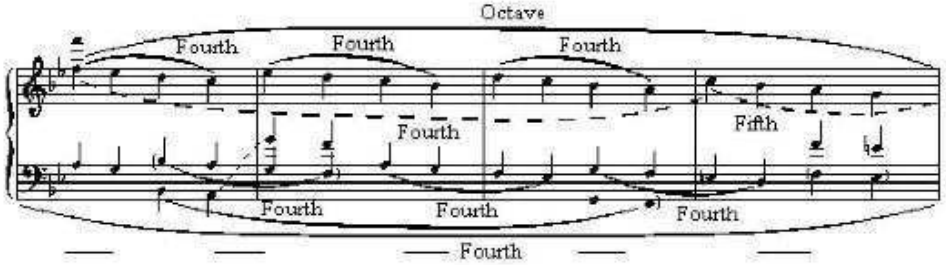
Interruption, *Unterbrechung.* A common technique of prolongation at the level of the period and deeper levels, in whch the descent of the fundamental line is halted on the supertonic note, supported V, after which the fundamental line is restated in its entirety, beginning again on the Kopfton. In most cases the repetition of the structural descent is associated with a motivic repetition. Interruption implies a two-part structure tonal structure which is often reflected in a binary formal structure.



Glossary

Linear progression, *Zug.* A linear progression is a stepwise progression of a third or greater connecting structural notes of one or more harmonies. The fundamental line is a linear progression at the background level. Where two or more voices exhibit parallel linear progressions (in thirds or sixths), the linear progression that relates most directly to the underlying harmonic context, or to the fundamental line, is considered the leader.
The example, mm. 83-86 of the fugue, illustrates several linear progressions. The uppermost slur indicates a descending octave from f in m. 83 to f in m. 87 (not shown). The next series of slurs indicate fourth progressions that expand the motion f-c of mm. 83-86, which itself is a descending fourth-progression. More descending fourth-progressions are also found in the lower voice.



Glossary

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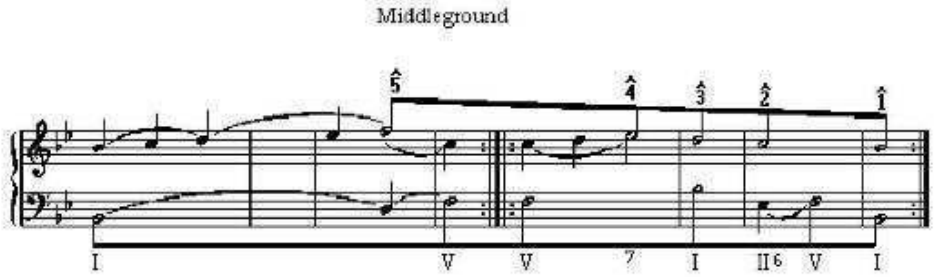
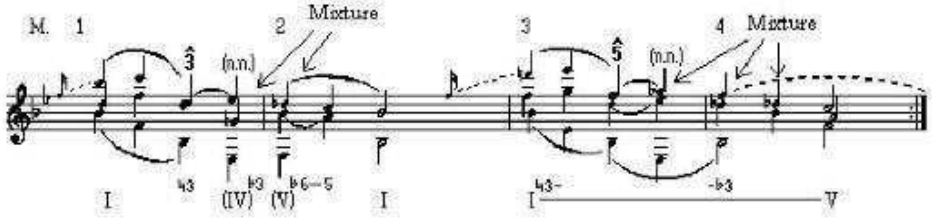
Linkage, *Knupftechnic.* The often hidden means by which separate sections of a composition are "organically" connected to one another. Typically, a subordinate motive at the end of one section becomes the seed of a new section, but the means by which a linkage can be acheived are limitless. One of Schenker's main objectives in this essay is to demonstrate how Brahms's linkage technique makes an organic whole out of the series of separate variations. The reader may refer to Schenker's analysis of the variations for many examples of linkage technique.

Middleground, *Mittlegrund.* The middle structural level(s) occupying an intermediary position between the background and the foreground. The number of middleground levels is determined by the content of the piece. The example shows the middleground for Handel's Aria, using the manner of notation that Schenker employed in his later work, *Free Composition*.



Glossary

Mixture, *Mischung.* Mixture refers to the borrowing of notes or chords from the parallel key. In B♭ major, the B♭ minor chord is understood as mixture, as is E♭ minor. Both are borrowed from the key of B♭ minor. Secondary mixture involves the employment of other altered chords based on the roots of the original diatonic scale. For example, in B♭ major, D♭ major is simple mixture, III of B♭ minor, but D major is secondary mixture, an alteration of the quality of the diatonic chord, D minor. Much less frequently encountered, double mixture is secondary mixture applied to simple mixture. In B♭ major, D♭ minor would be an example of double mixture.
Simple mixture occurs in Variation 2, and is the basis of Variations 5, 6, and 13. Secondary mixture is used in Variation 9. As shown below, simple mixture provides a direct opposition of major and minor sonorities in Variation 10.



Glossary

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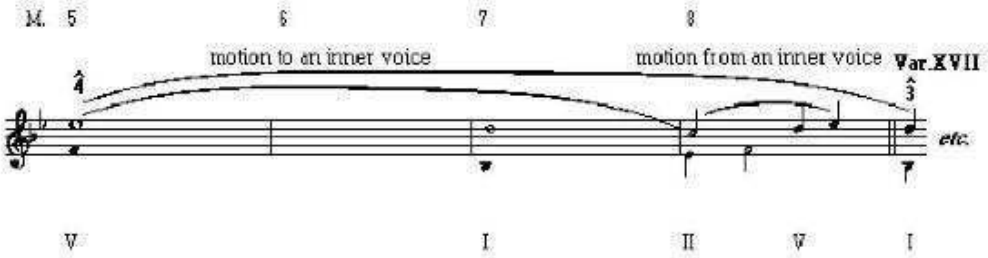
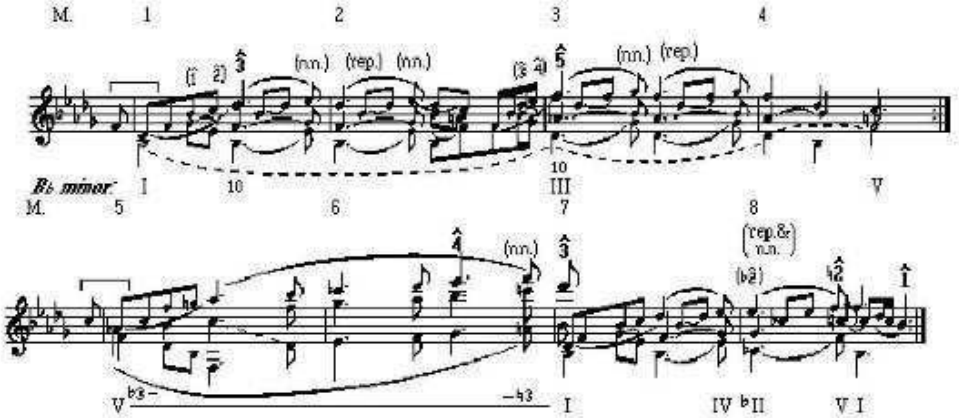
Motion from/to an inner voice, *Untergreifen*. This describes a linear progression at a higher level that connects a note of the *Urlinie* with a note of an inner voice at a deeper level. An initial ascent is an example of motion from an inner voice at a deep level. In mm. 1-4 of the aria, the ascending fifth B♮-F is a motion from the inner voice (B♮) to the *Kopfton* of the *Urlinie*. Mm. 5-6 exhibit another motion from the inner voice, from C to E♮, 4 of the *Urlinie*. Such motions serve to prolong the deeper levels.
The example below illustrates both types of motion as they serve to prolong the 4 of the upper voice in Variation 16. Motion to an inner voice occurs in mm. 14-19 of the fugue, where a third progression, F-E♮-D, prolongs the underlying harmony, I, by moving from the upper voice, F, to the inner voice, D.



Glossary

Obligatory register, *obligate Lage*. The register that is proper for the *Urlinie*. It serves as a reference point for motions to other registers, and in normal circumstances serves as the register for the ultimate resolution of the *Urlinie*. Brahms's variations systematically explore a variety of registers, but continue to relate to the obligatory register.
In the Example, taken from Variation 5, the music uses the obligatory register for the opening and closing measures. But the 4 and 3 of the *Urlinie* in mm. 6 and 7 provide a registral contrast. They occur one octave higher than the obligatory register.



Glossary

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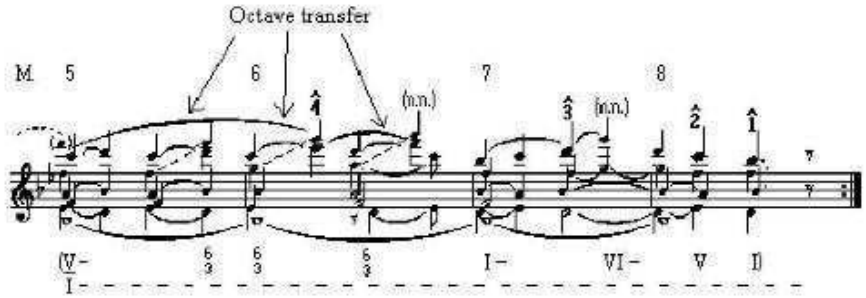
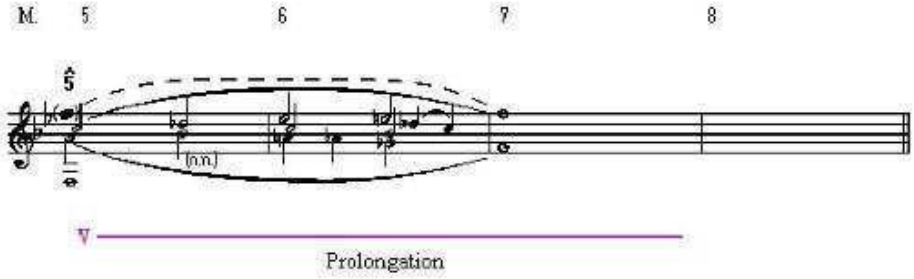
Octave transfer, *Hoherlegung/Tieferlegung.* A shift of a note or linear progression from one register to a higher or lower register, usually for some aritstic or contrapuntal purpose. At deeper levels, such transfers represent motions away from the obligatory register.
In the example, from Variation 22, notes of an inner voice are shifted up one octave, above the main linear progression. The octave transfers are indicated by broken diagonal lines.



Glossary

Prolongation, *Auskomponierung.* The extension (composing-out) of an underlying note, interval, or harmony (*Stufe*) by the introduction of additional notes at higher structural levels. The progressions of the middleground prolong the background, and the detail of the foreground serves to prolong the middleground. Prolongation may be contrasted in general terms with progression: prolongation represents the retention of a given sonority, whereas progression suggests a motion from one state to another. In general, progressions serve to prolong deeper levels.
The example, from Variation 18, shows a prolongation of the dominant harmony and of the 5 as the main upper voice note. The prolongation is carried out through linear progressions, a fourth, C-F in the upper voice, and a third, A-F in the lower part. The working out of this contrapuntal framework in a chromatic manner leads to the augmented-sixth chord at the end of m. 6.



Glossary

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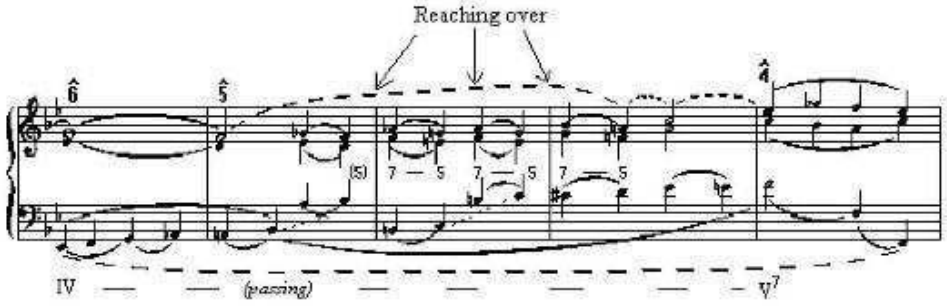
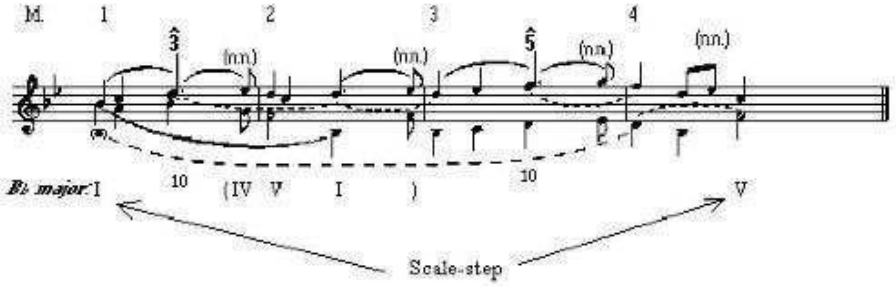
Reaching over, *Uebergreifen.* An ascending motion acheived through descending steps alternating with ascending leaps. At each stage a lower voice is moved into a higher octave to gain a higher position.
The example, from mm. 20-24 of the fugue, shows how reaching over is utilized in the upper voice as a means of breaking up the series of fifths with the bass.



Glossary

Scale-step, *Stufe.* Scale-step refers to Schenker's idea of an abstract harmonic function, which may exist in a single chord or comprise several harmonies. *Stufen* represent the underlying harmonic progression of a composition. "The scale-step asserts its higher or more general character by comprising or summarizing the individual phenomena and embodying their intrinsic unity in one single triad." (Schenker, *Harmony*, p. 139.) In the text, *Stufe* is translated in a variety of ways, depending on context.
In the example below, from the Aria, there are two scale-steps, I and V. I, which extends to the middle of m. 4, includes several subordinate harmonies (shown in parentheses) that develop out of the elaborations of the melody, as Schenker illustrates in his discussion of the Aria.



Glossary

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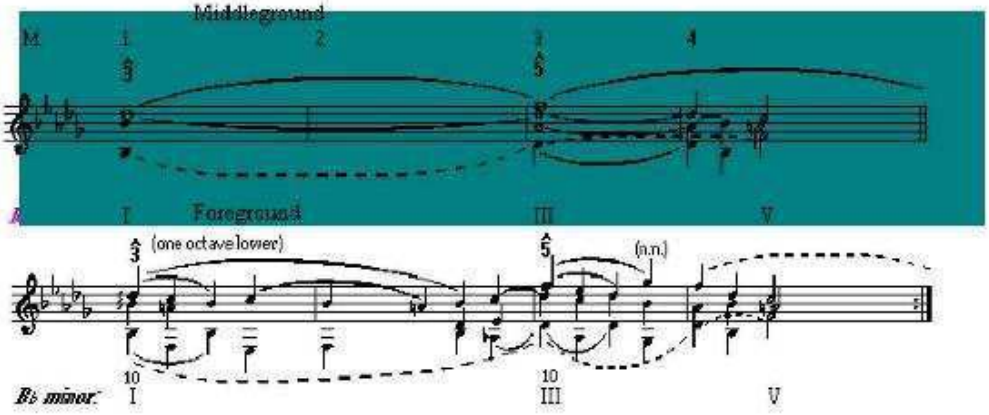
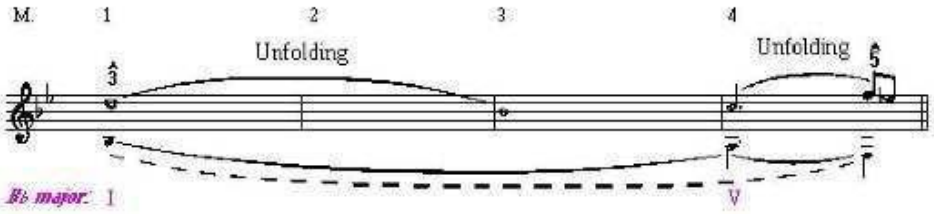
Structural level, *Schicht*. One of Schenker's most important concepts, that the events of a tonal composition are ordered in a hierarchic manner. The most important structural events occur at the background, and form the fundamental structure. Events of more local importance occur at higher structural levels, the middleground and foreground, and the ornamental and motivic detail occurs at the surface. Schenker contends that, in general, all structural levels follow basic principles of harmony and counterpoint. The progressions of the higher levels are means of prolonging, or composing out, the fewer but more important events of the deeper levels.
The example, from Variation 13, shows the middleground and foreground levels. The foreground is more detailed, but by no means includes every note of the surface of the music.



Glossary

Unfolding, *Ausfaltung*, The technique of making horizontal (melodic) one or more intervals that are conceptually simultaneous at deeper levels. A double unfolding involves a pair of intervals. Unfoldings can take place on many different structural levels.
The example illustrates two instances of unfolding in Part A of Variation 16. The first unfolds D and B$ of I and the second unfolds C and F of V. In each case the upper note is the primary melodic tone.



Glossary

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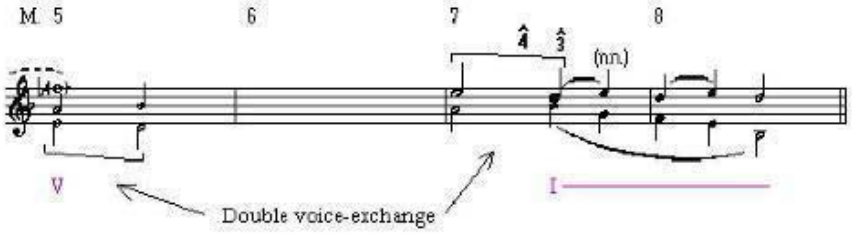
Voice exchange A technique of prolongation in which tones in a given arrangement of voices are later replicated in a different arrangement (inversion). Typically, a third is inverted to become a sixth in the outer parts.
In the example, taken from Variation 11, the augmented fourth and its resolution to a sixth in m. 5 are replicated as a diminished fifth resolving to a third in m. 7. This repetition provides for the Urlinie notes in the obligatory register. It is important to note that the inverted repetition does not necessarily imply a repetition of structural importance. Schenker show by the graph that both dissonance and resolution groups stand for a single V-I progression supporting the upper voice 4-3.



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apud"Schenkerian Analysis": **http://en.wikipedia.org/wiki/Schenkerian_analysis**

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PERSPECTIVA FENOMENOLOGICA A MUZICII - IN LUMINA TEORIEI LUI SERGIU CELIBIDACHE

(cf. Cursurilor de la Munchen, 1981)

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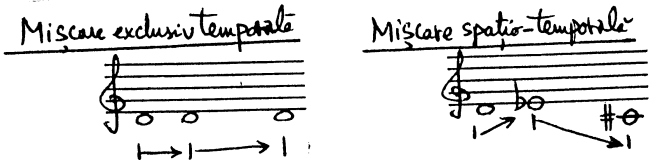
Problema spațio-temporalității în lumina fenomenologiei muzicii

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

Toate fenomenele muzicale au o desfășurare spațio-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 resolvată) 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 ciclul 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 creează în starea celui care a creat", în conformitate cu principiile teologiei protestante sentimentaliste, 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 integrează, 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".

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Intervalele reflectă astfel o complexitate semantică inaccesibilă 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 dispariție 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. Orice linie în univers este curbă — inclusiv sunetul, pe care omul "l-a furat" din cosmos și a început să-l diferențieze ritmic. Capacitatea creativă 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 tăcea în timp — contrastul dintre cele 2 elemente aferindu-i posibilitatea de a se orienta după un sistem referențial inconștient, ce reflectă un proces de

1/.

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măsurare intelectuală raportată la un "punct de origine". Orice sistem referențial are – și poate deveni, la rîndul său – un "punct de origine". În cadrul fenomenului de percepție a muzicii, complicatele operații de calculare a relațiilor sonore spațio-temporale sînt reduse logaritmic în realitatea psiho-fizică (teză emisă și de Ernst Ansermet în lucrarea "Les fondements de la musique dans la conscience humaine", Neuchatel, 1961).

Muzica este o transcendere a gîndirii (muzica nu este "frumoasă", ea este "adevărată" – și acest lucru ne leagă), o transcendere a valorilor mici în valori cît mai mari – deci ea nu e existență, ci devenire, implicînd finalmente unirea obiectului și subiectului sonor. Prima tentativă în sistemul de însușire este plasarea ritmică, urmată de identificarea melodică și de dubla apartenență a fenomenelor sonore în plan uman și în plan cosmic (sistemul referențial comun fiind octava). Intervalul de cvintă constituie opoziția cea mai solidă la echilibrul octaviant, 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. Contrastul 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 (spațială) și cea orizontală (temporală) în faza noemică a muzicii.

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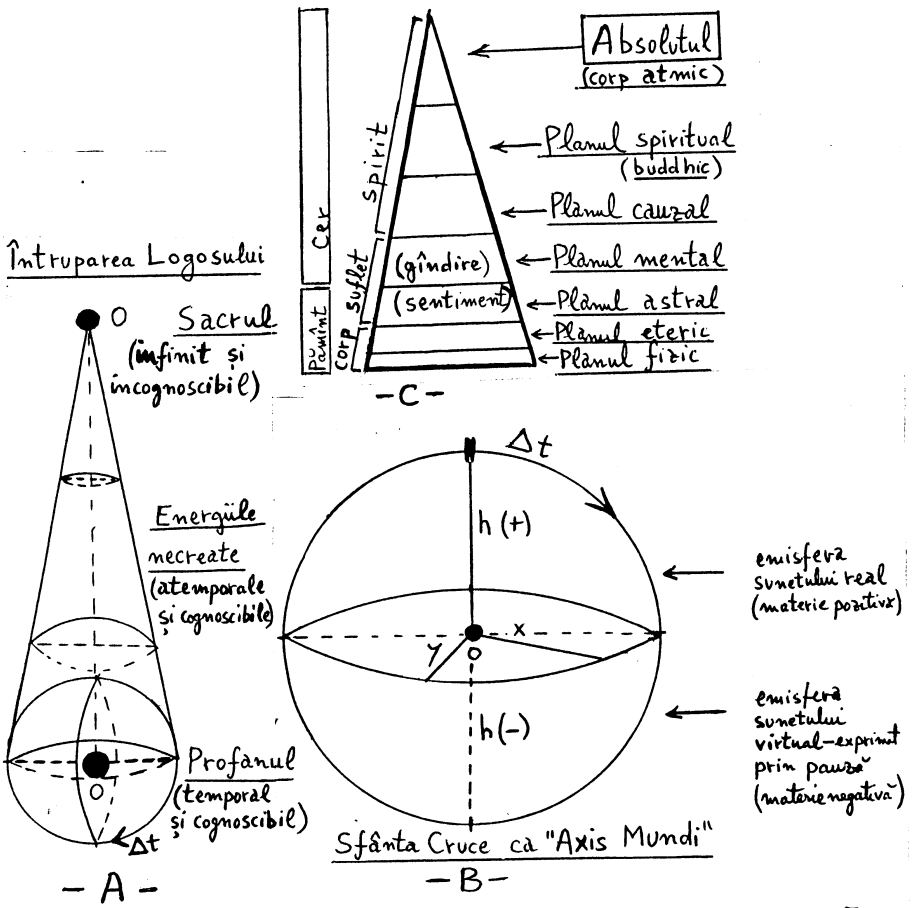

XVII Crearea "macrocosmosului" sferei sonore [A] generate de "microcosmosul" punctului original (morfema notată cu O) prin cele 4 dimensiuni constitutive: trei dimensiuni spațiale — cuprinzînd coordonatele rectilinii (x = abcisa frecvențelor ; y = ordonata spectrelor armonice ce determină structurile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

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- Ritmul este o formă de energie structurală, 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 selecționeze) ritmurile mai lente, deoarece cu cât complexitatea valorilor este mai mare, cu atât îi trebuie mai mult timp de percepere - procesul de "intrare în vibrație" nefiind instantaneu cu fenomenul sonor.

Explicația fenomenului este dată de Legea lui Plank: <<orice masă pusă în mișcare dintr-un motiv care nu este masa însăși, are tendința de a-și regăsi repaosul 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

%.

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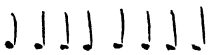
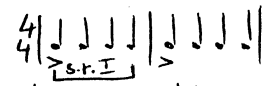
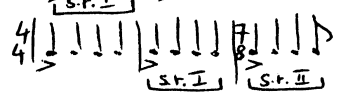
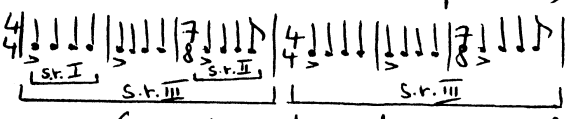
- **Metrul** este cea mai mică articulație independentă în care toate forțele contrare conviețuiesc; el se repetă ca un clișeu. Dacă conștiința noastră măsoară mereu distanțe, urechea caută puncte de identitate, acestea formînd un sistem referențial ("Referenz System").

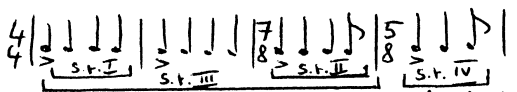
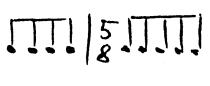
-  – mișcare mecanică, fără sistem referențial

-  – apariția primului sistem referențial (prin structurare)

-  – perceperea celui de-al doilea sistem referențial în funcție de primul (marcînd tendința spiritului nostru de a reduce al doilea sistem la primul)

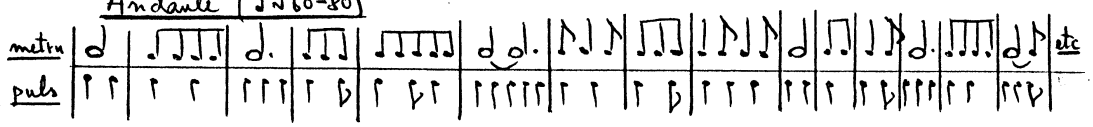
-  – al treilea sistem referențial

(apariția pentru a doua oară a formulei de $\frac{7}{8}$ nu mai surprinde așa de tare, deoarece ea este recunoscută imediat de spirit)

-  – al patrulea sistem referențial, ce impune căutarea pulsului comun ( etc.)

- **Pulsul** este unitatea de forță ce caracterizează mișcarea.

Andante (♩ ~ 60-80)



Observații: 1.) cu cît este mai complexă structura poliritmică cu atît 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).

./.

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- Noesis-ul este știrea primită prin sunet și neînsușită.
- Noema este transcenderea noesis-ului prin apropiere (însușire).
- Timpul 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 conștiinței în același timp). Trecerea de valori diferite în timp marchează presiunea orizontală (ansamblul elementelor ce exercită o presiune asupra conștiinței, 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 sînt 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).

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Aspecte fenomenologice ale interpretării în ansamblu ("Zusammenspiel")

(după Sergiu Celibidache – cu ocazia Cursului de fenomenologia muzicii, München, 1981)

→ "Omul a furat de la Cosmos muzica"

→ "Muzica este transcenderea gândirii; muzica nu este frumoasă, ci adevărată – și acest lucru ne leagă."

→ "Muzica este cantitatea de fluid orizontal pe care presiunea verticală o lasă să treacă – ea este așadar raportul dintre presiunea verticală și cea orizontală în fața noemică (noesis-ul fiind informația receptată iar noema fiind transcenderea noesis-ului prin apropiere de esența informației)." "Muzica este transcenderea de la fața noetică la cea noemică".

→ Tensiunea expresivă este forța intrinsecă (interioară, însușită) a fenomenului sonor. Intensitatea (dinamica dinlăuntru) este forța din afară (exterioară) care pune în valoare tensiunea. Se pot stabili următoarele raporturi (într-un sistem de referință static):

- intensitate mică — tensiune mică
- " mare — " mare
- " mică — " mare
- " mare — " mică

→ Timpul (coordonata agogică) este catalizatorul care înlesnește toate reacțiile în muzică. El nu este o realitate în sine! – variind de la o sală la alta (cf. condițiilor acustice: reverberație mare → tempo mai lent, și invers), de la instrument la instrument (cf. tipului de atac al sunetului) și de la registru la registru (în acest punerea în vibrație este mai rapidă decât în grav). Timpul este f. important în procesul trecerii de la fața noetică la cea noemică – cu cât există mai multe noesis-uri de transformat, cu atât presiunea verticală este mai mare.

→

= orgă
= pian
= corzi

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- Presiunea verticală = ansamblul elementelor care acționează asupra conștiinței umane în același timp (=> sincronic).
- Presiunea orizontală = ansamblul elementelor care acționează asupra conștiinței umane în succesiune temporală (=> diacronic).

→ Hermeneutica = știința interpretării: aducerea celui care creează în starea celui care a creat. În consecință, interpretul trebuie să știe mai mult decât creatorul !!!

→ semnificațiile principalelor intervale (cu aplicație la structurarea frazării):

octava = infinitul static.

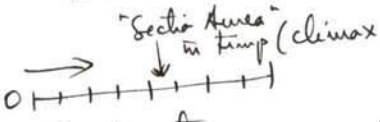
cvinta e principala opoziție la octavă (= acțiune)

→
- octava = interval cosmic, sistem de referință
- cvinta
  - ascendentă = viitorul
  - descendentă = trecutul (întoarcerea în sine)
- cvarta
  - ascendentă = trecutul proiectat în viitor
  - descendentă = viitorul proiectat în trecut (întoarcerea în viitor, caracter de speranță)

→ Reducția fenomenologică (= determinarea esenței procesului sonor) se realizează prin stabilirea sitemelor referențiale

8 octave uzuale

Coordonata verticală (sincronică) (= Spațiu sonor)



Coordonata orizontală (diacronică) (= Timp sonor)

[0 = punctul de origine)

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- Muzica conține elemente expansive și regresive, care pot fi măsurate prin sistemele de referință (ca puncte de origine) ce ne permit să ne orientăm în timpul și în spațiul sonor — prin descifrare antagonismelor dintre melodie (= presiune orizontală) și armonie (= presiune verticală). Orice fenomen muzical se desfășoară spațio-temporal. Deoarece octava este singurul interval în care tensiunea este rezolvată, octava reprezintă - cel mai important sistem de referință (orice facem în spațiu este reductibil la octavă).

- Toate fenomenele sonore pe care omul le poate produce aparțin în egală măsură omului și Cosmosului, având ca principal sistem de referință octava.

- Ciclul cvintelor poate constitui un alt sistem de referință (le este opus octavei).

- Modulația este schimbarea sistemului de referință.

- Direcționalitatea timpului muzical

- cele 3 sisteme de referință (3 "figuri" fundamentale de structurare temporală)
  - Alla Breve (măsuri de 2) [↓↑]
  - Triunghiul (măsuri de 3) [△]
  - Crucea (măsuri compuse) [+]

- Componentele mișcării
  - pulsul (ca sistem referențial)
  - Viteza (temporal)

↳ pot fi
- direct proporționale cu mișcarea (se accelerează și pulsul și mișcarea)
- invers proporționale cu mișcarea (pulsul crește, muzica accelerează) (ex: trecerea din + în ↓↑)

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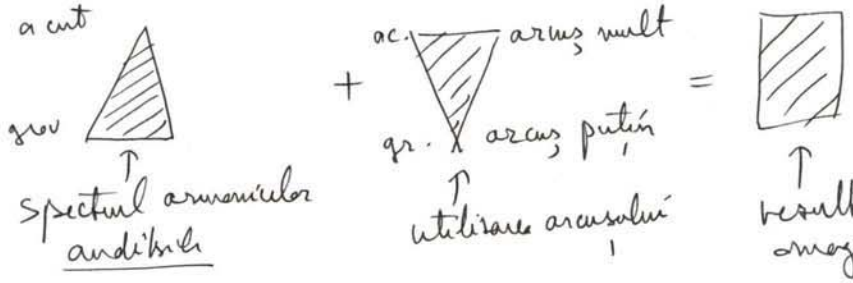
→ Probleme legate de cvartet

— 

Deci, frasarea corectă implică avantajarea acutelor!

— structura nefuncțională a ansamblului:

Cvartet de coarde:
- Vioara I = Sopran pe funcție de Sopran
- Vioara II = Sopran pe funcție de Altist!
- Viola = Altist pe funcție de Tenor!
- Cello = Bas pe funcție de Bas

anormal (V.II și viola)

normal (V.I și vlc.)

În concluzie, Vioara II și viola sunt cel mai greu de asamblat, deoarece au funcții impropii specificului lor.

— omogenizarea tremolo-urilor și trilurilor pun frecvențe diferite, inegale (între membrii cvartetului)

=> arcușe individuale! pt. omogenizarea efectului sonor.

— crescendo-urile pornesc de la nivelul celei mai slabe voci

— orice calitate muzicală are o limită naturală, după care se metamorfozează în opusul ei.

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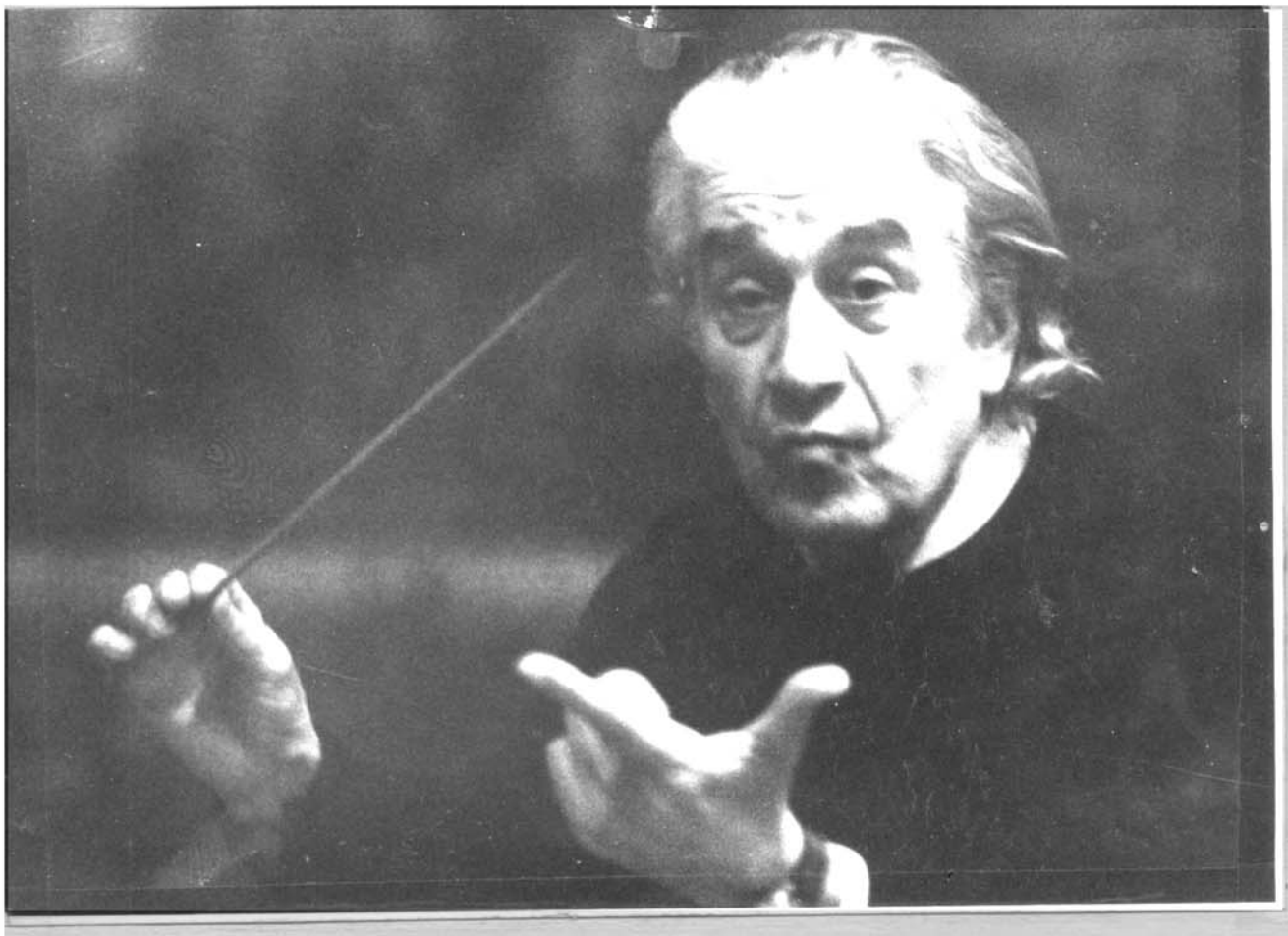

Prietenului meu
Serban Nicolaescu
cu toata dragostea
Sergiu Celibidache

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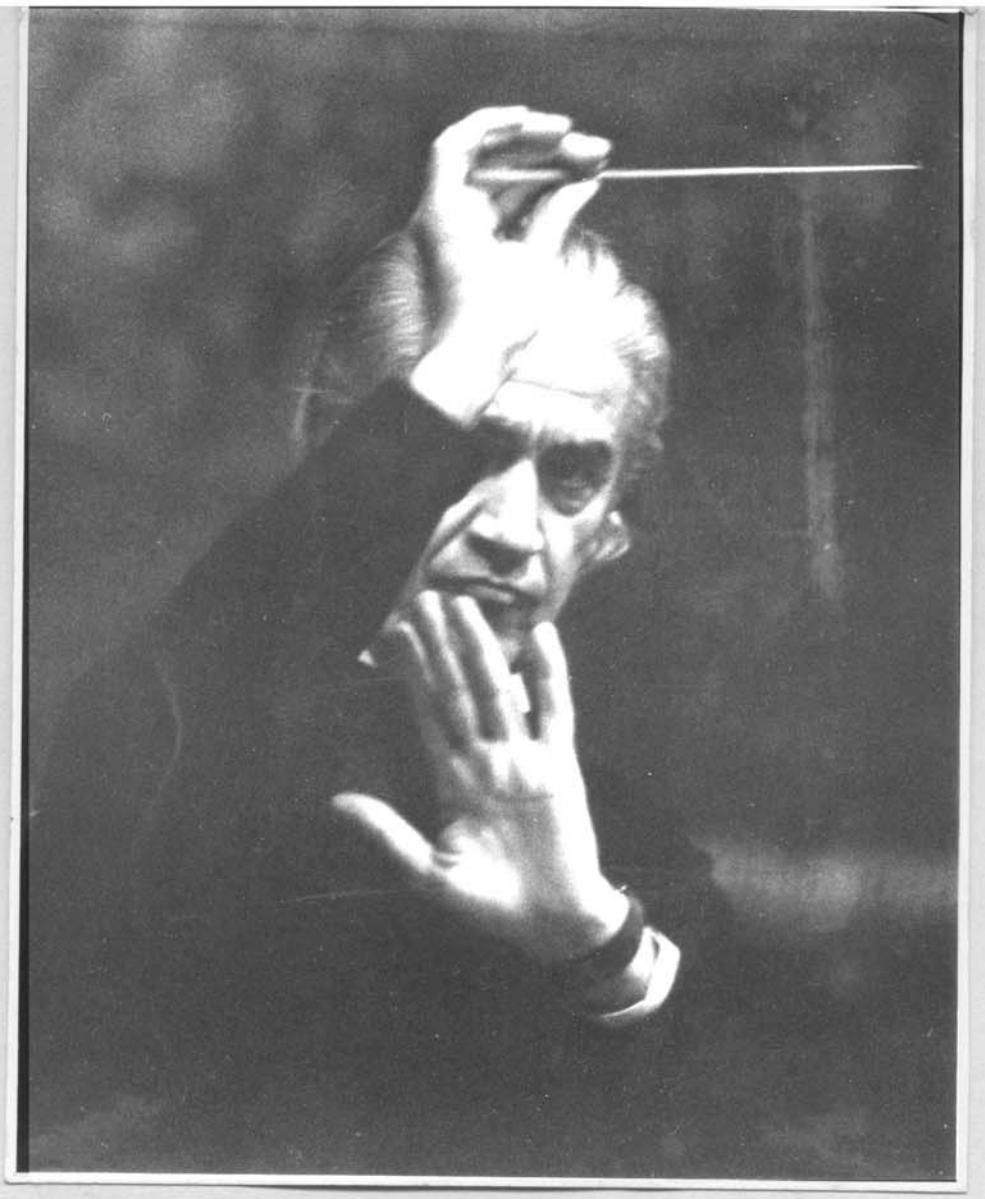

Prietenului meu Serban
Nichifor
cu toată dragostea
Sergiu Celibidache

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MÜNCHNER PHILHARMONIKER

ORCHESTER DER LANDESHAUPTSTADT MÜNCHEN

Herrn Serban Nichifor
Bd. Dr. Petru Groza 41

76235 Bukarest

Rumänien

8000 MÜNCHEN 2, 11.3.1981
RINDERMARKT 3-4/III
FERNSPRECHER
DURCHWAHLNUMMER 2 29 97 (2 15)
VERMITTLUNG 22 99 71 (21 51)
NEBENSTELLE 8506
KASSE UND KARTENVERKAUF NBST. xx 24 11 77

Sehr geehrter Herr Nichifor,

wir bestätigen Ihnen hiermit die Teilnahme am Dirigierkurs von Generalmusikdirektor Sergiu Celibidache in der Zeit vom 25. Mai bis 20. Juni 1981 in München.

Mit freundlichen Grüßen

I.A.

Gleixner

(Gleixner)

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MÜNCHNER PHILHARMONIKER

TEILNEHMERKARTE FÜR DEN DIRIGIERKURS DER MÜNCHNER PHILHARMONIKER VOM 25.5. - 20.6.1981

Es wird hiermit bestätigt, daß Herr/~~Frau~~ Serban Nichifor, wohnhaft in Bukarest/Rumänien

am Dirigierkurs der Münchner Philharmoniker teilnimmt. Diese Bestätigung ist gleichzeitig Einlaßkarte für die Vorlesungen.

Die Kursgebühr von DM 100.--/200.-- wurde entrichtet. Herr Nichifor erhielt gleichzeitig ein Stipendium in Höhe von DM 800.--

München, 22.06.80

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Celibidache-Phenomenology:

http://www.celibidache.org/

http://superior.carleton.ca/~vdehejia/celibida.html

http://www.wizvax.net/akira/celi/

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JOHANN SEBASTIAN BACH

DIE KUNST DER FUGE

THE ART OF FUGUE

BWV 1080 (1750)

Arrangement for Guitar Quartet
Serban NICHIFOR (2006)

Copyright © 2006 by Serban NICHIFOR (SABAM)

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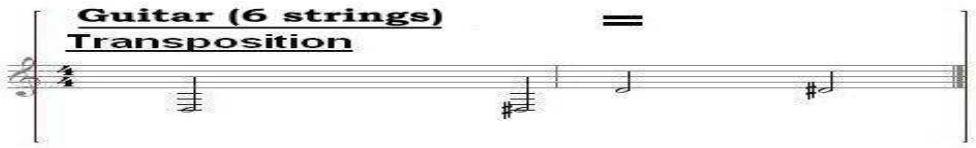
JOHANN SEBASTIAN BACH

DIE KUNST DER FUGE

BWV 1080 (1750)

1.) ***Contrapunctus I a 4 voci*** **– p. 03**
2.) ***Contrapunctus II a 4 voci*** **– p. 08**
3.) ***Contrapunctus III a 4 voci*** **– p. 14**
4.) ***Contrapunctus IV a 4 voci*** **– p. 19**
5.) ***Contrapunctus V a 4 voci*** **– p. 28**
6.) ***Contrapunctus VI a 4 voci (in Stile francese)*** **– p. 34**
7.) ***Contrapunctus VII a 4 voci (per Augmentationem et Diminuationem)*** **– p. 42**
8.) ***Contrapunctus VIII a 3 voci*** **– p. 49**
9.) ***Contrapunctus IX a 4 voci (alla Duodecima)*** **– p. 59**
10) ***Contrapunctus X a 4 voci (alla Decima)*** **– p. 68**
11.) ***Contrapunctus XI a 4 voci*** **– p. 76**
12a.) ***Contrapunctus XII a 4 voci (rectus)*** **– p. 87**
12b.) ***Contrapunctus XII a 4 voci (inversus)*** **– p. 92**
13a.) ***Contrapunctus XIII a 4 voci (rectus)*** **– p. 97**
13b.) ***Contrapunctus XIII a 4 voci (inversus)*** **– p. 102**
14.) ***Canone I per augmentationem in motu contrario*** **– p. 107**
15.) ***Canone II all' ottava*** **– p. 112**
16.) ***Canone III alla decimal (in contrapunto alla terza)*** **– p. 116**
17.) ***Canone IV alla duodecima(in contrapunto alla quinta)*** **- p.122**
18.) ***Contrapunctus IV a 4 voci*** **-** ***"NB. Über dieser Fuge, wo der Nahme B-A-C-H im Contrasubjekt angebracht worden, ist der Verfasser gestorben"*** **(Im Autograph von der Hand Philipp Emanuel Bach's) – p.128**



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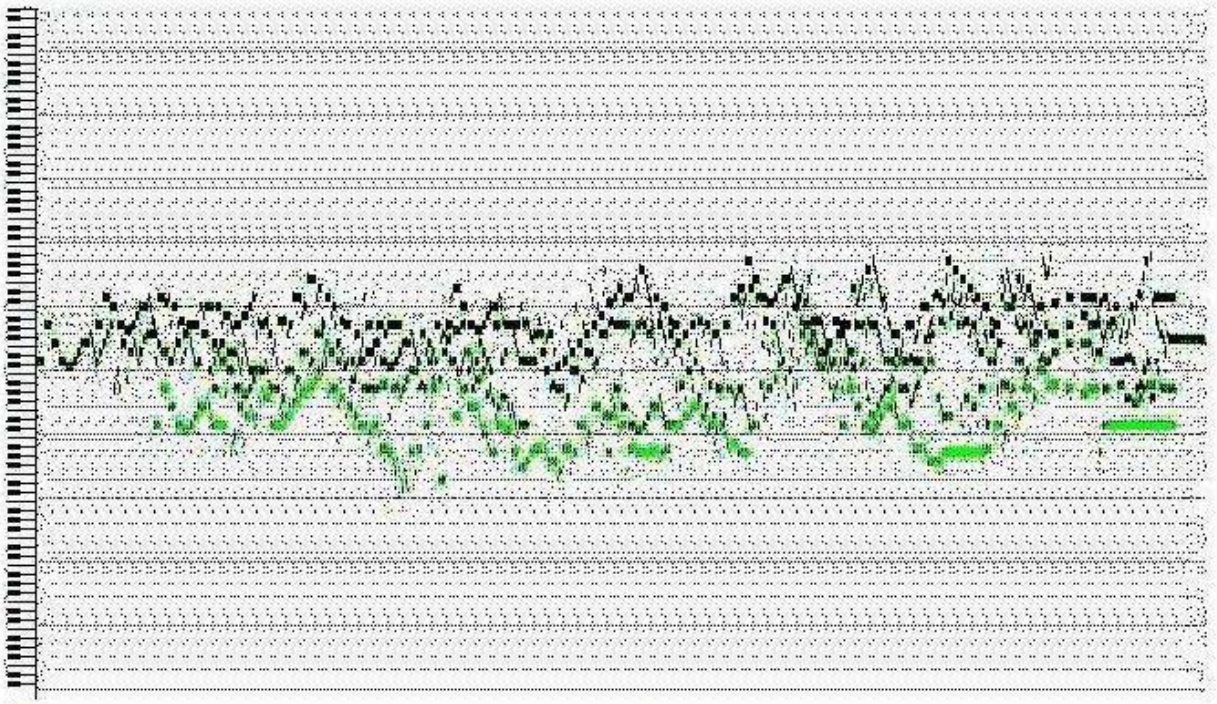
Johann Sebastian Bach: "DIE KUNST DER FUGE"

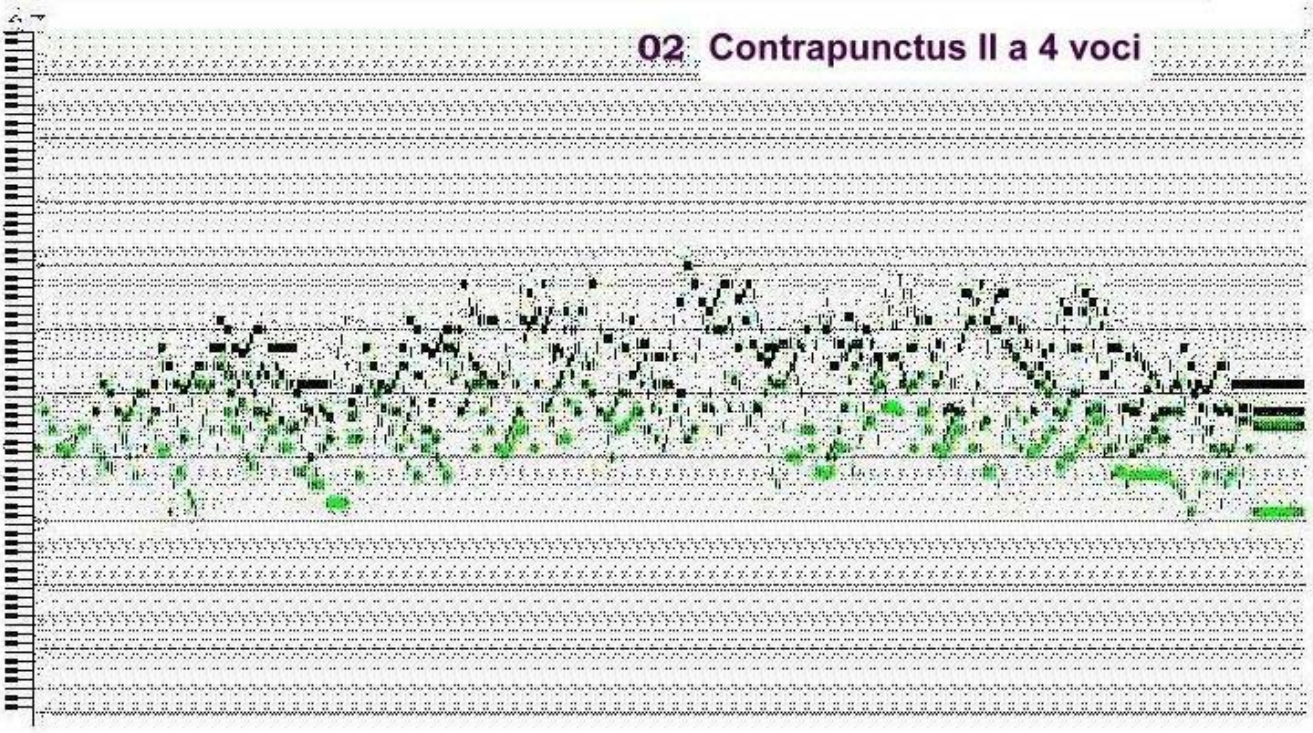
Computer analysis with MaMuTh Software

by Prof.Dr. Serban Nichifor (UNMB, January 2007)

01 Contrapunctus I a 4 voci



02 Contrapunctus II a 4 voci



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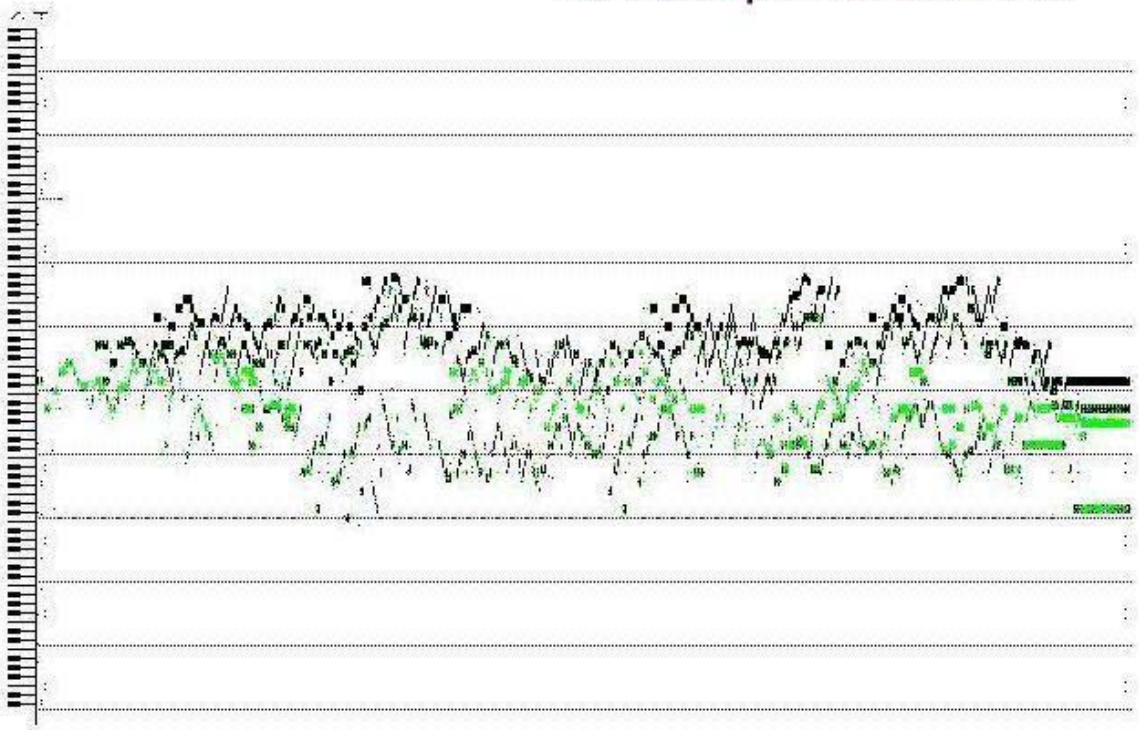
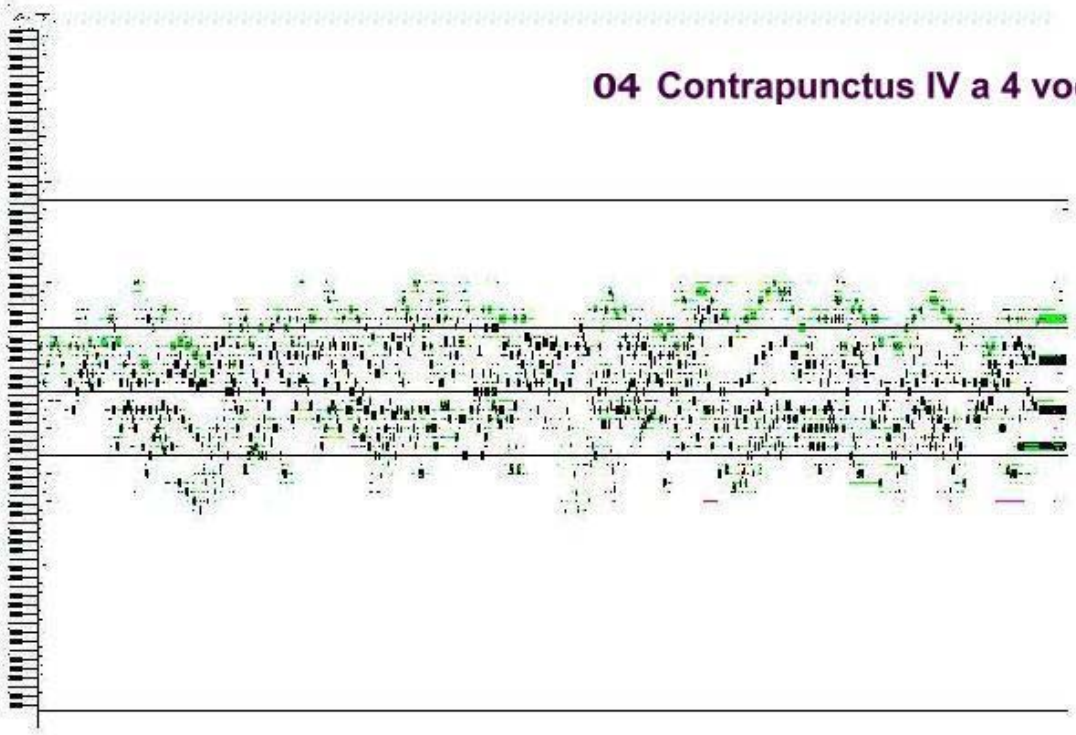
03 Contrapunctus III a 4 voci



04 Contrapunctus IV a 4 voci



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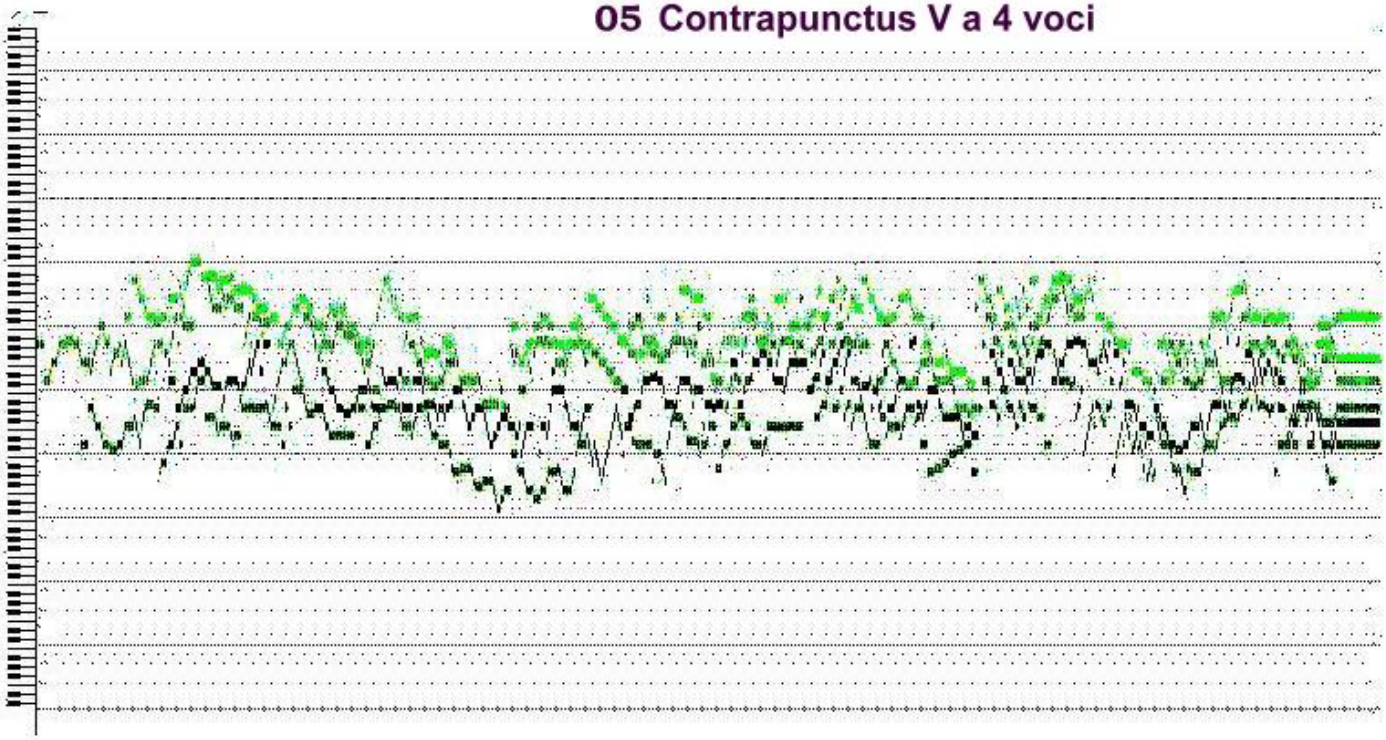
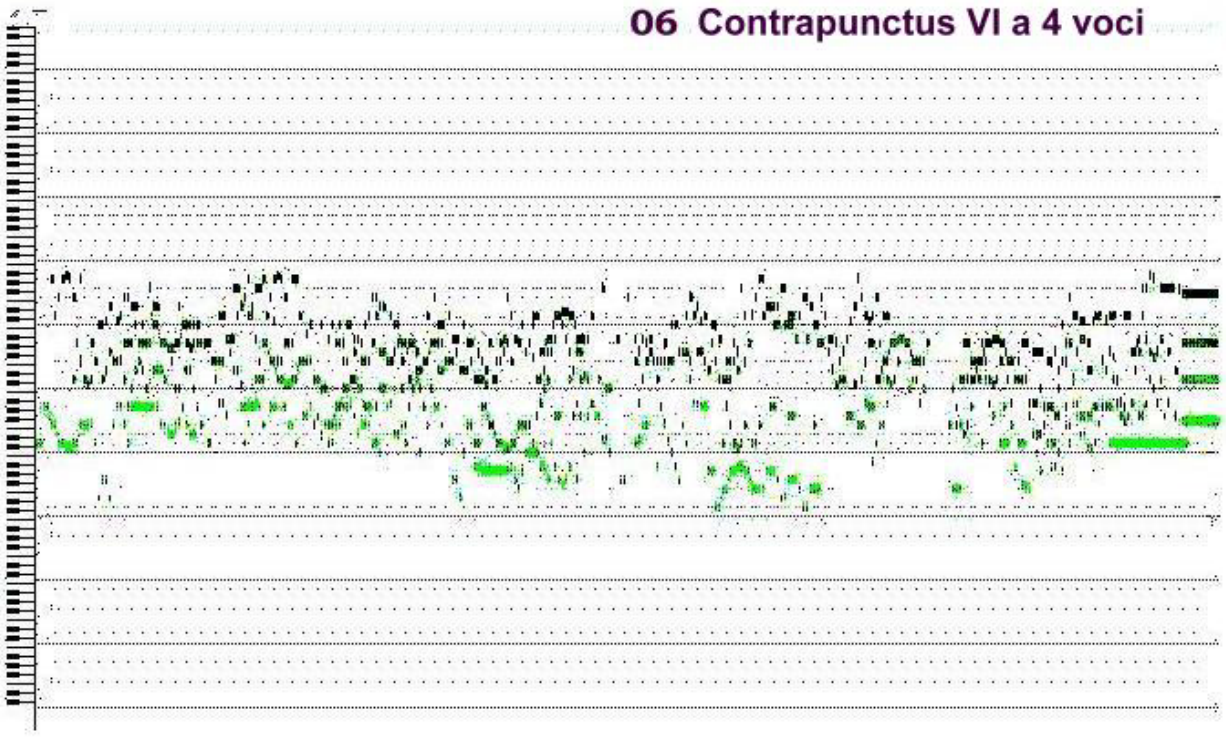
05 Contrapunctus V a 4 voci



06 Contrapunctus VI a 4 voci



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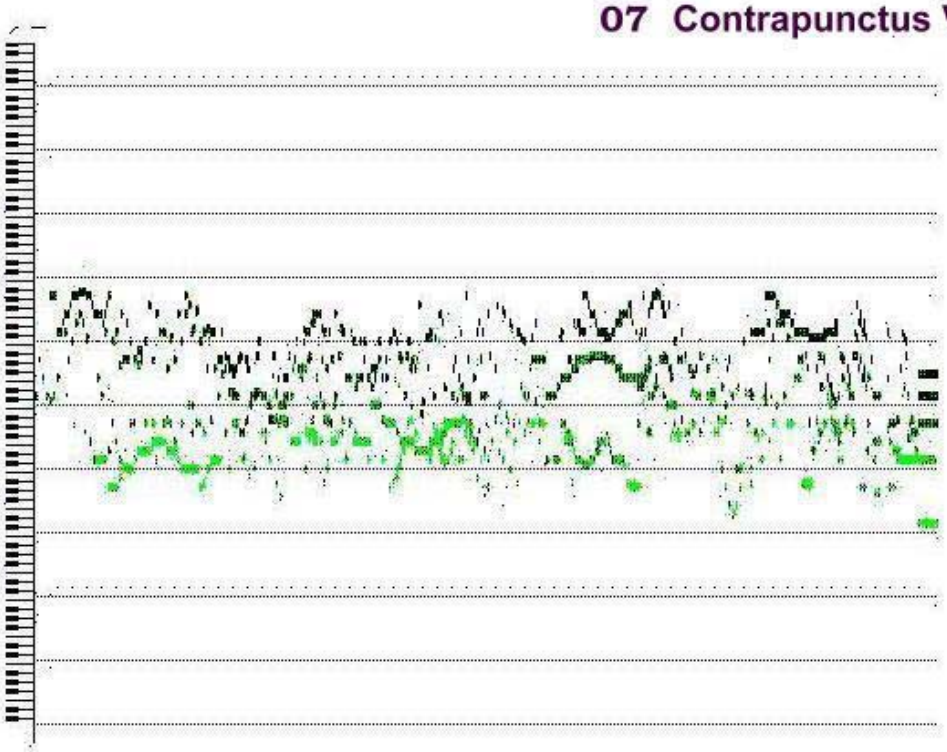
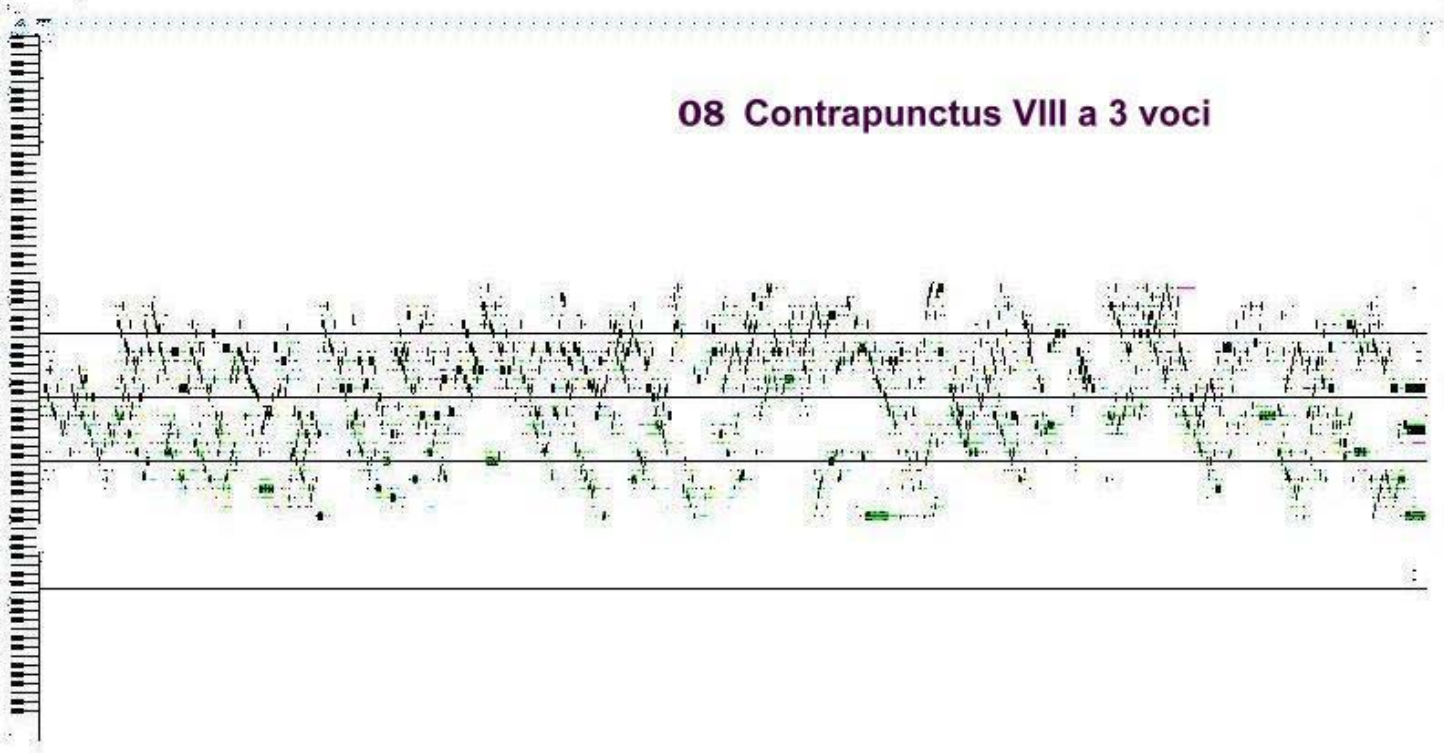
07 Contrapunctus VII a 4 voci



08 Contrapunctus VIII a 3 voci



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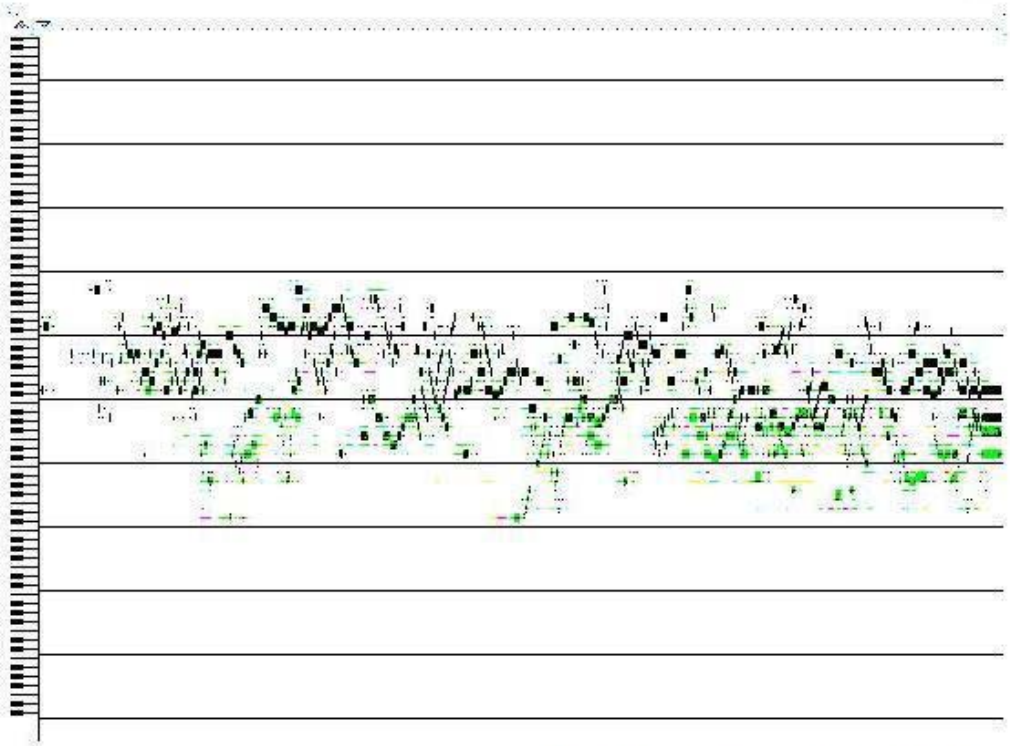
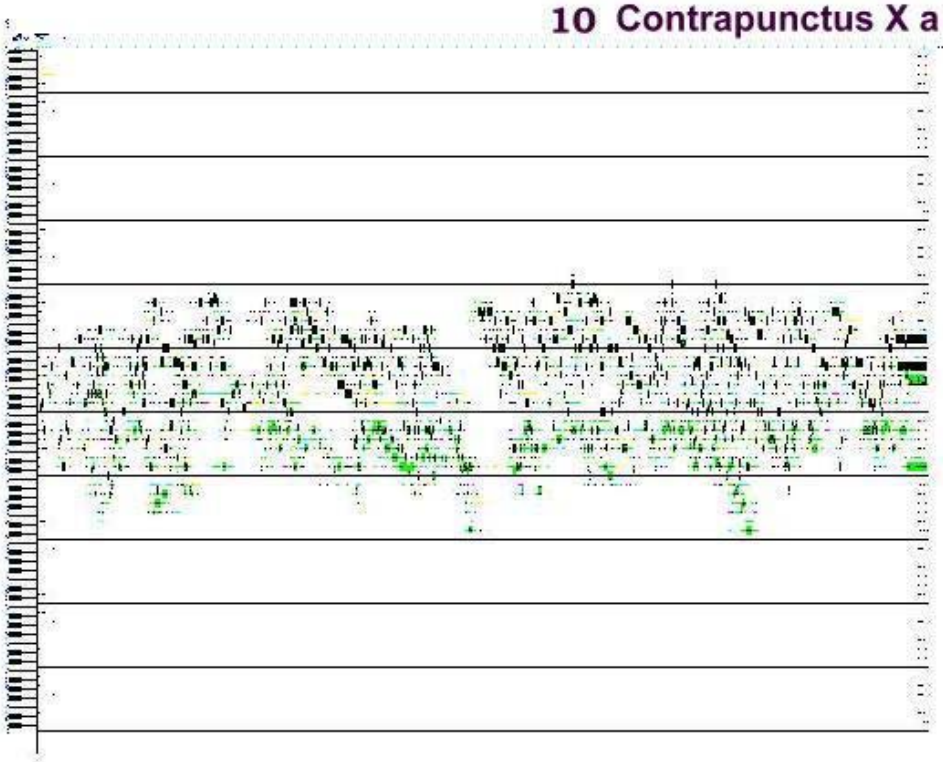
09 Contrapunctus IX a 4 voci



10 Contrapunctus X a 4 voci



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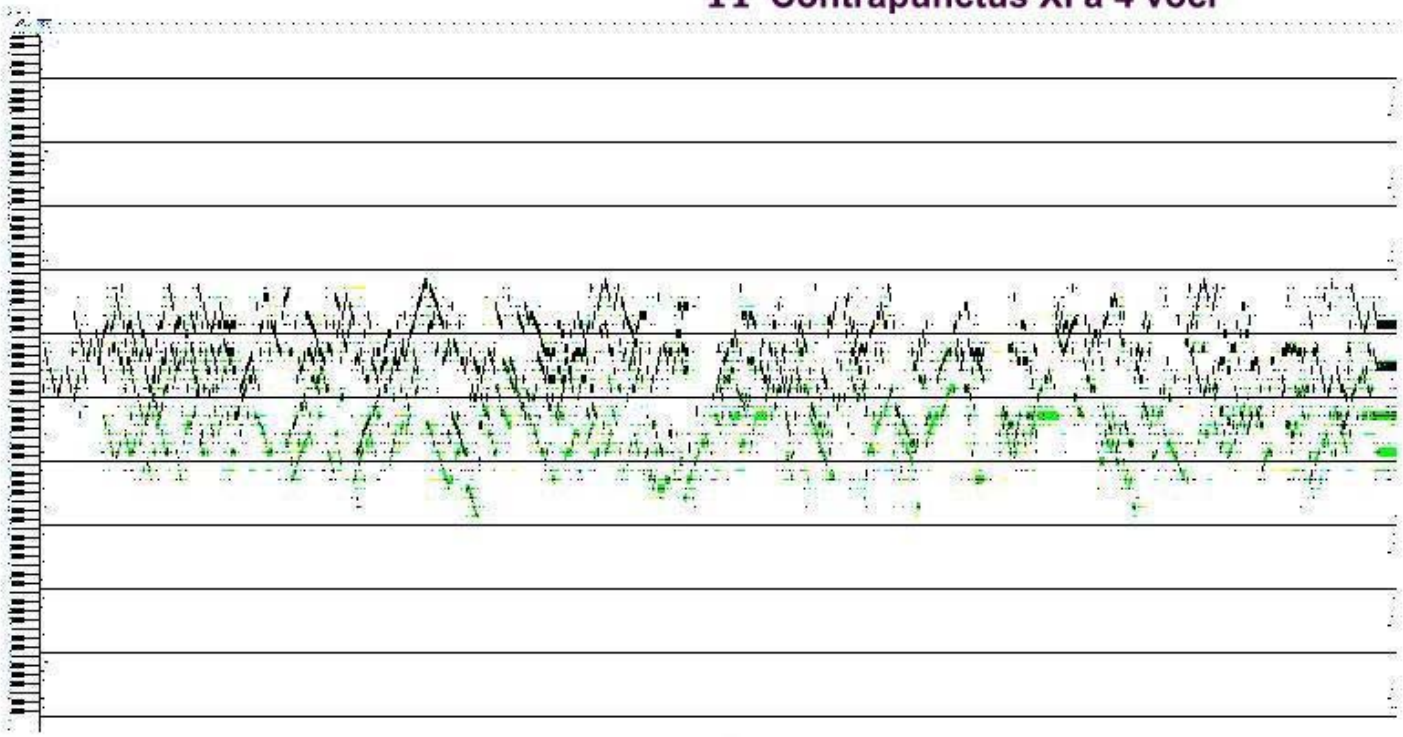
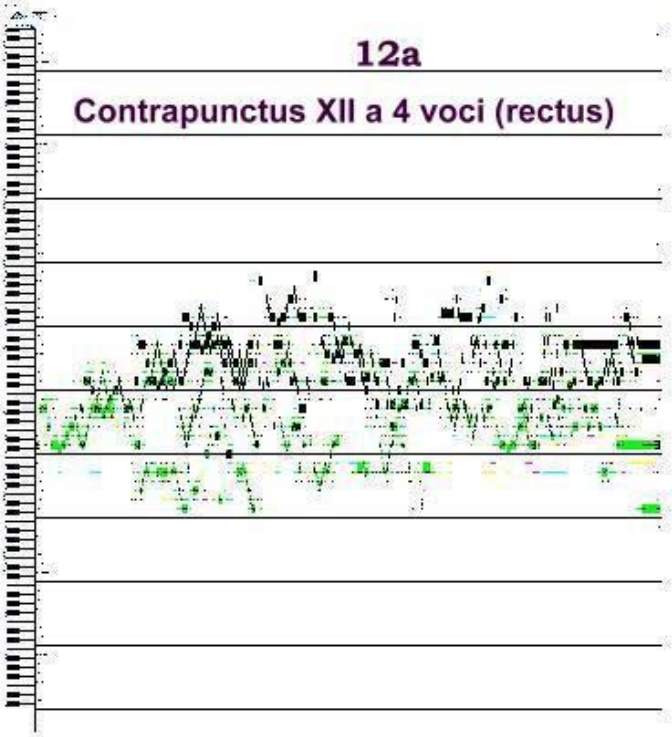
11 Contrapunctus XI a 4 voci



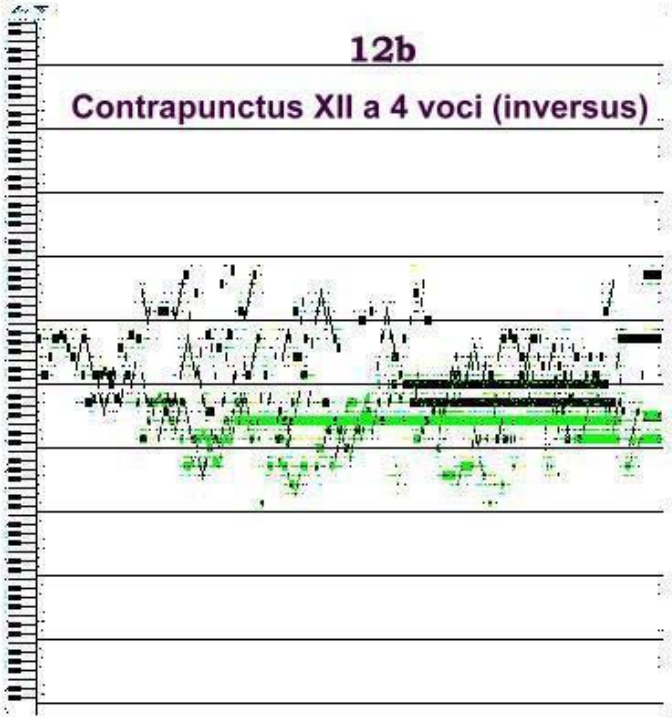
12a

Contrapunctus XII a 4 voci (rectus)



12b

Contrapunctus XII a 4 voci (inversus)



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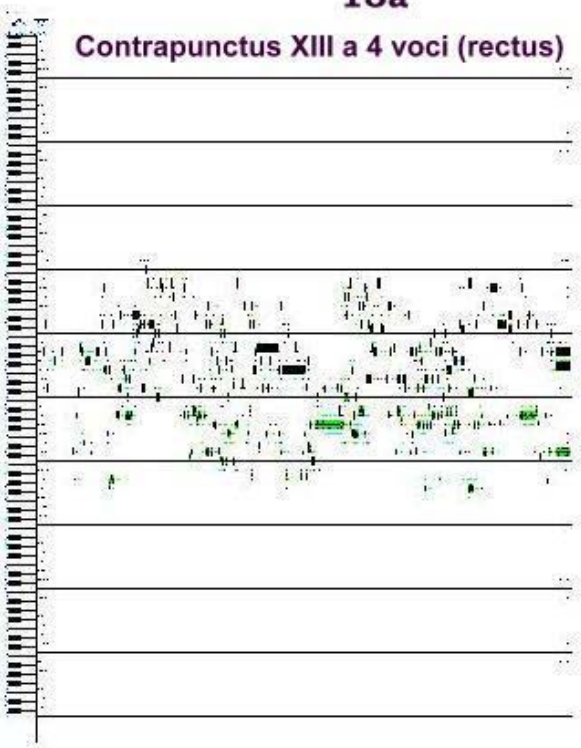
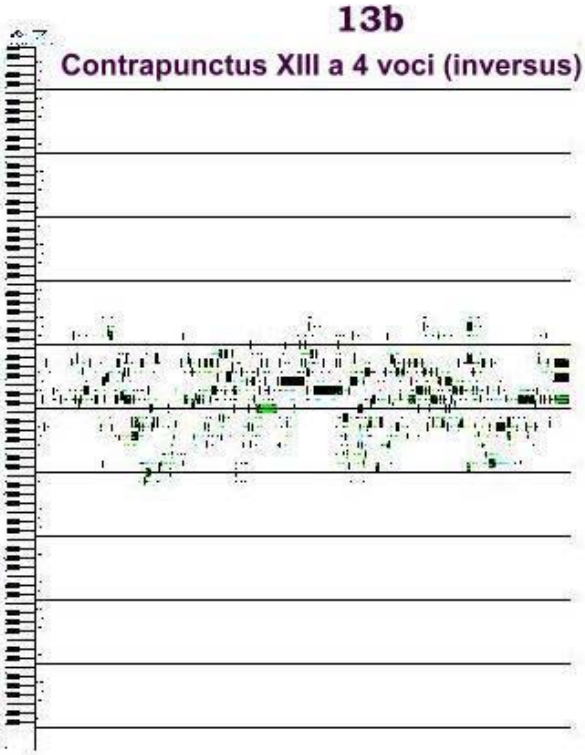
13a

Contrapunctus XIII a 4 voci (rectus)



13b

Contrapunctus XIII a 4 voci (inversus)



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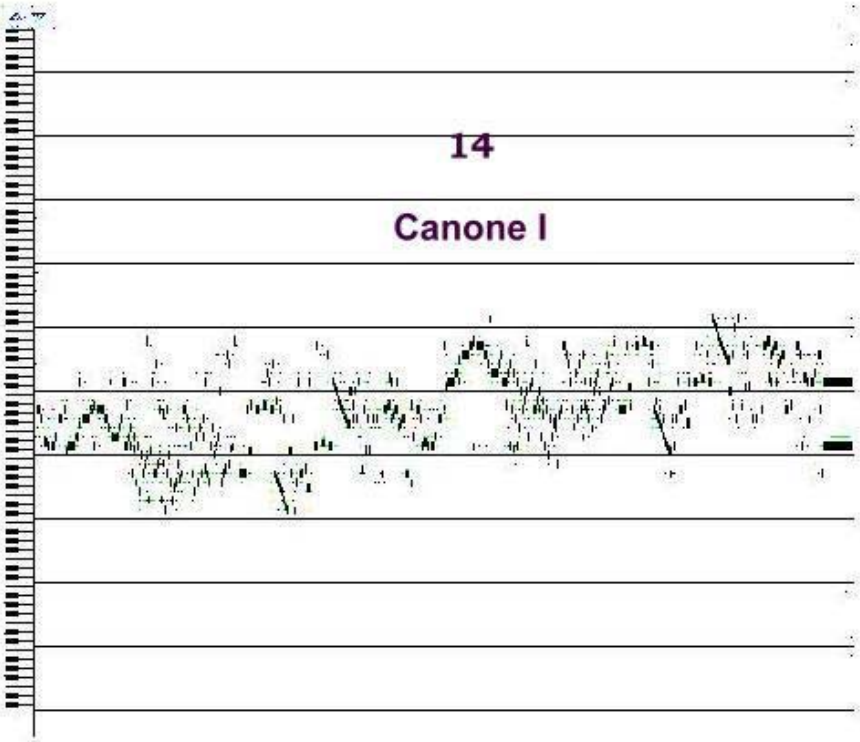
Canone I



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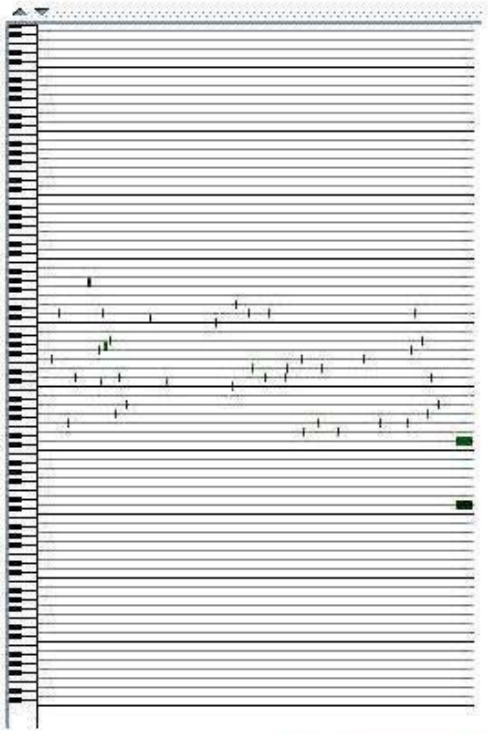
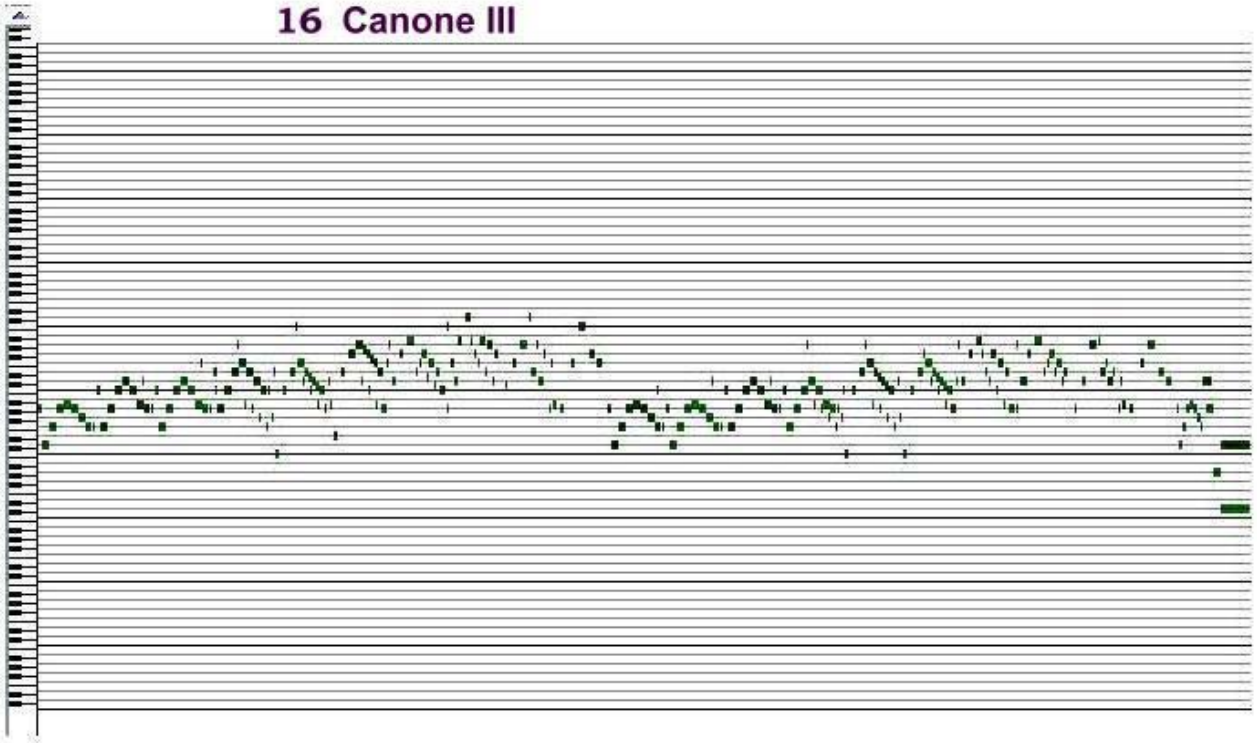
15 Canone II



16 Canone III



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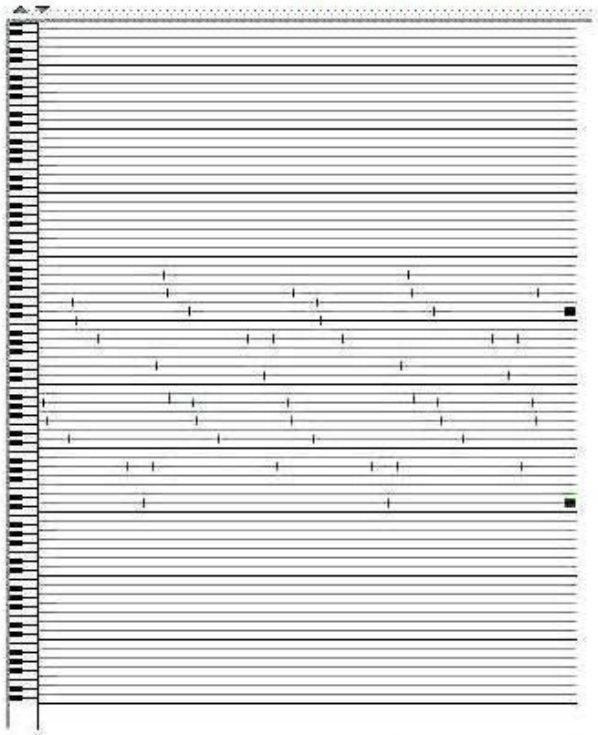
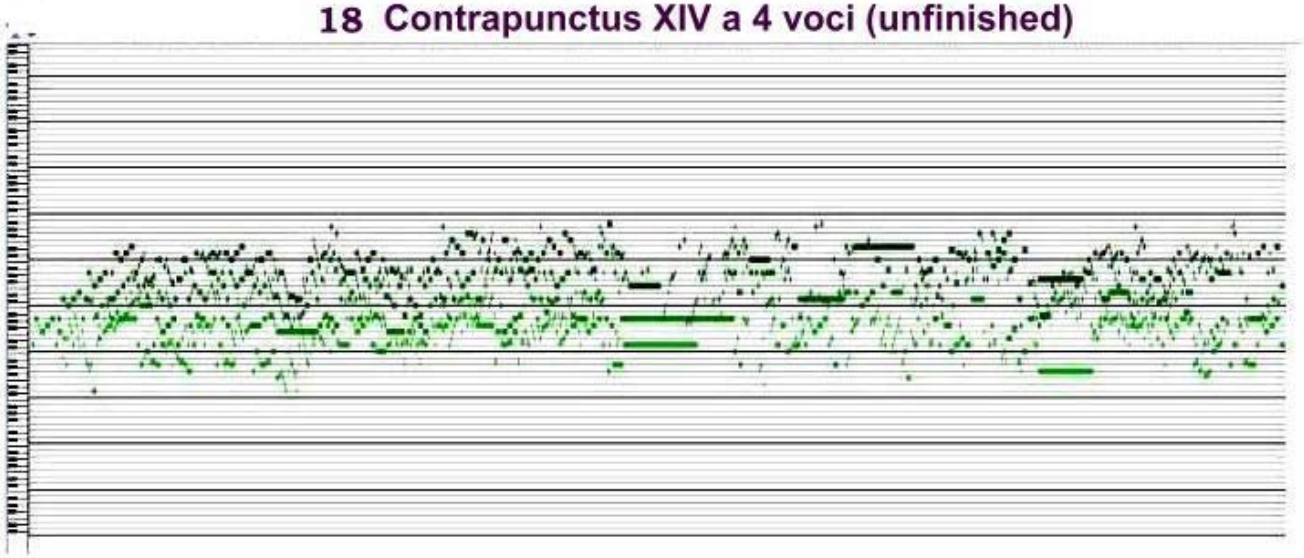
17 Canone IV



18 Contrapunctus XIV a 4 voci (unfinished)



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http://www.musik.uni-osnabrueck.de/homepages/dokhabil/stange/habil-daten.html

-*"MaMuTh"* Software: http://flp.cs.tu-berlin.de/MaMuTh/

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Șuban Nicolae

CANONUL*) - bazat pe imitații riguroase și continue, alternând proposta (antecedenta) cu riposta (consecventa) la nivelul întregii structuri melodice; poate fi încheiat printr-o codă ce întrerupe imitația (= canon finit), sau se poate relua de la început (= canon infinit, sau circular), eventual în forme modulante, cu reluări în alte tonalități (= canon per tonos).

→ clasificare după numărul de voci: canon simplu (imitația melodiei unei singure voci), canon dublu, canon triplu (un complex de 2-3 voci este imitat de o altă grupă de voci). Canonul se poate nota și pe un singur portativ, cu indicarea numărului vocilor și a intervalului intrărilor (= canon închis). Aceste indicații pot lipsi, fiind deduse dintr-un motto (= canonul enigmatic) - procedeu specific școlii neerlandeze (sec. XV - XVI).

→ clasificare după distanțele dintre voci: canon la unison, la octavă, la cvintă, la cvartă - în mișcare directă, sau retrogradă (în recurență - canonul cancricans).

Contrară ("în oglindă", în inversare) → clasificare după durate - c. în augmentare și în diminuare.

→ procedee combinate: c. în augmentare și inversare, c. în inversare și mișcare retrogradă, etc.

*) "Dicționar de termeni muzicali", Ed. Științifică și Enciclopedică, 1984, p. 76-78

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Conf. Dr. Șerban Nichifor

Schema Formei de Fugă la 4 voci (în Do Major) *)

Legenda
S = Subiect
R = Răspuns
CS = Contra-Subiect
CL = Contrapunct liber
Df = Durchführung

I — EXPOZIȚIE

1) **Expoziție Principală (4 intrări)** — Durchführung (1+1A)

- I)	S (Do)	→ CS (Sol)	→ CL	→ CL
- II)	▮	→ R (Sol)	→ CS (Do)	→ CL
- III)	▮	→ ▮	→ S (Do)	→ CS (Sol)
- IV)	▮	→ ▮	→ ▮	→ R (Sol)

1A) **Episod scurt spre Dominantă (Sol)**

2) **Contra-Expoziție (2 intrări)** — Df.
- I) R + CS + CL suprapuse la cîntețe voci (în Sol)
- II) S + CS + CL suprapuse la cîntețe voci (în Do)

2A) **Episod mai lung spre Relativa minoră (La)**

II — DIVERTISMENT (evoluție tonală)

3) **Expoziție la Relativă (2 intrări)** — Df.
- I) S (imitație) + CS + CL suprapuse (în La)
- II) R (imitație) + CS + CL suprapuse (în Mi)

3A) **Episod mai complex (modulații în tonalitățile vecine)**

4) **Expoziție la Subdominantă (1 intrare)** NB - fără Răspuns!
- I) S + CS + CL suprapuse (în Fa)

5) **Expoziție la Relativa Subdominantei (1 intrare)** NB - fără Răspuns! — Df
- I) S (imitație) + CS + CL suprapuse (în Re)

5A) **Episod Principal** (cu mișcări inverse/retrograde, augmentări, diminuări, etc. — apariții S, R sau CS, în diverse suprapuneri; NB - să fie evitate capetele tematice, rezervate secțiunii "Stretto").

6) **Pedală pe Dominantă** (elemente din S, R și CS - uneori sunt transformate)

Sectio Aurea →

III — REPRIZA

7) **Stretto**: a) mai distanțat (4 intrări, ca în Exp. Principală, cu opriri pe cîntețe voci); b) din ce în ce mai apropiat (2 intrări, pe R și CS); c) episoade cvasi-tematice scurte după fiecare Stretto (doar pe capetele tematice); d) Stretto-uri canonice (pe S și R, cu 4 intrări urmate de o punte spre Concluzie).

7A) **Concluzie (pedală pe Tonică)**.

---

*) apud Vincent D'Indy - Cours de Composition Musicale, II-ème Livre - I-ère Partie, p. 490

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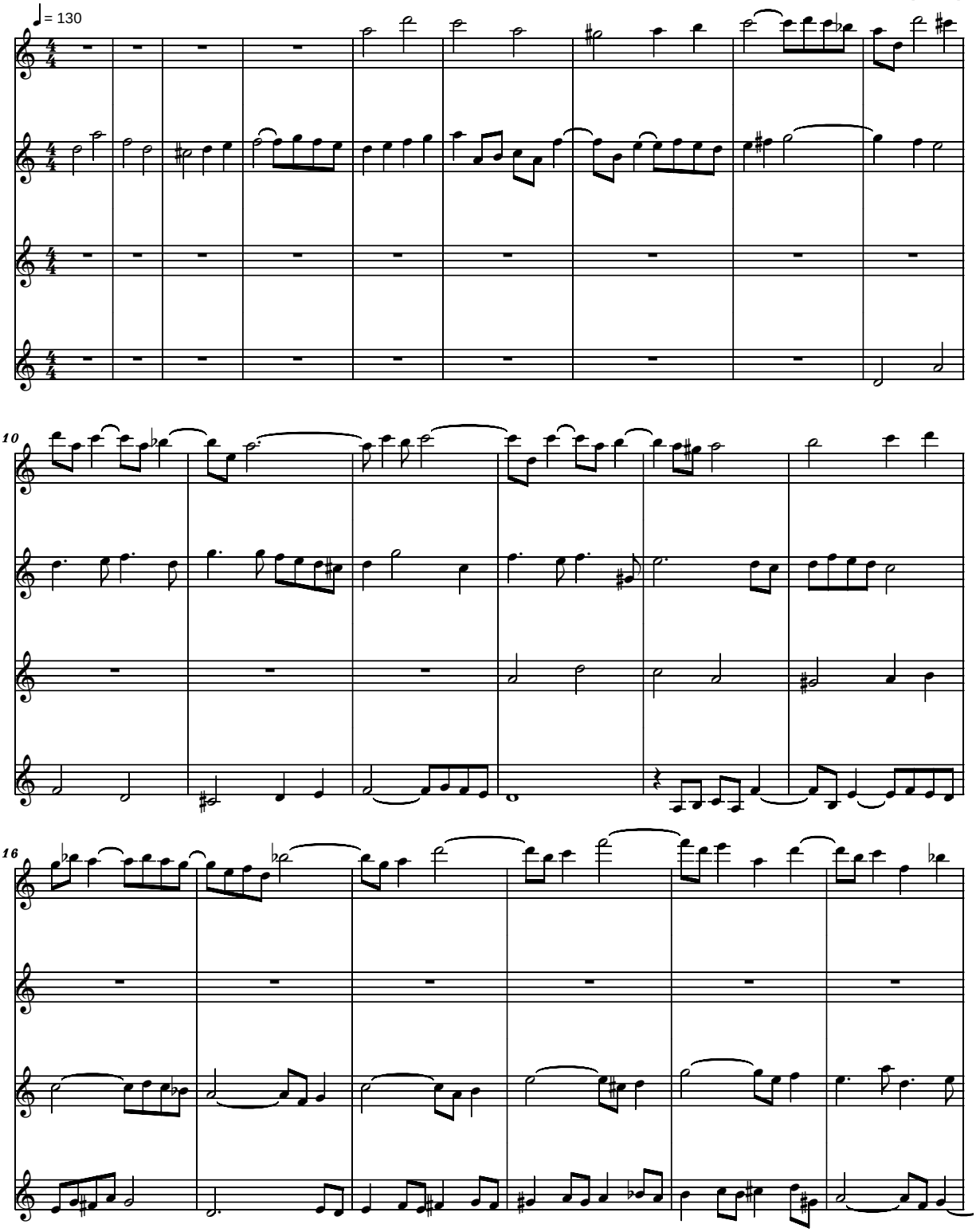
DIE KUNST DER FUGE

arrangement for Guitar Quartet

01

Johann Sebastian BACH (1750)

arr. Serban NICHIFOR (2006)



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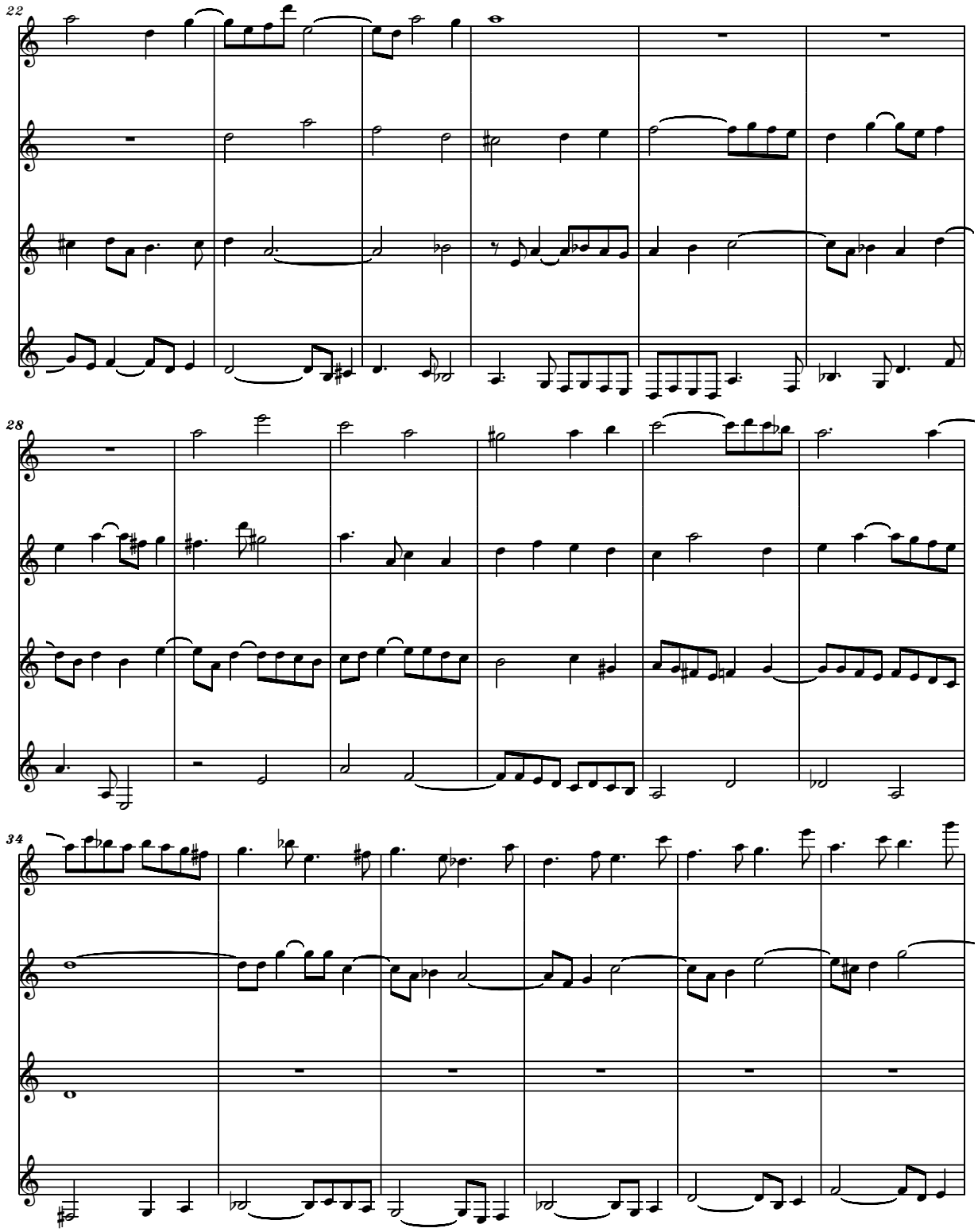

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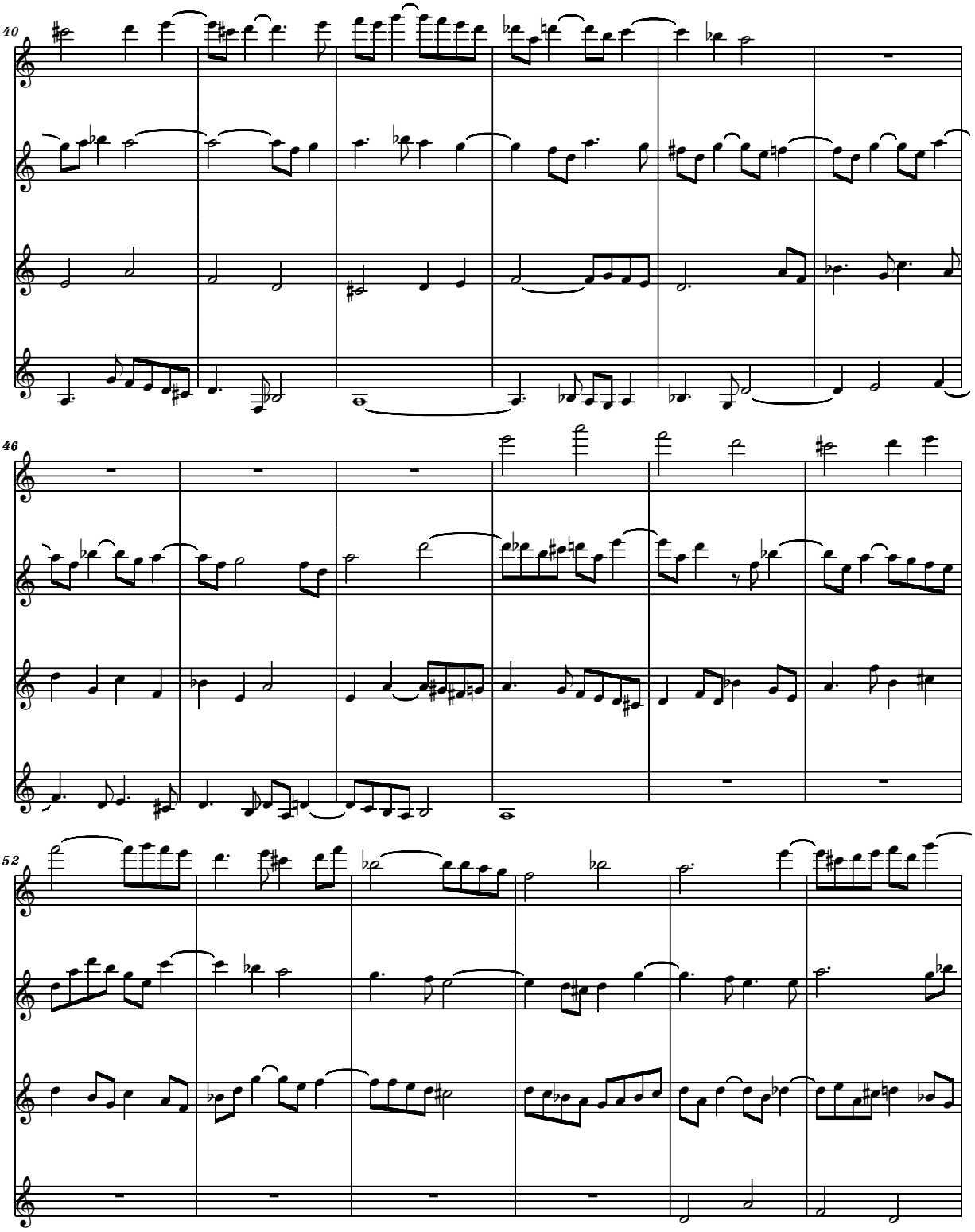

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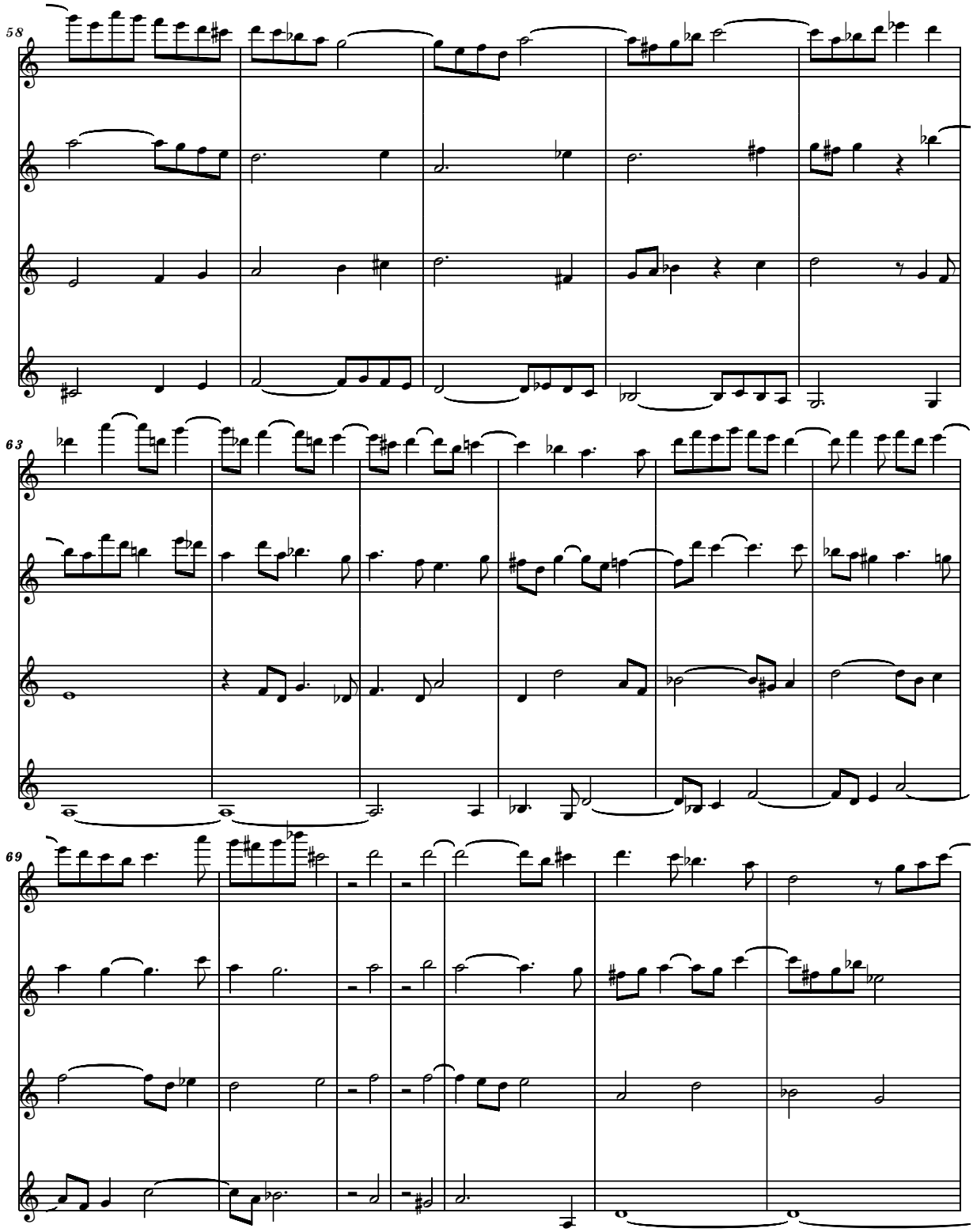

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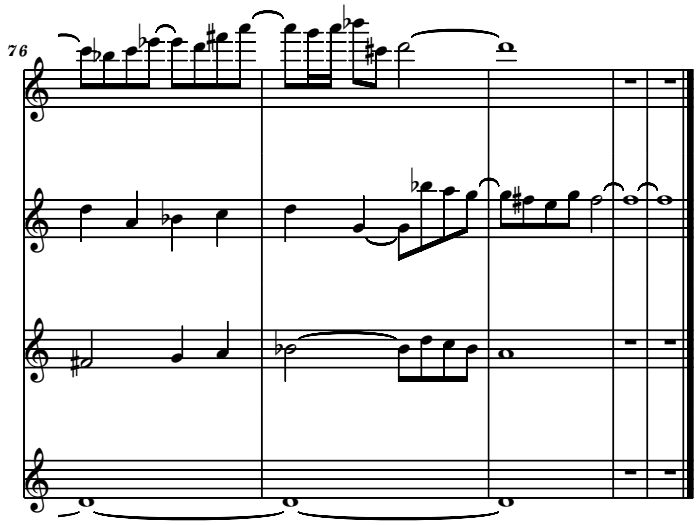

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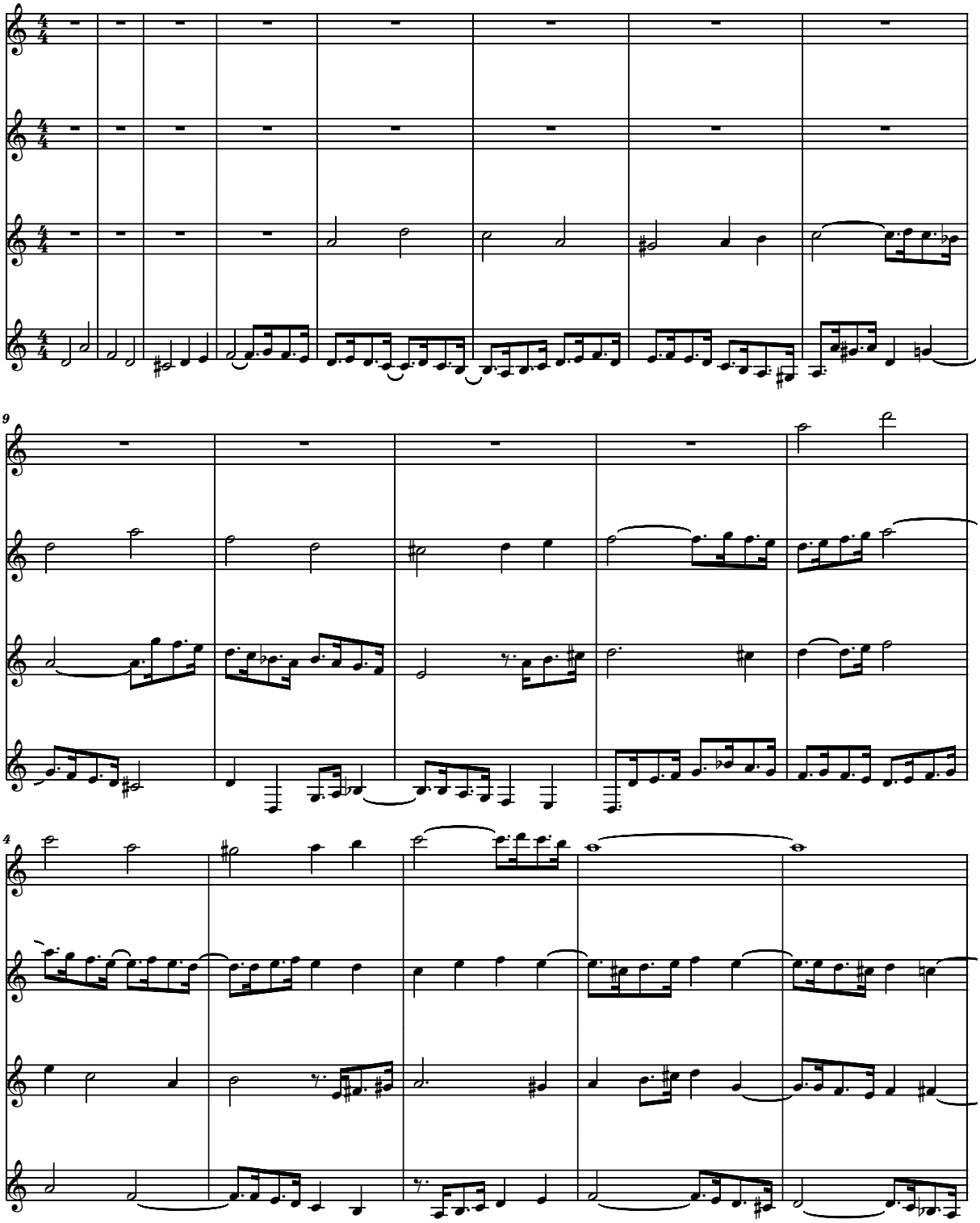

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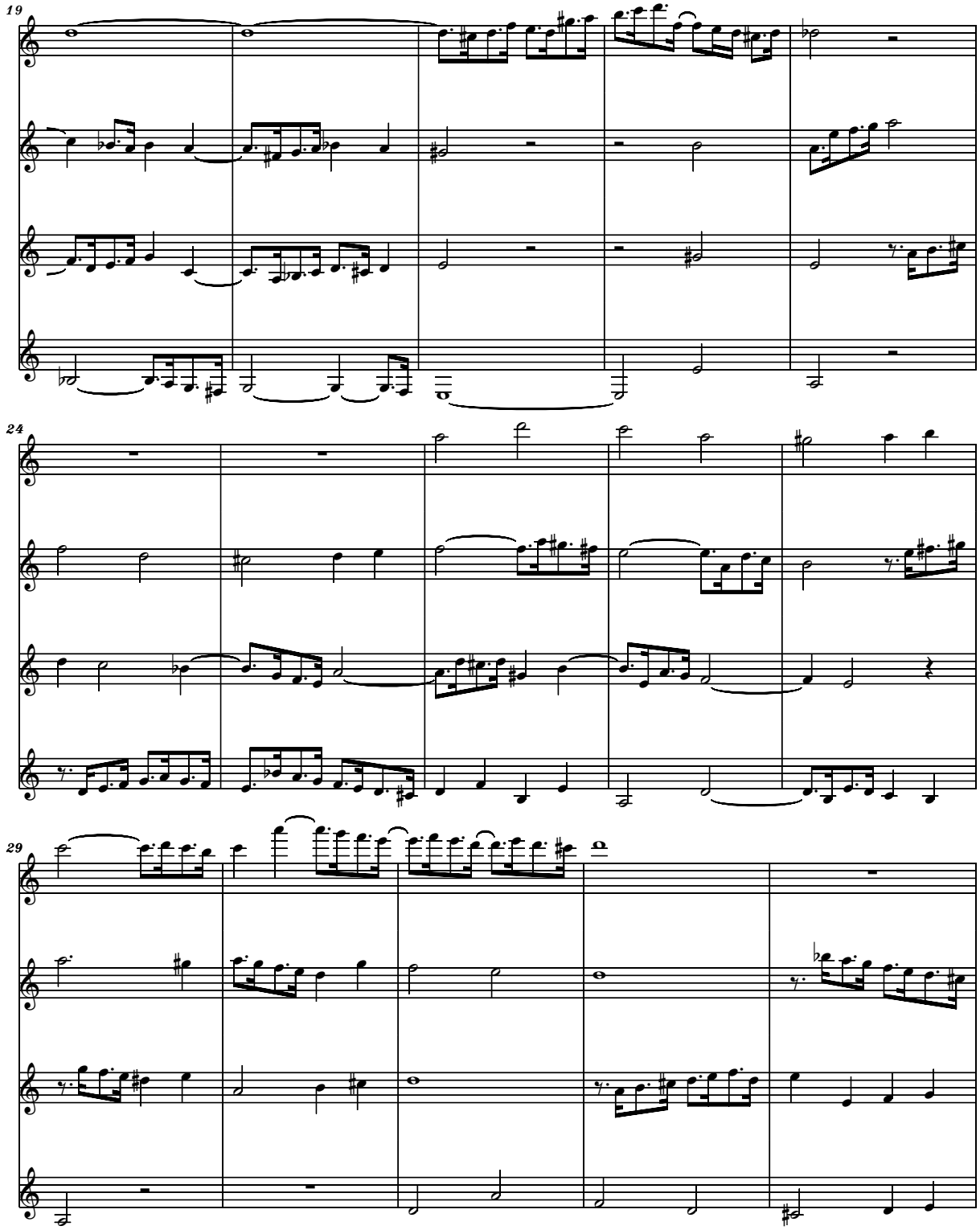

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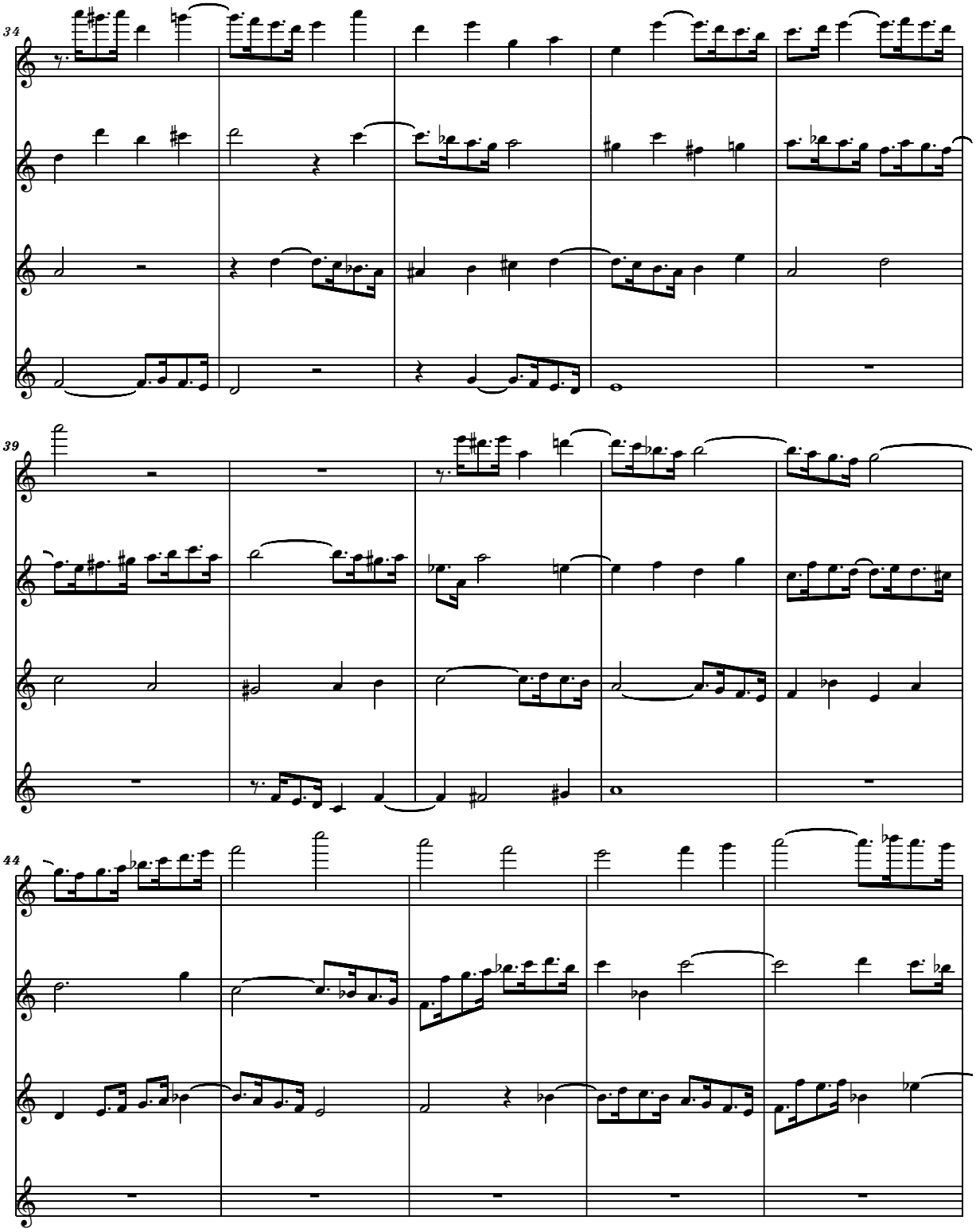

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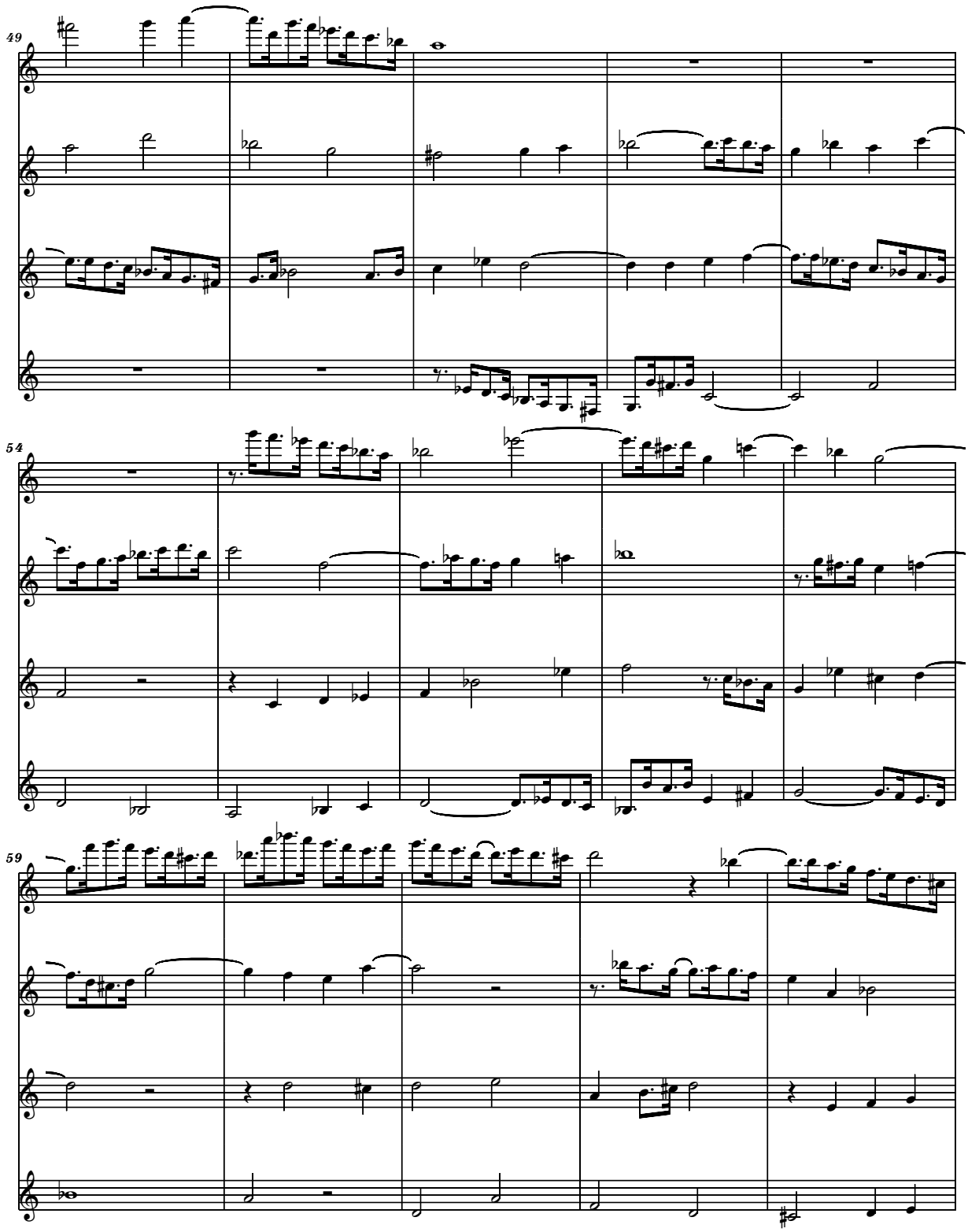

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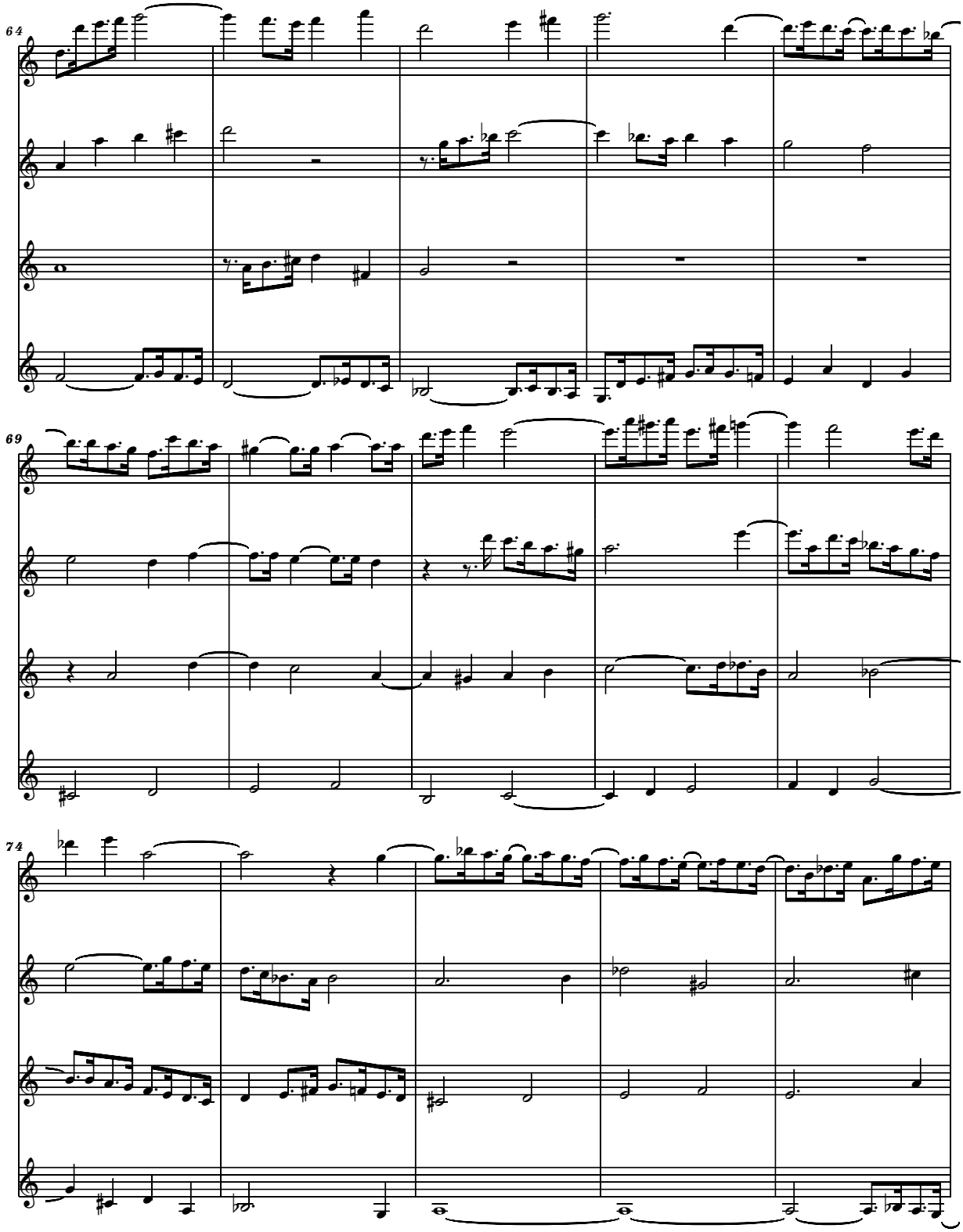

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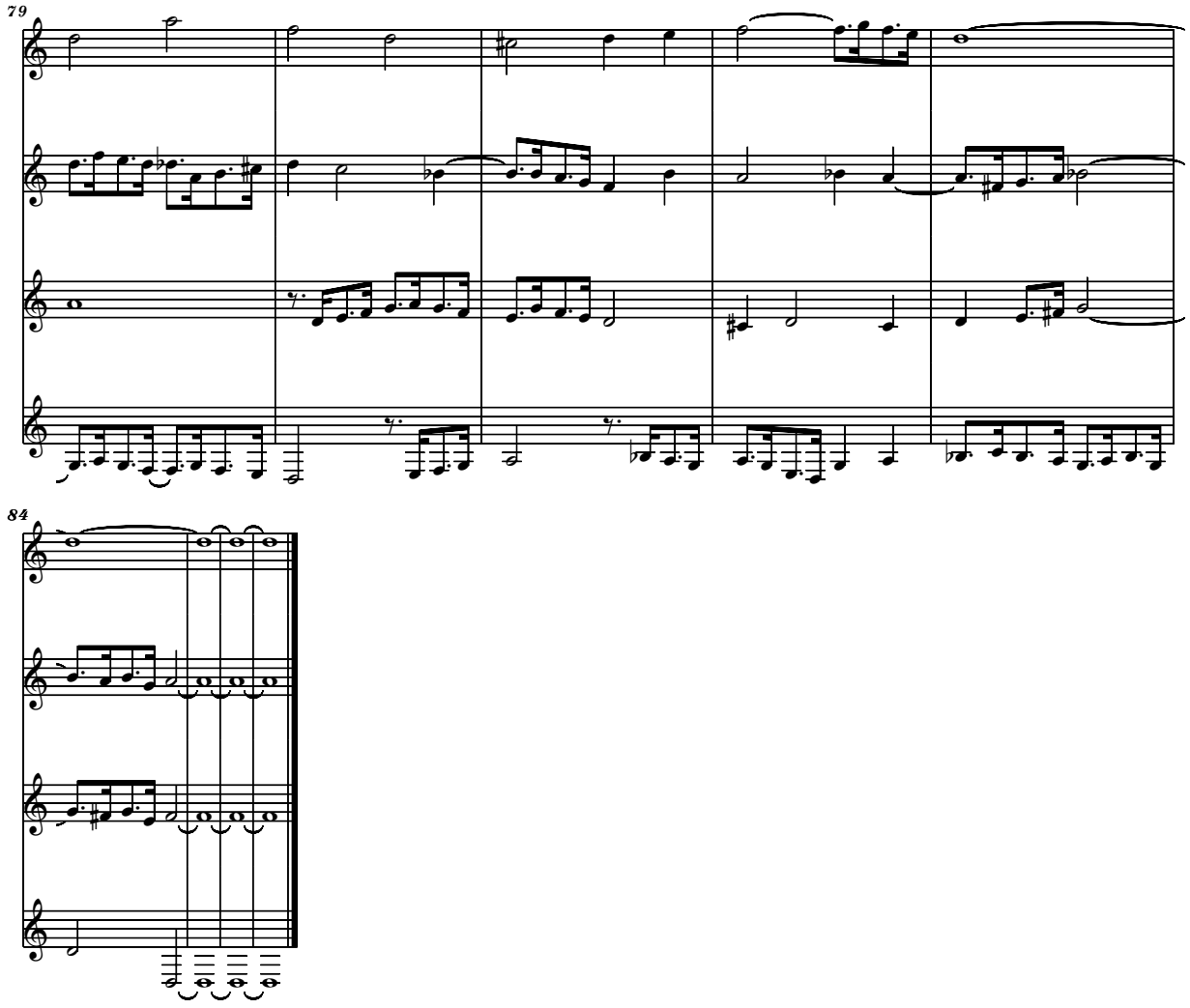

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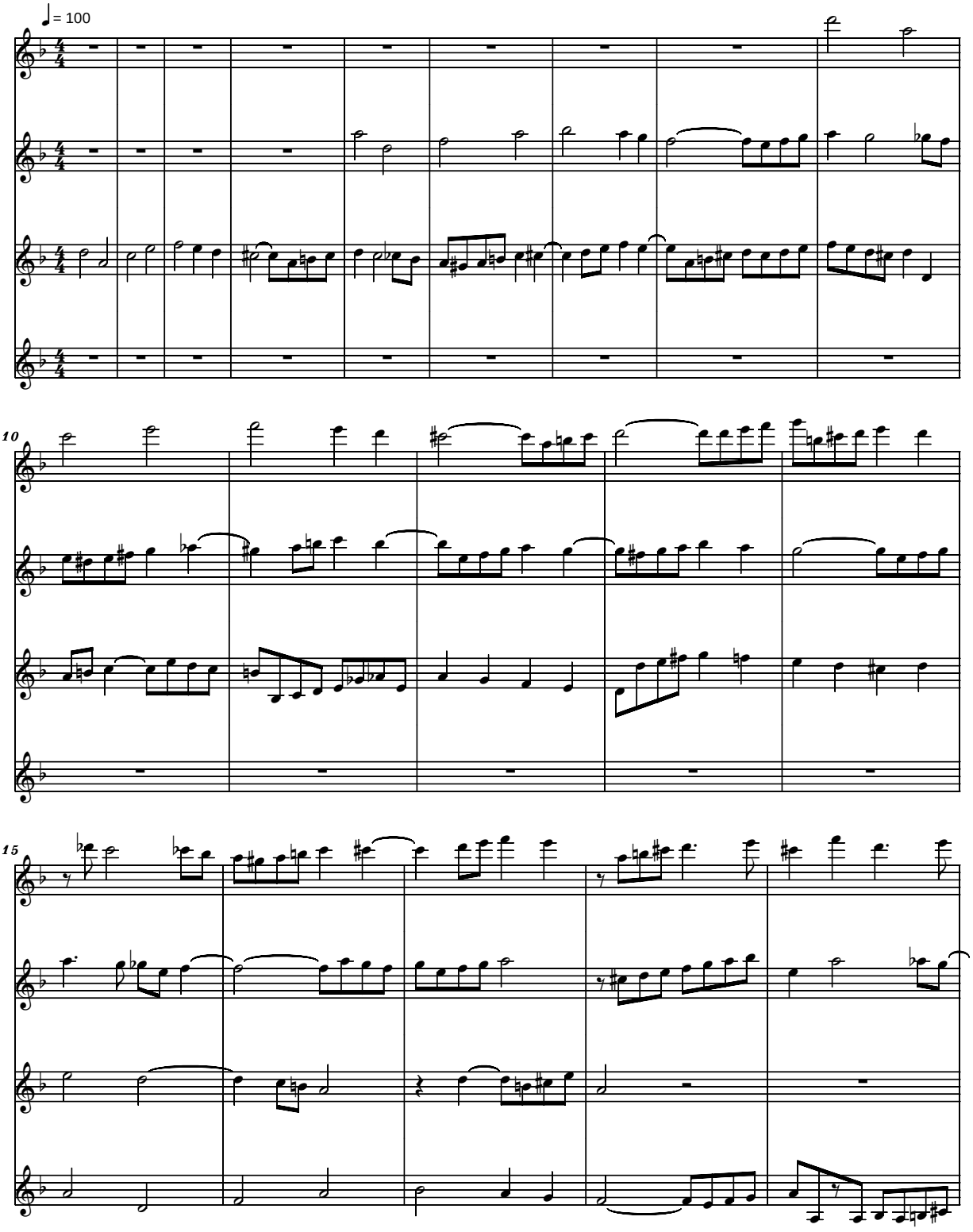

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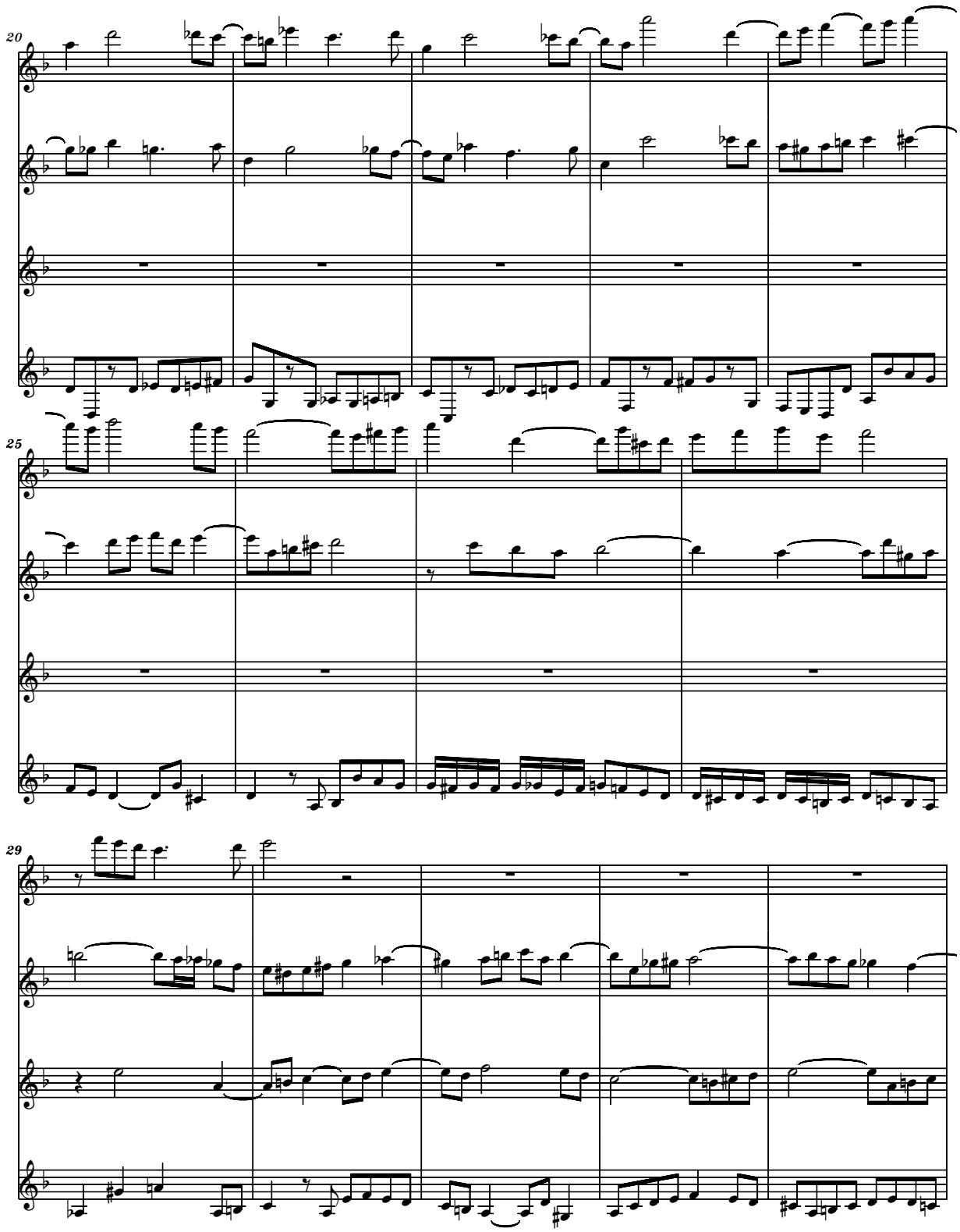

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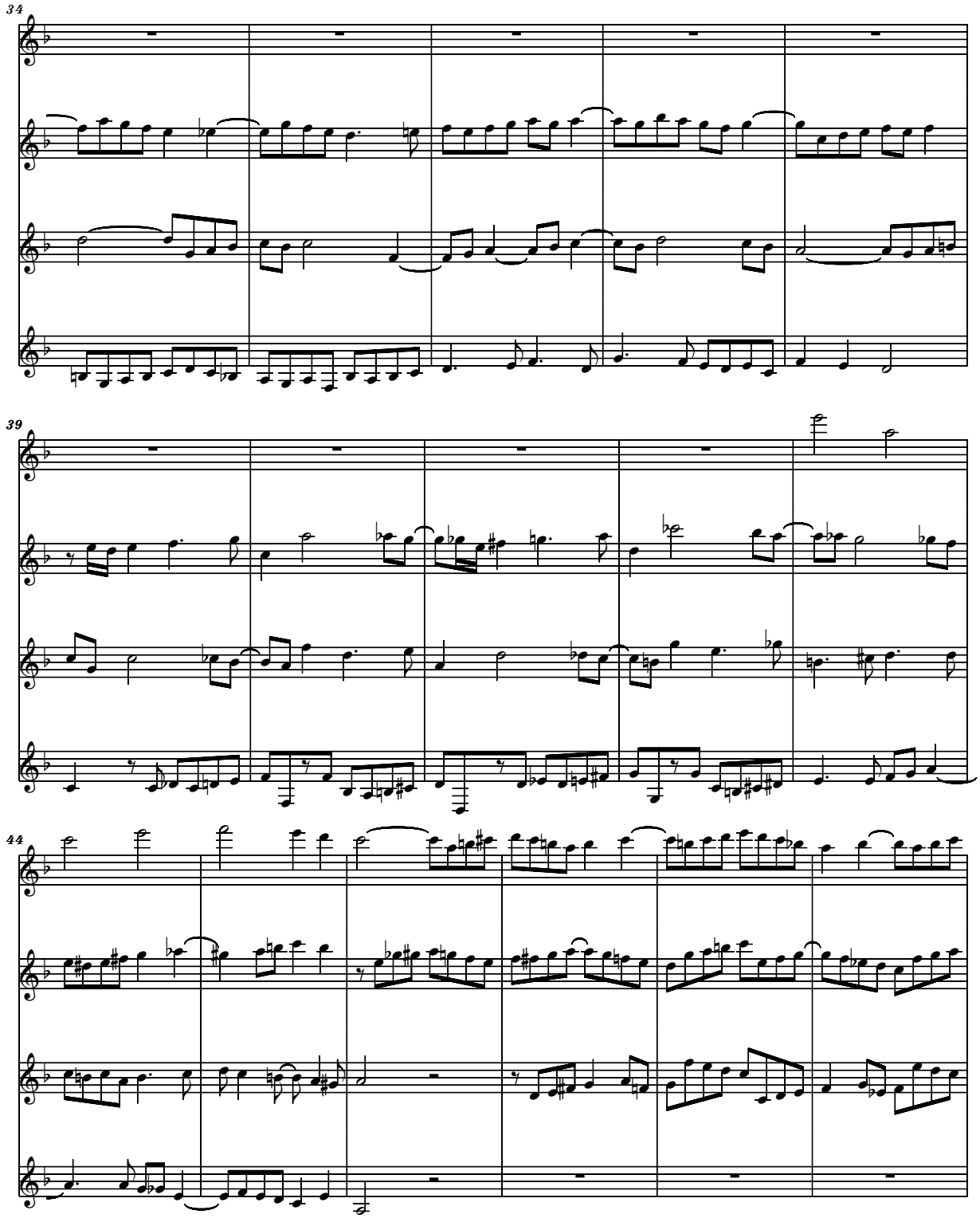

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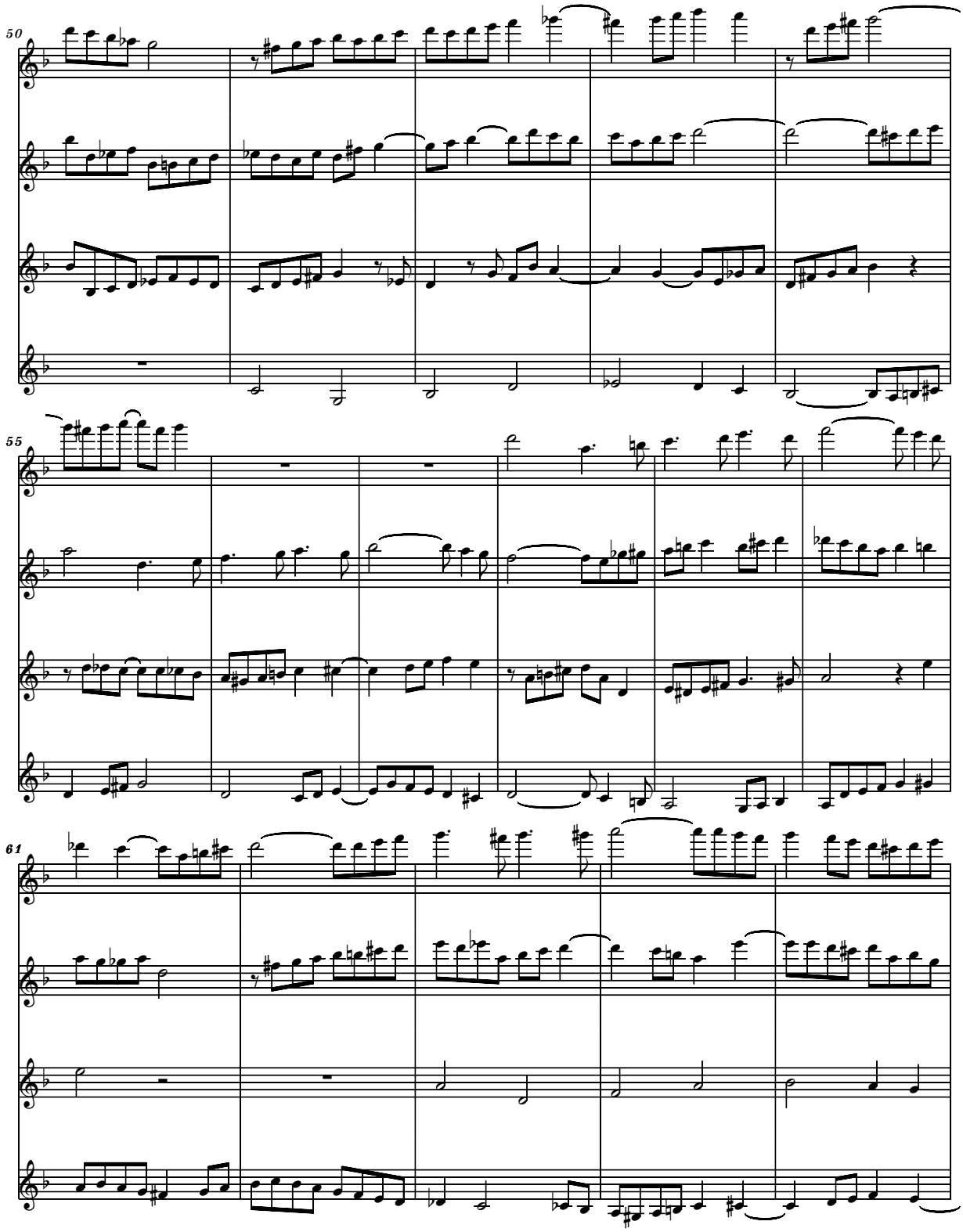

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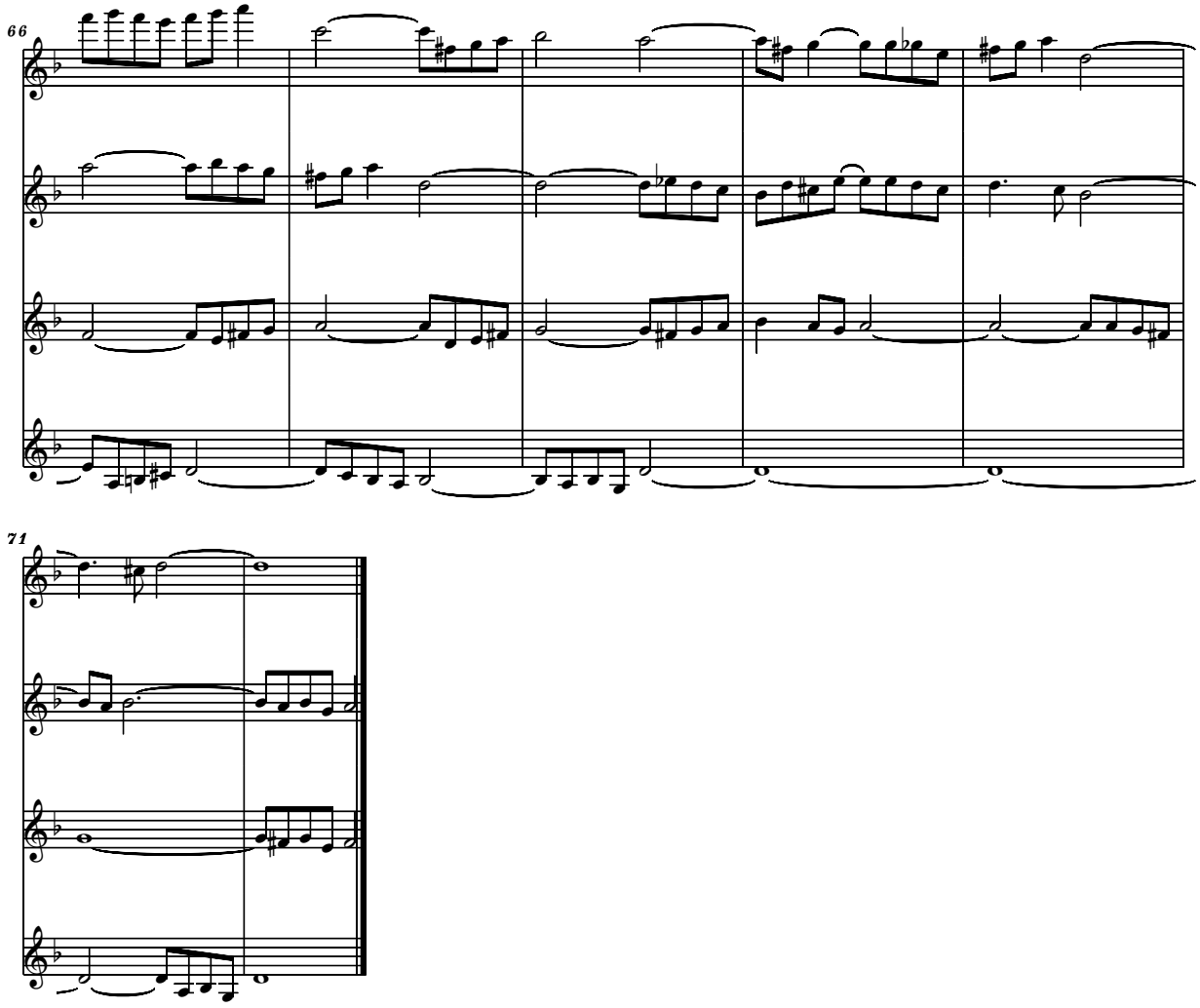

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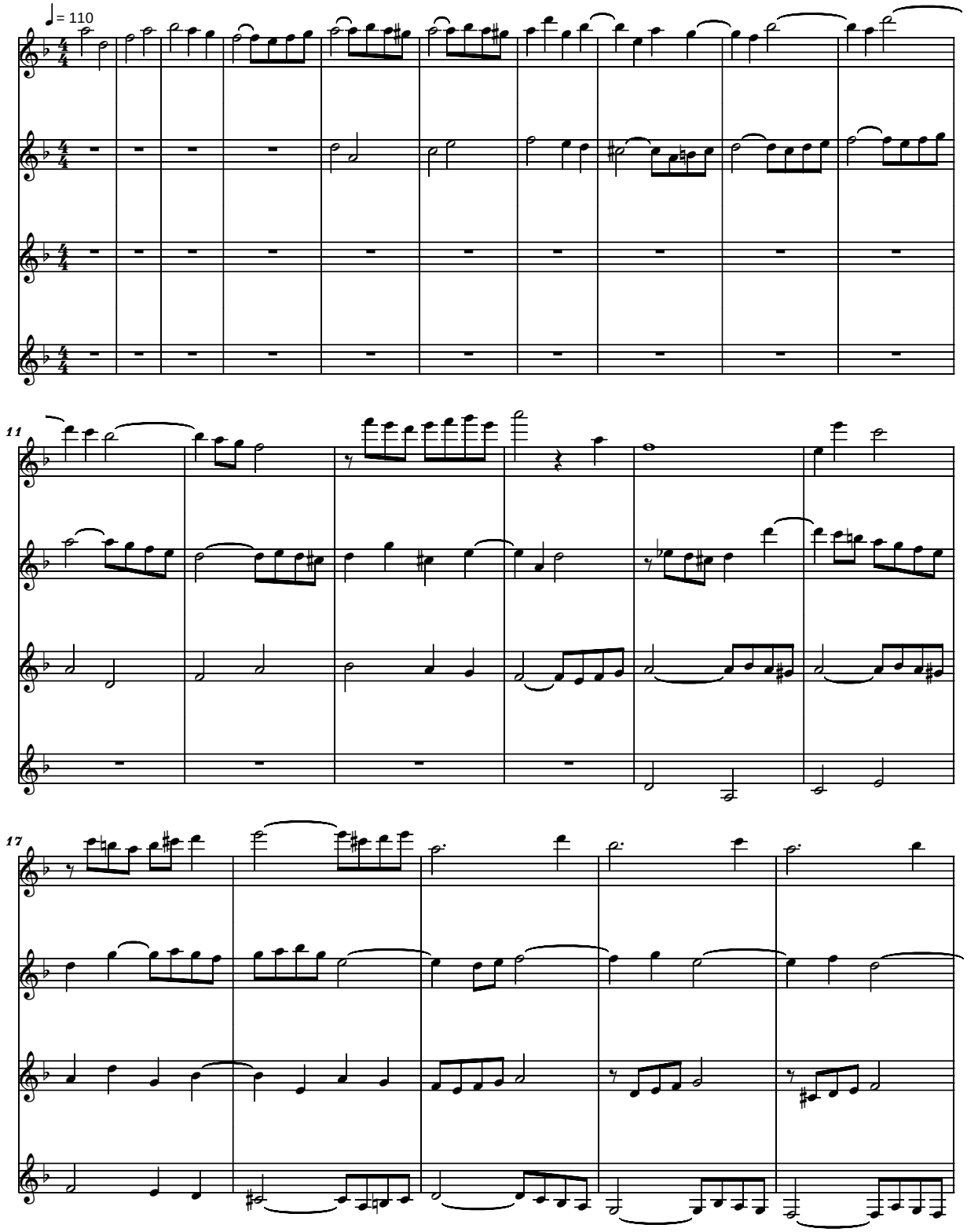

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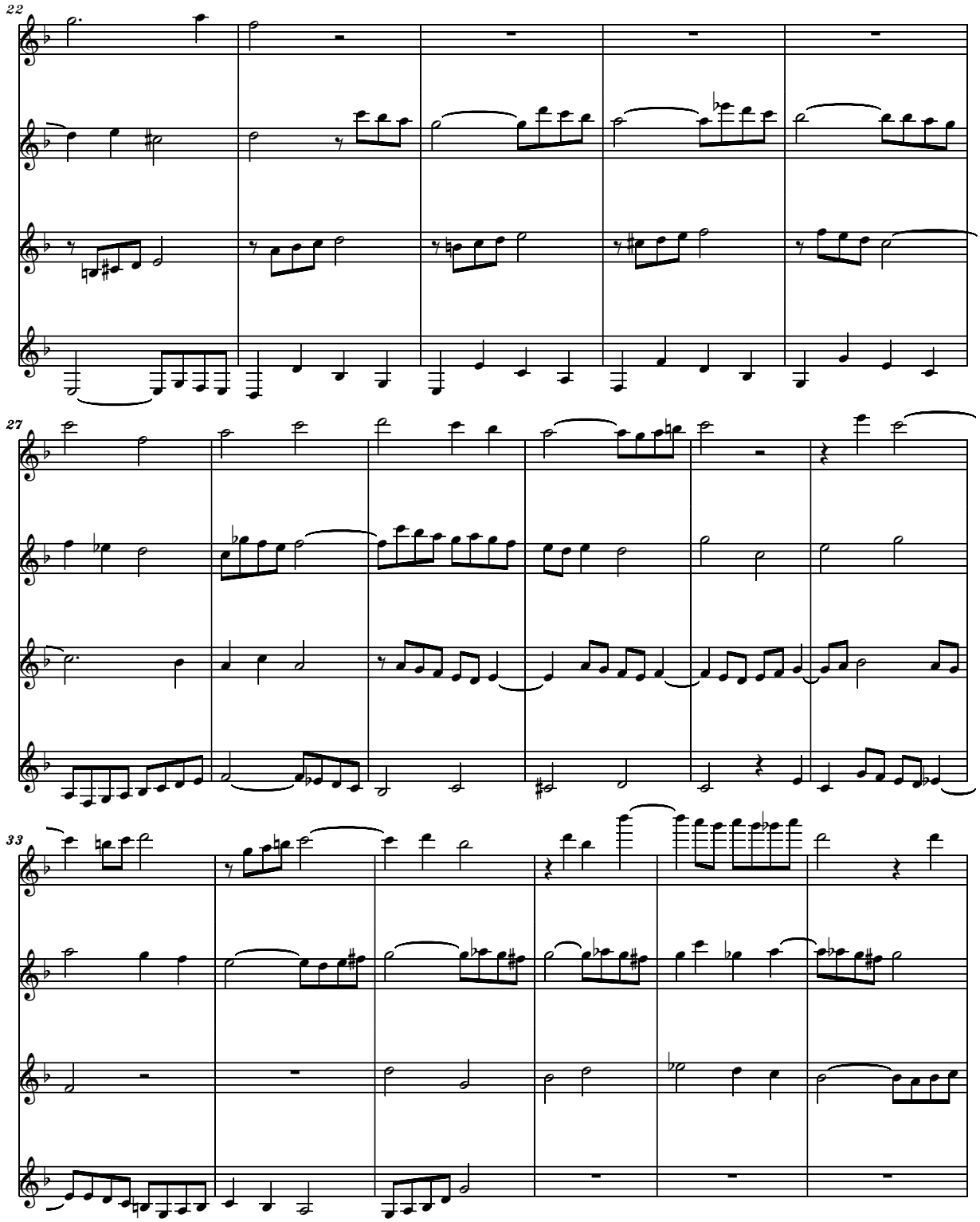

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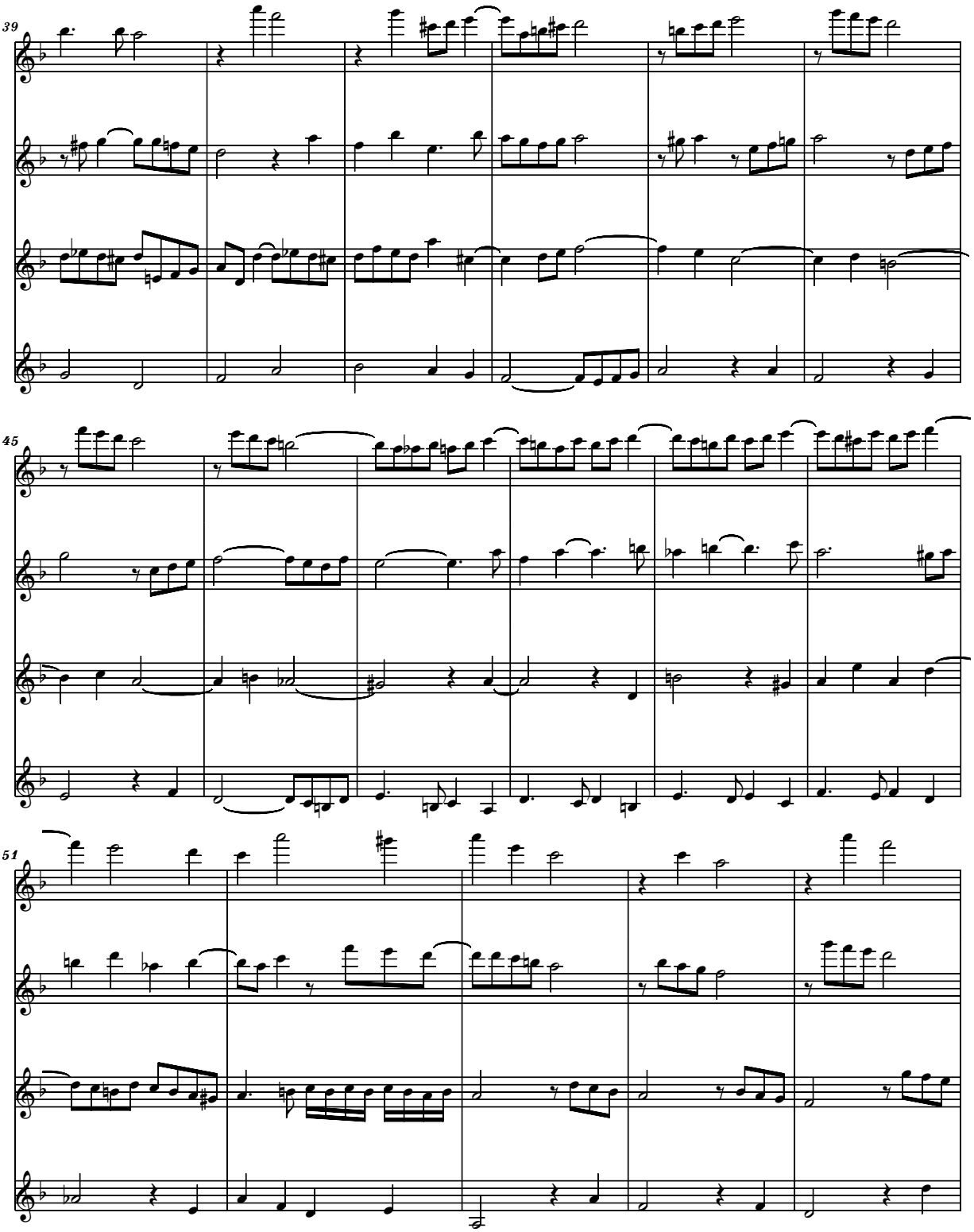

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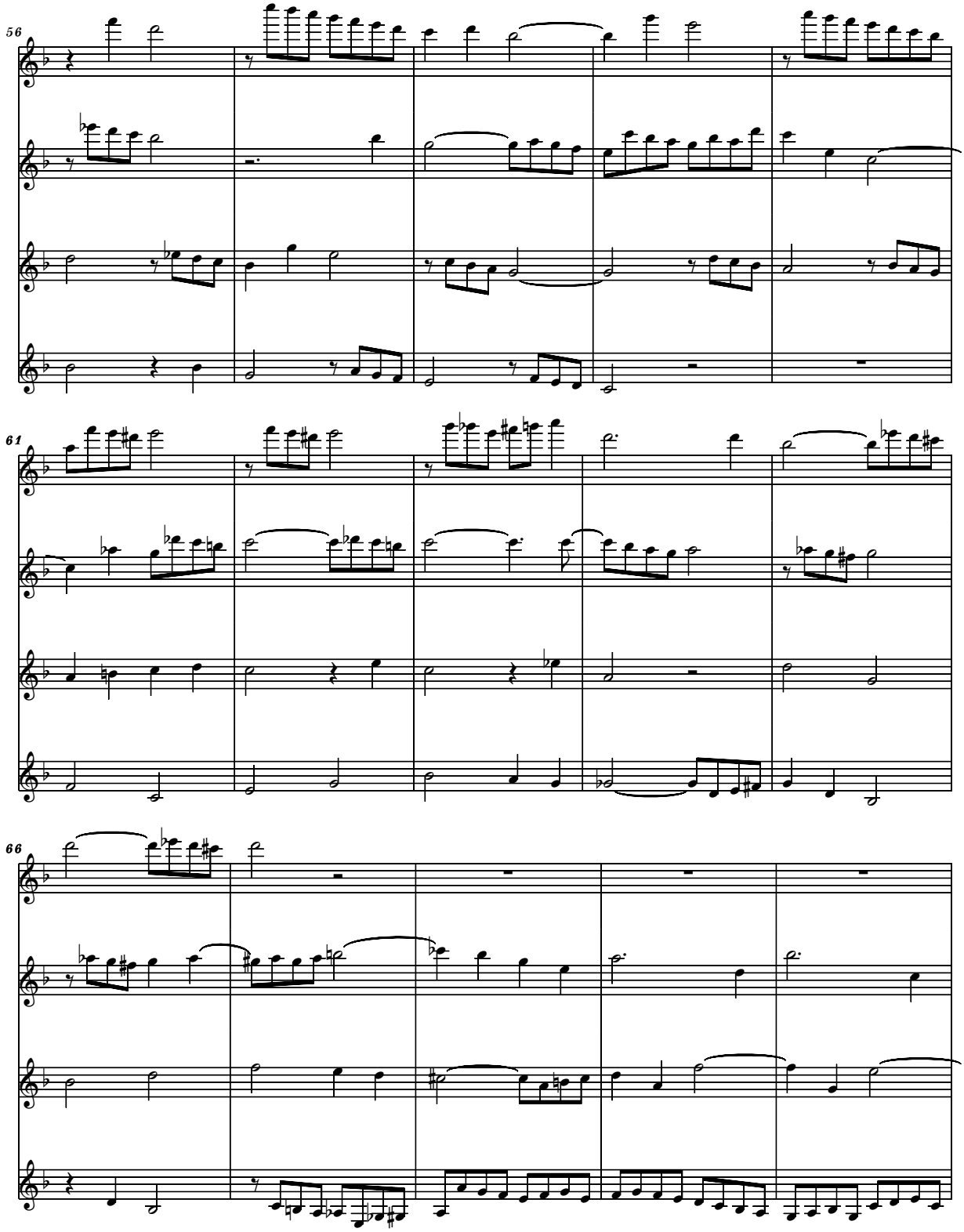

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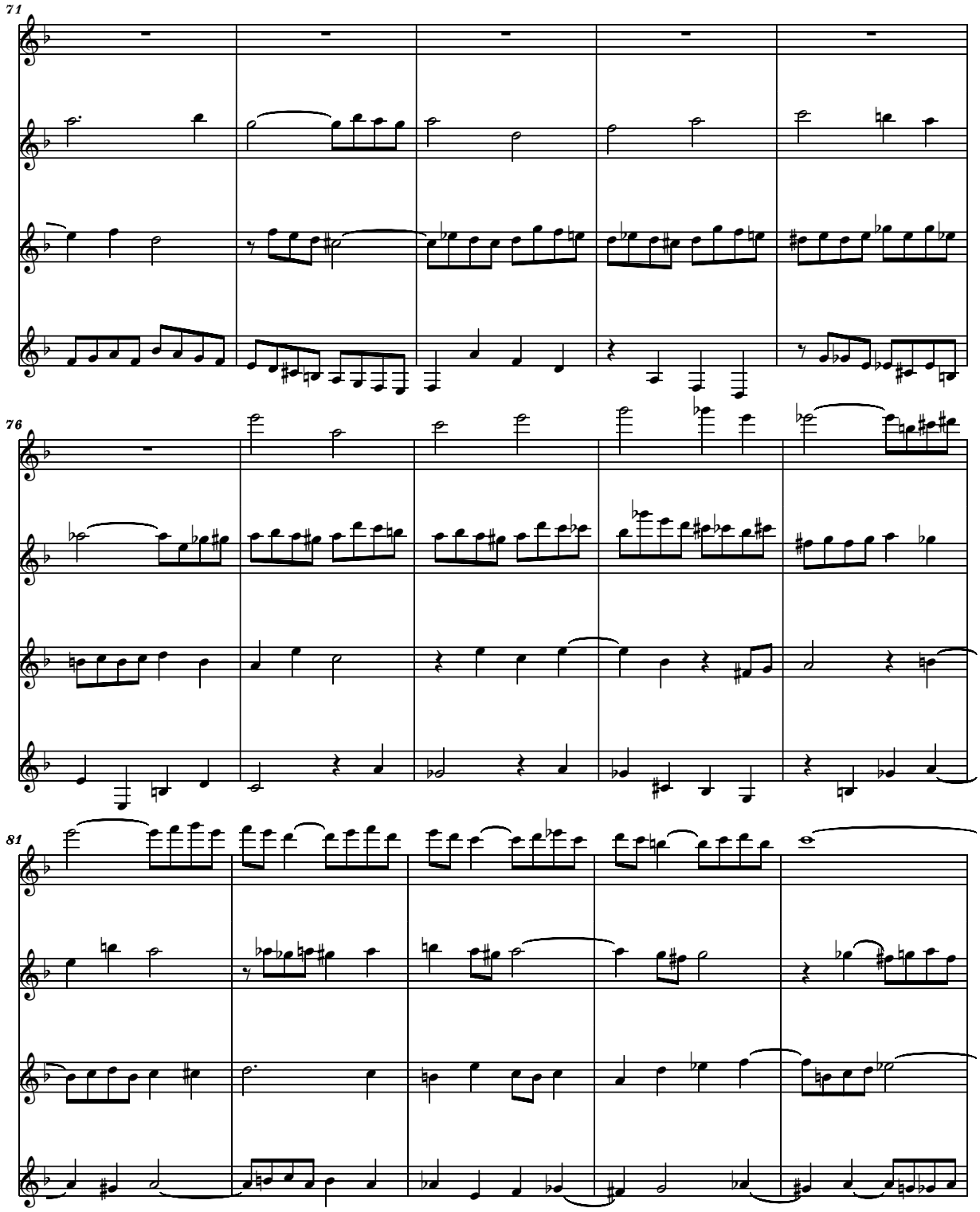

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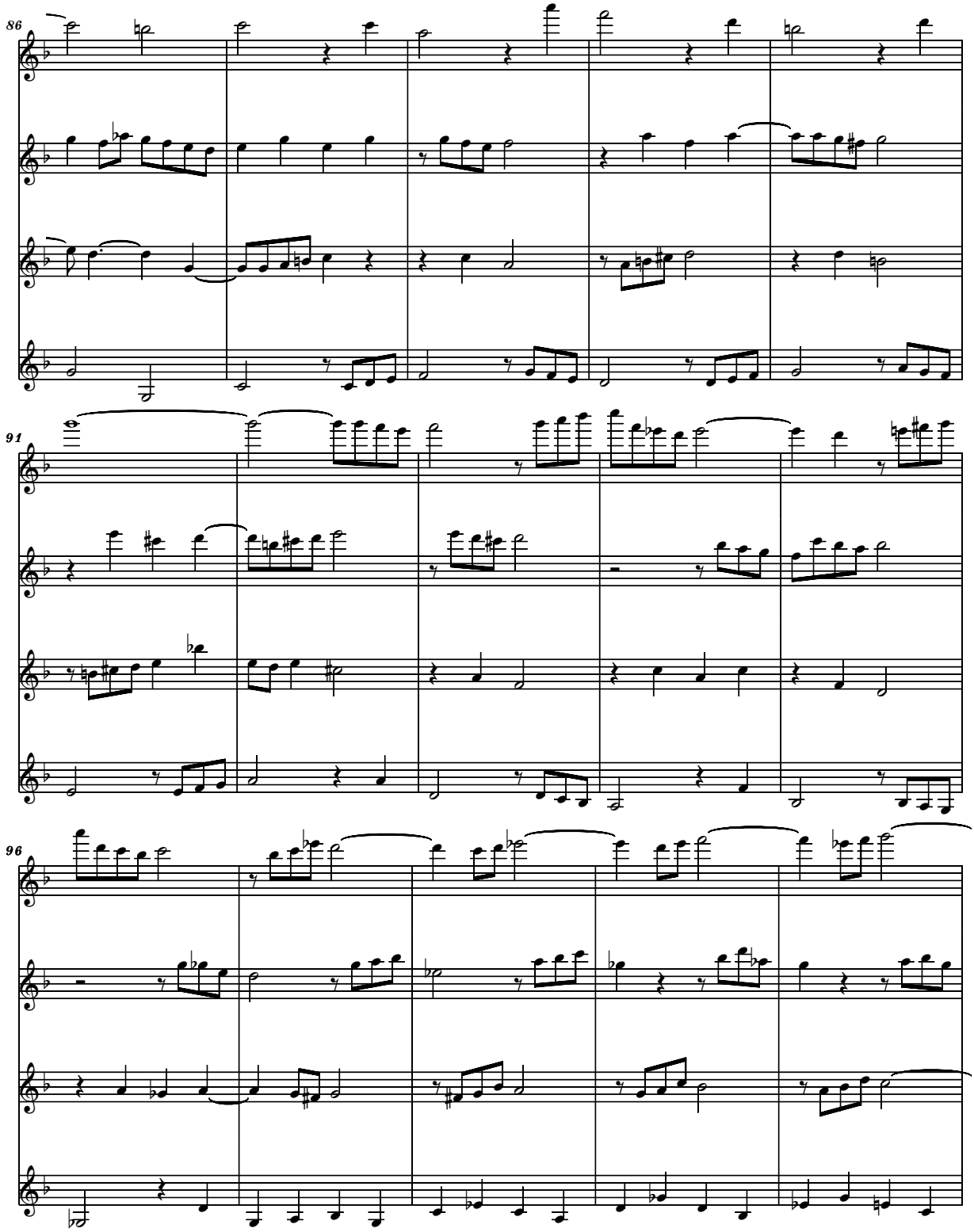

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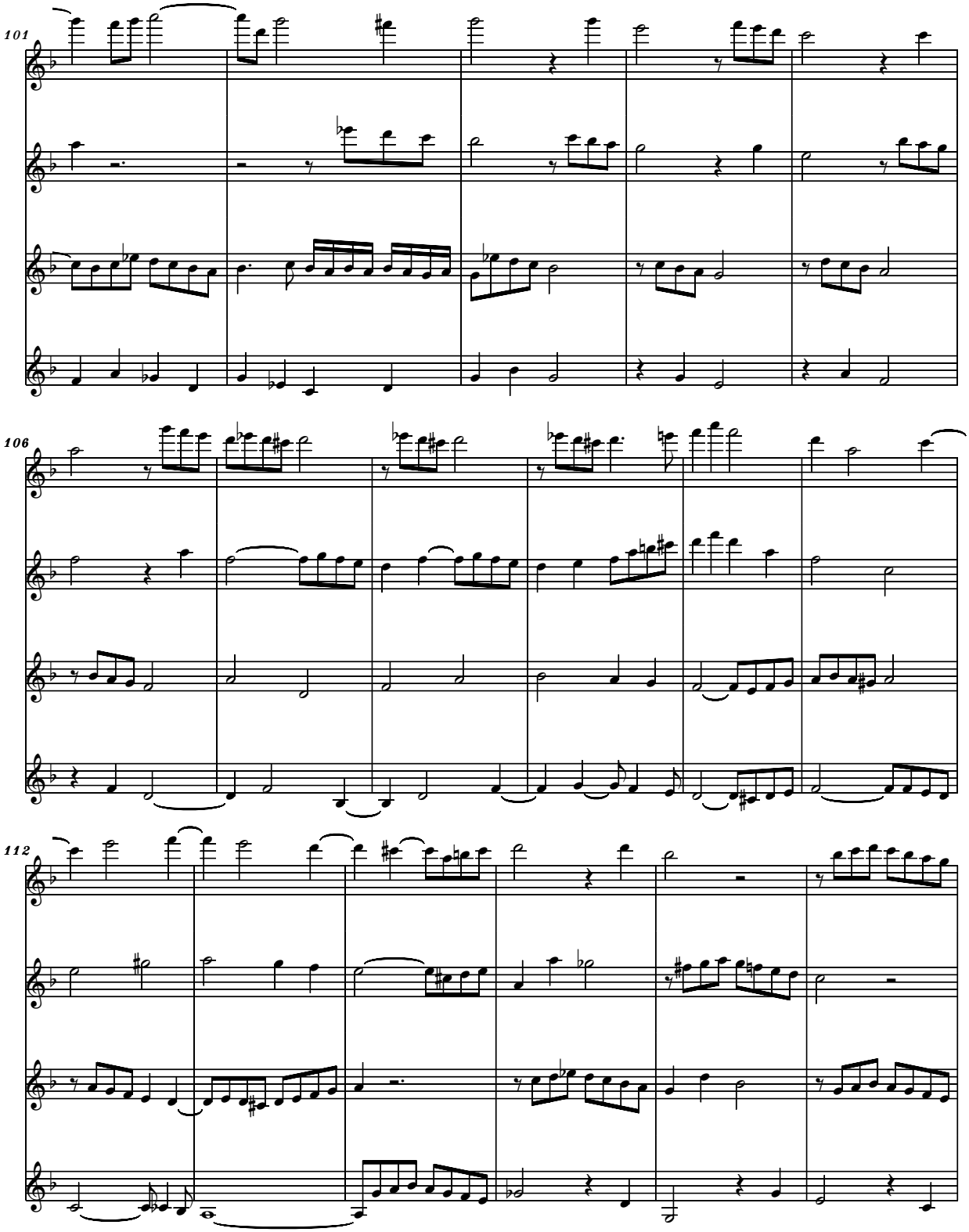

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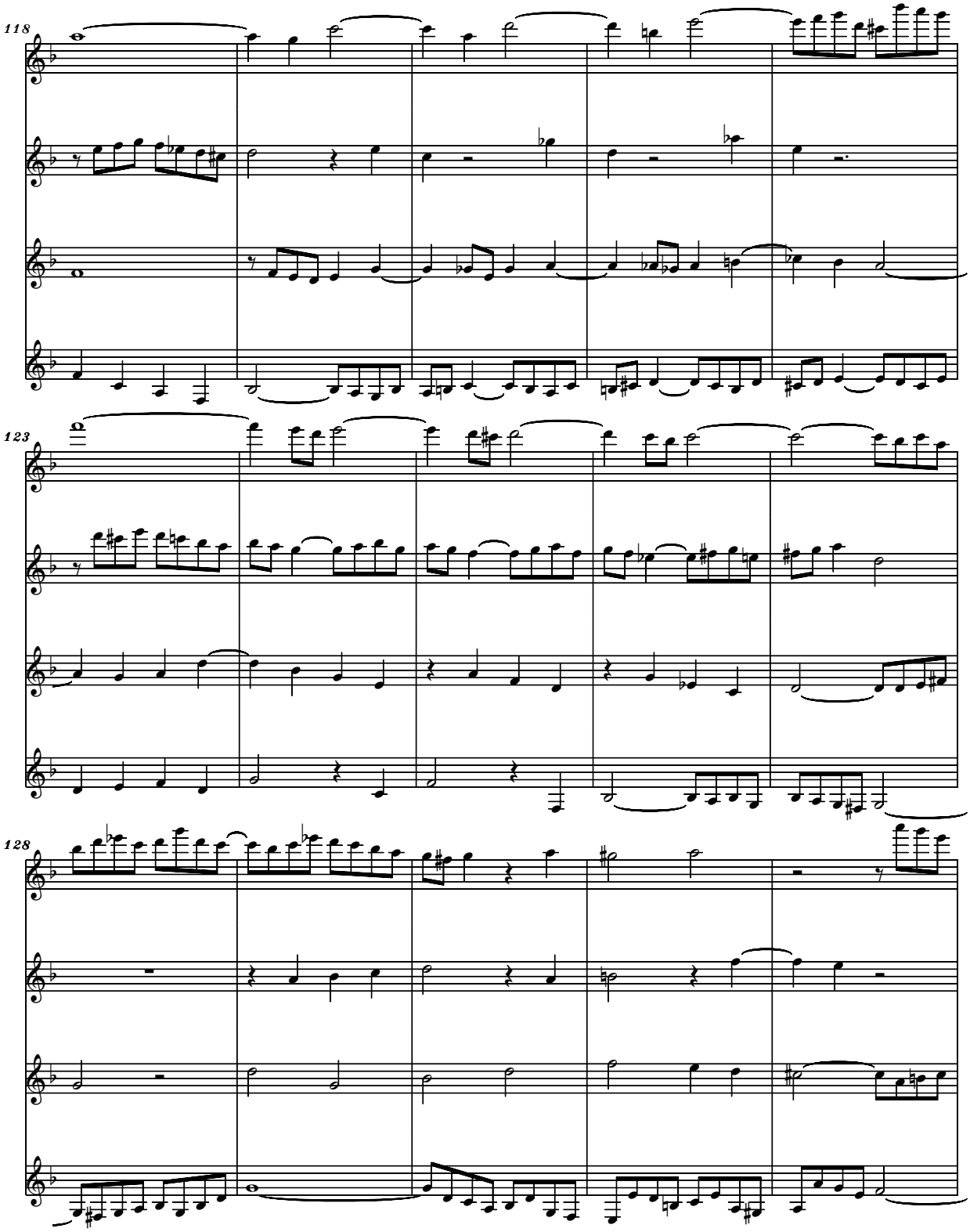

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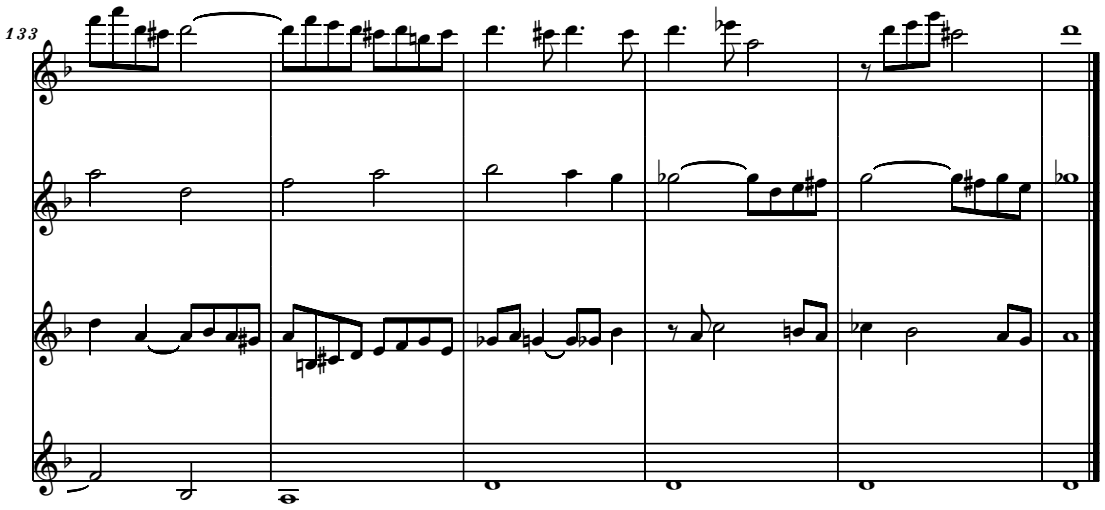

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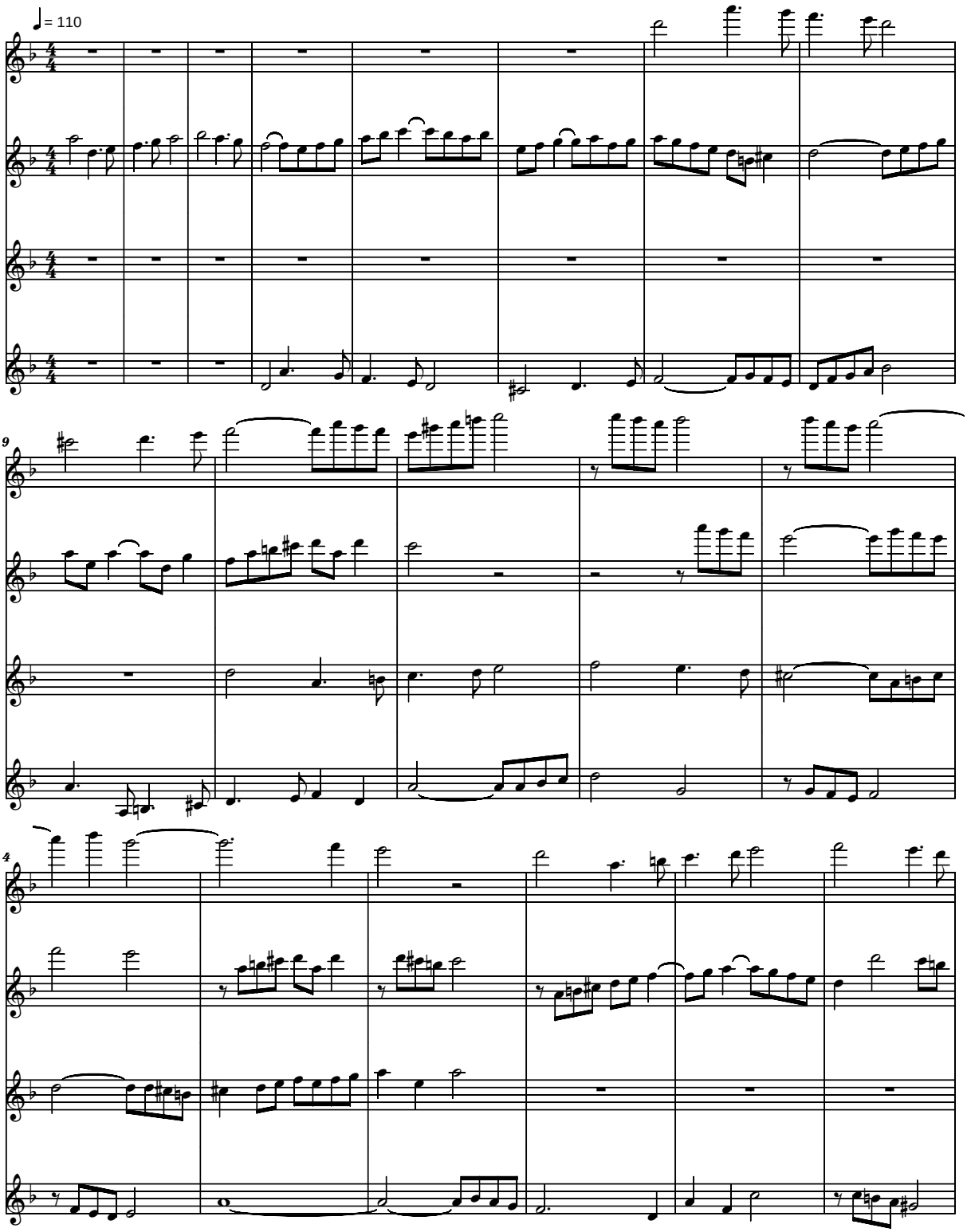

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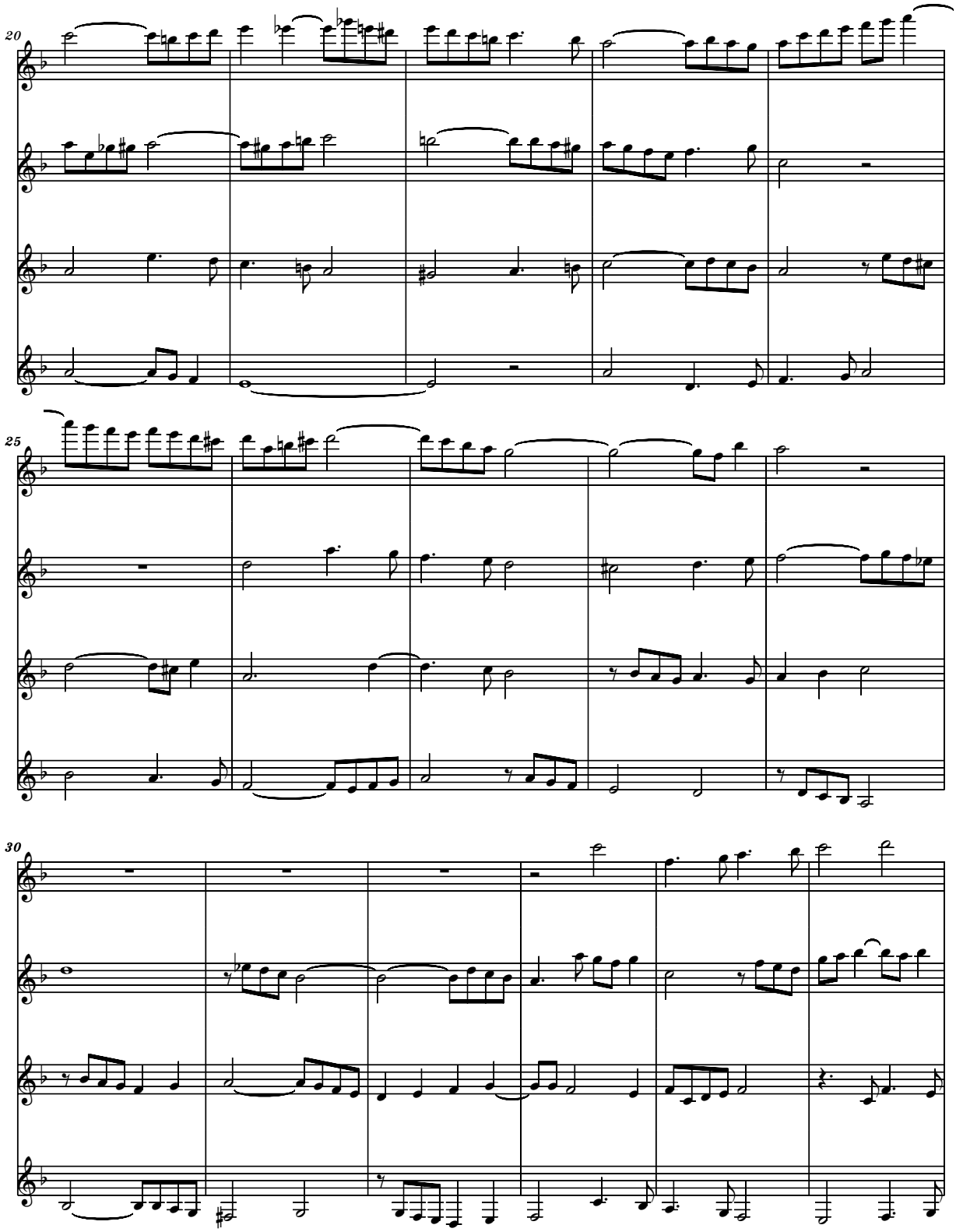

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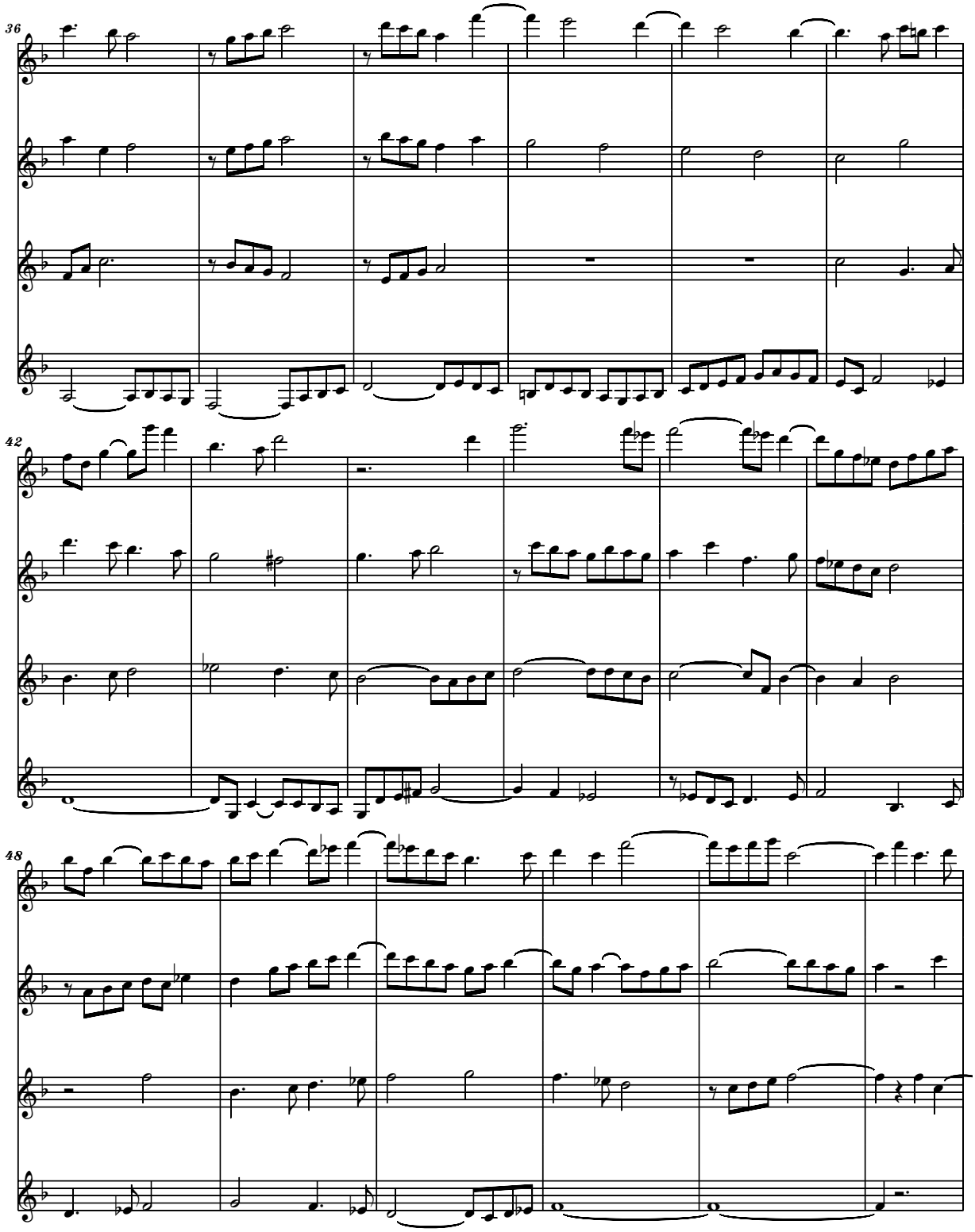

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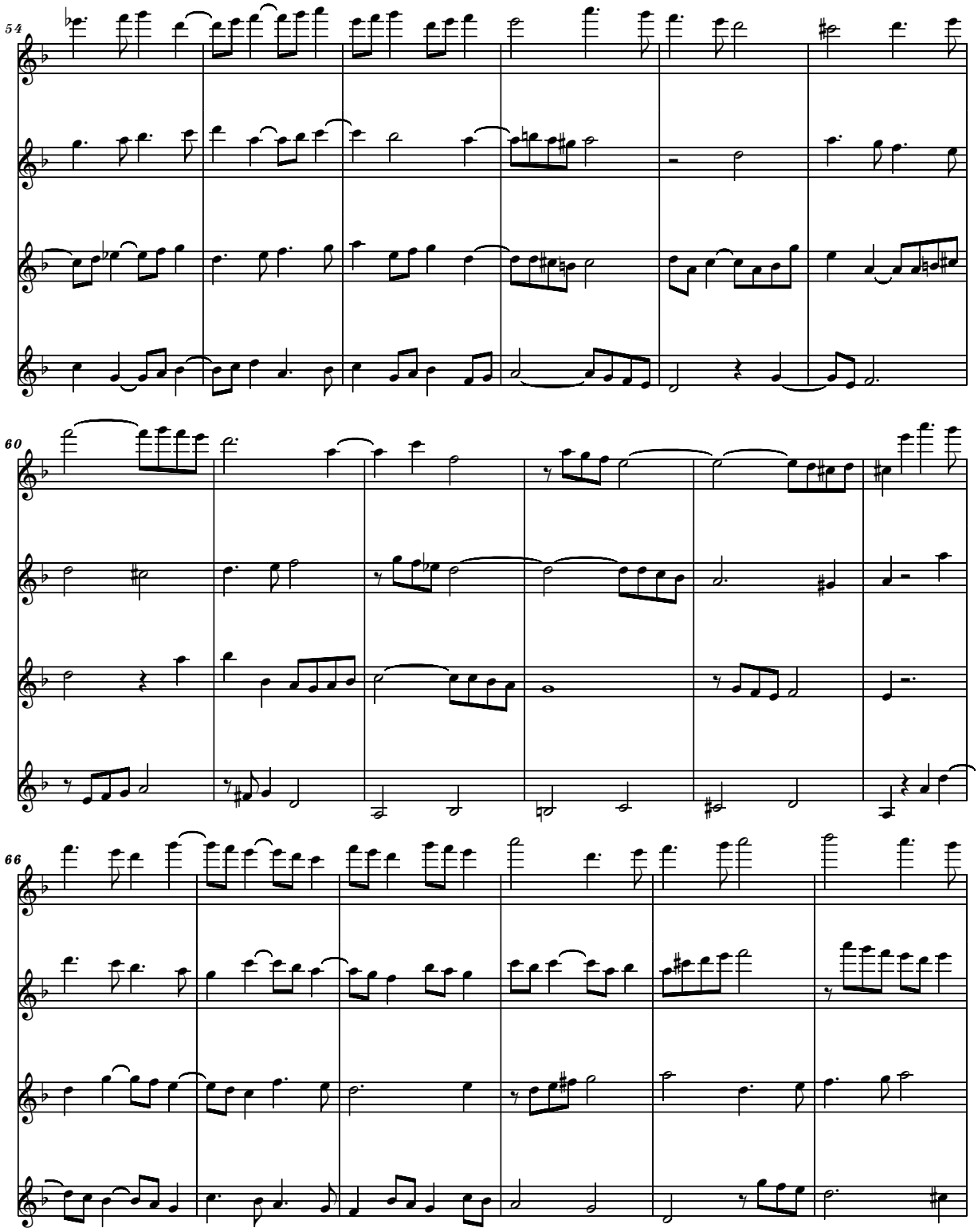

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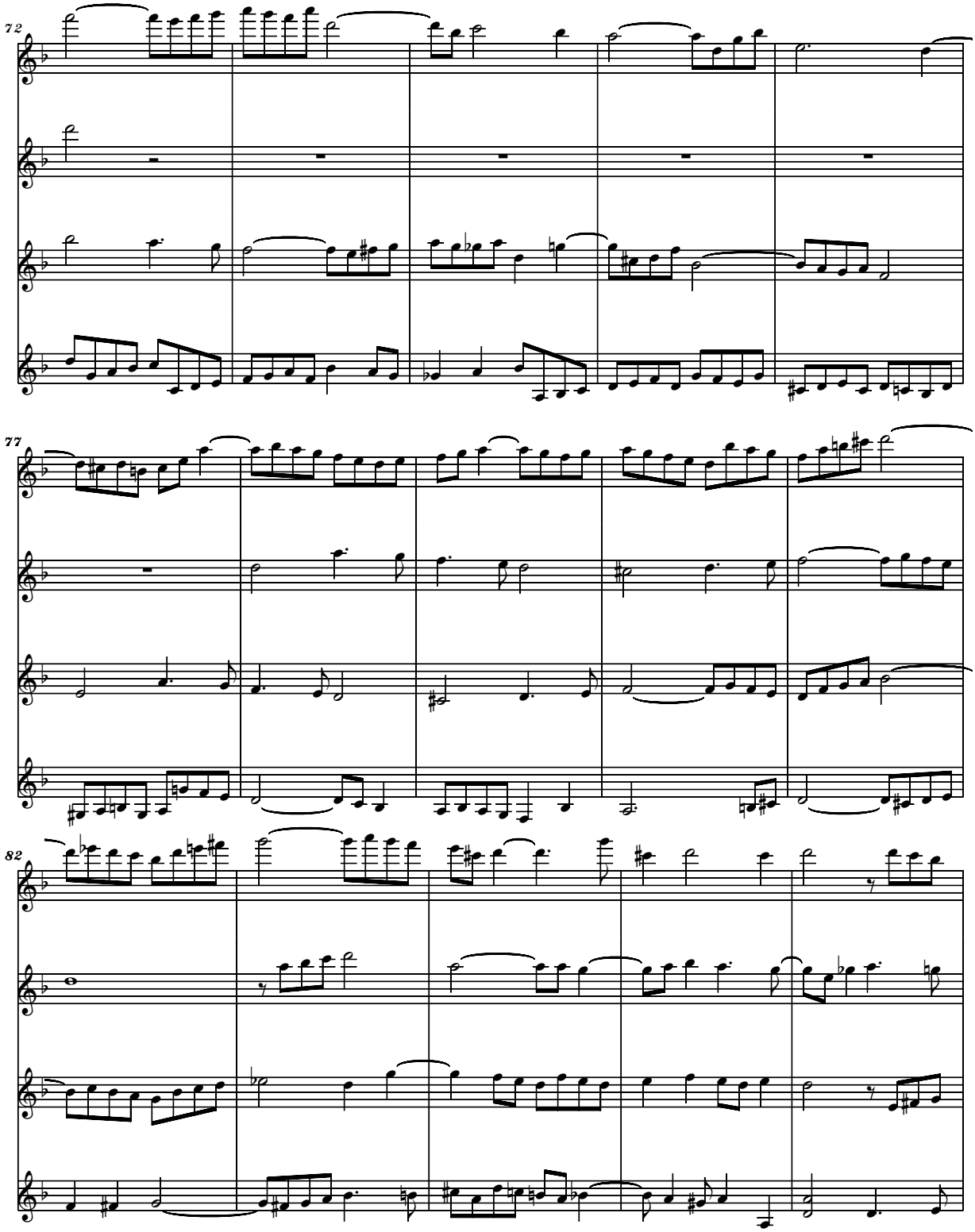

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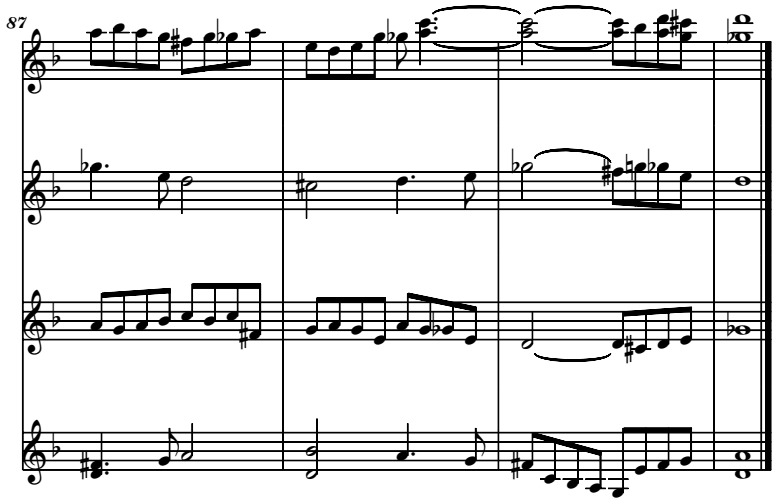

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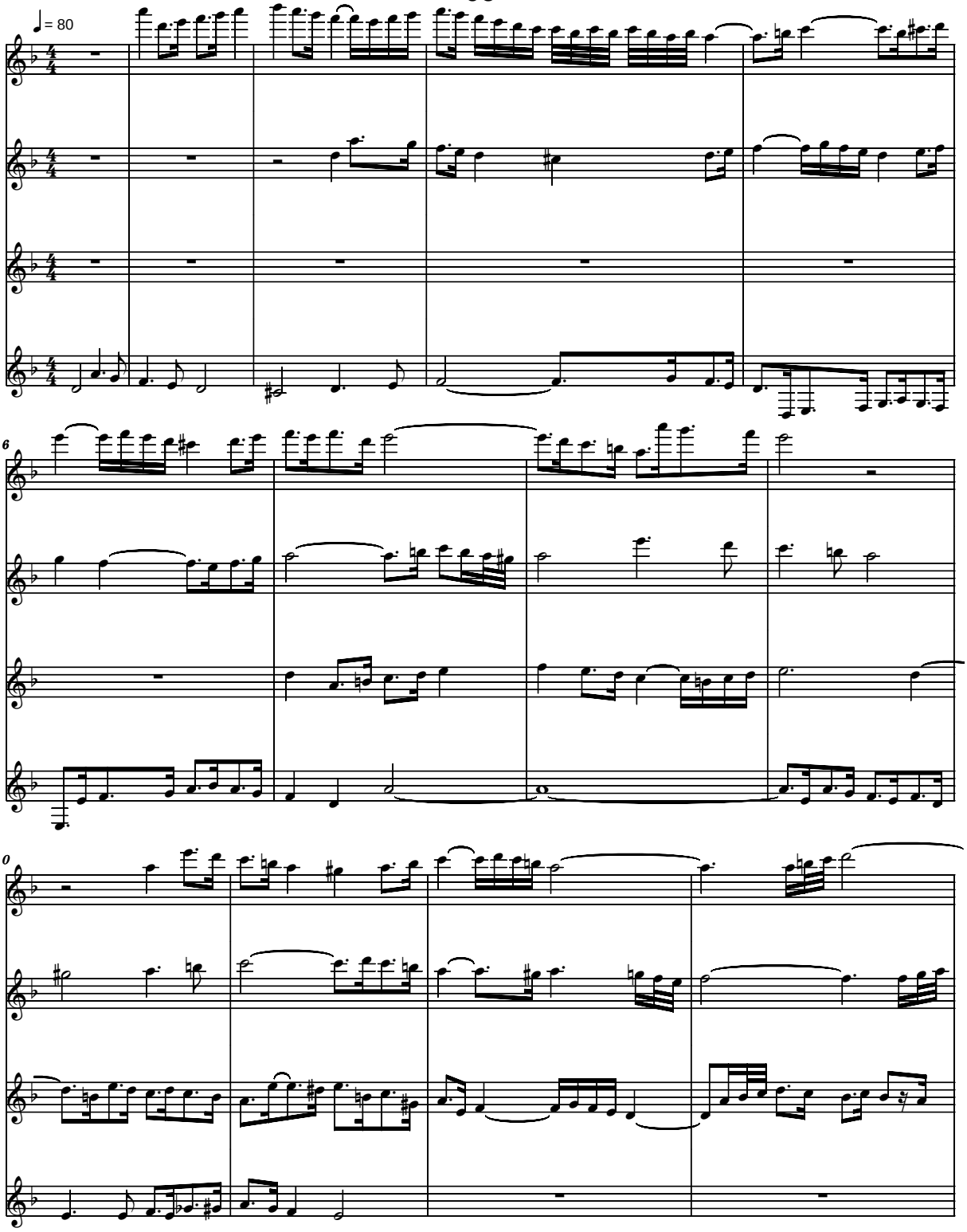

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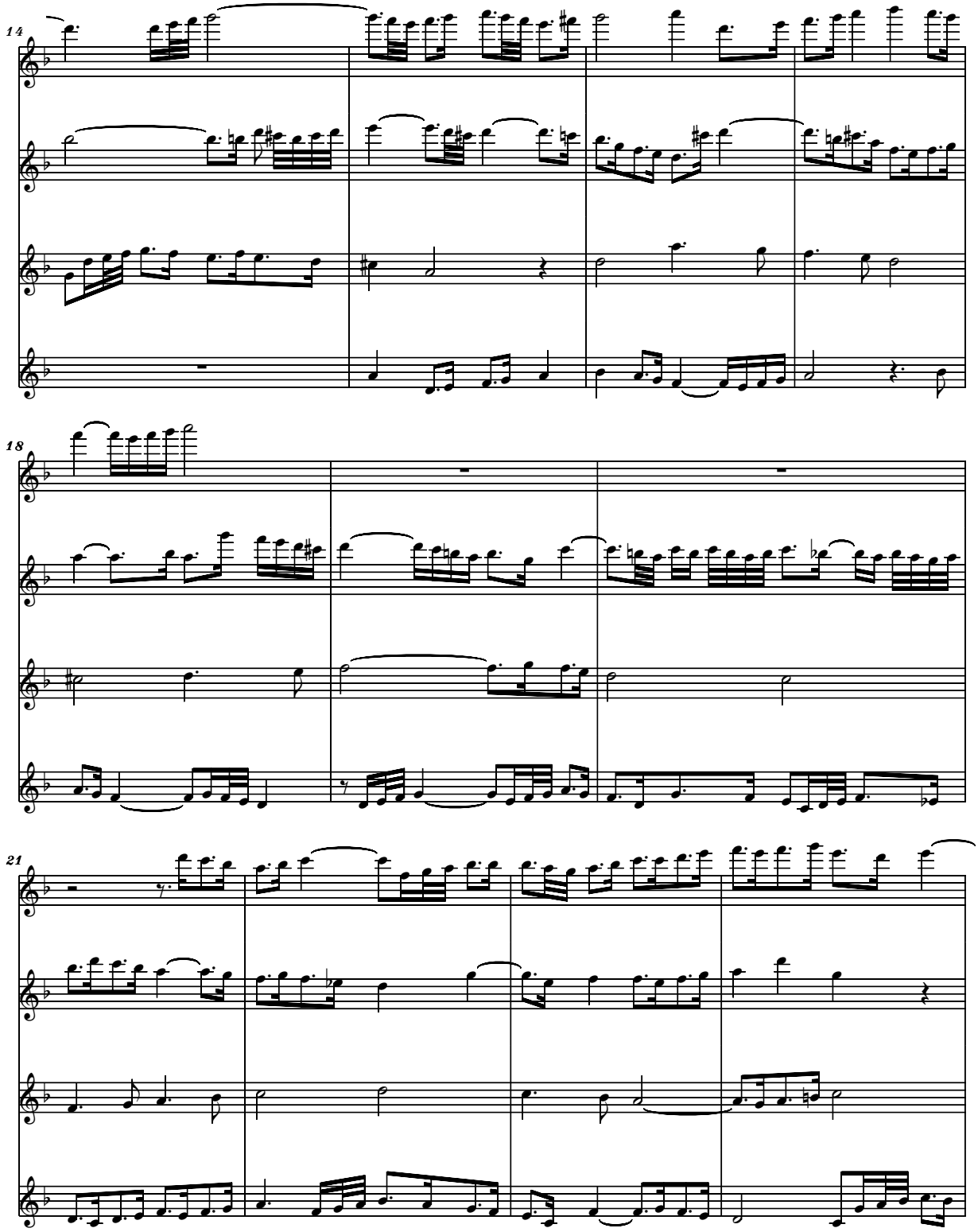

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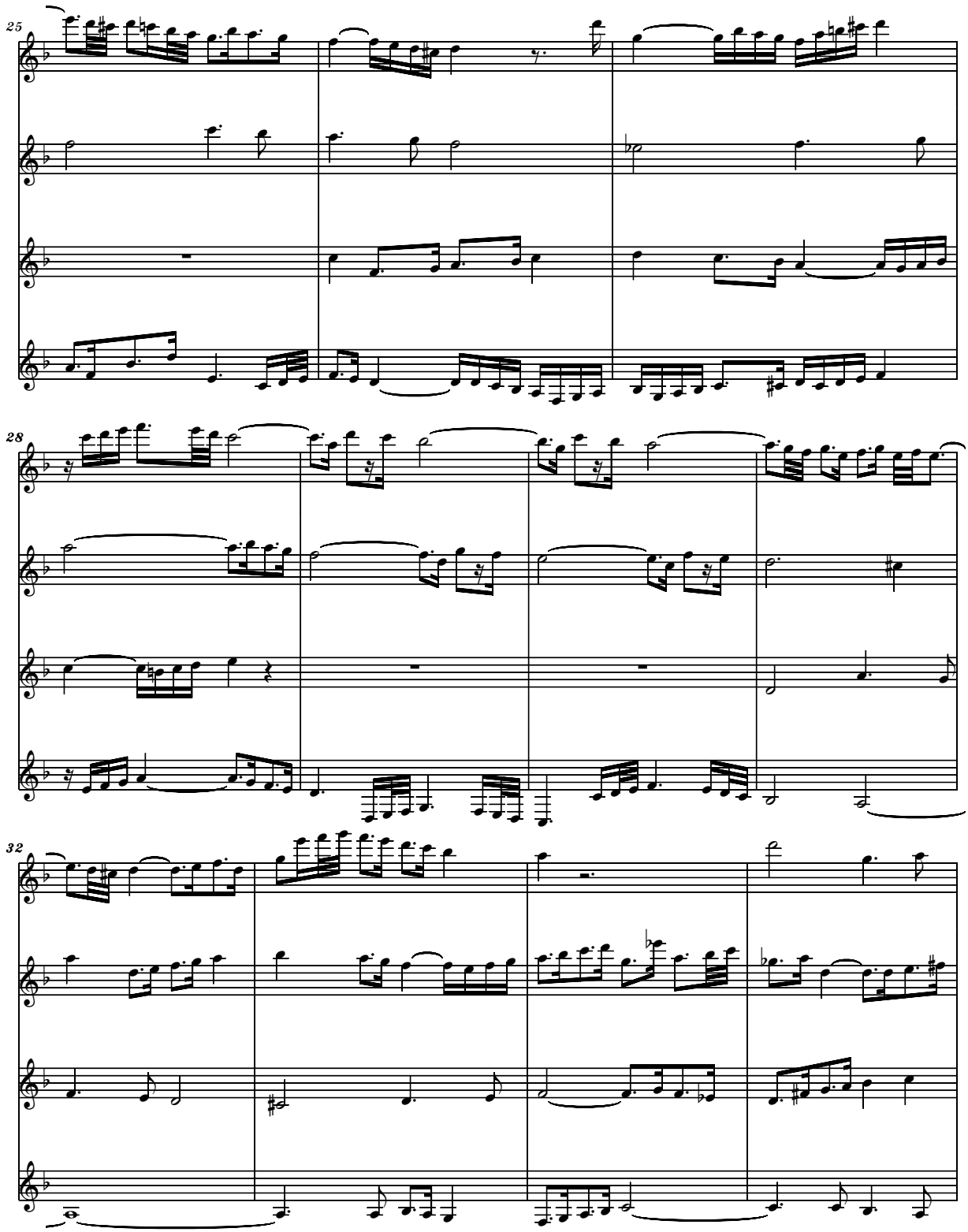

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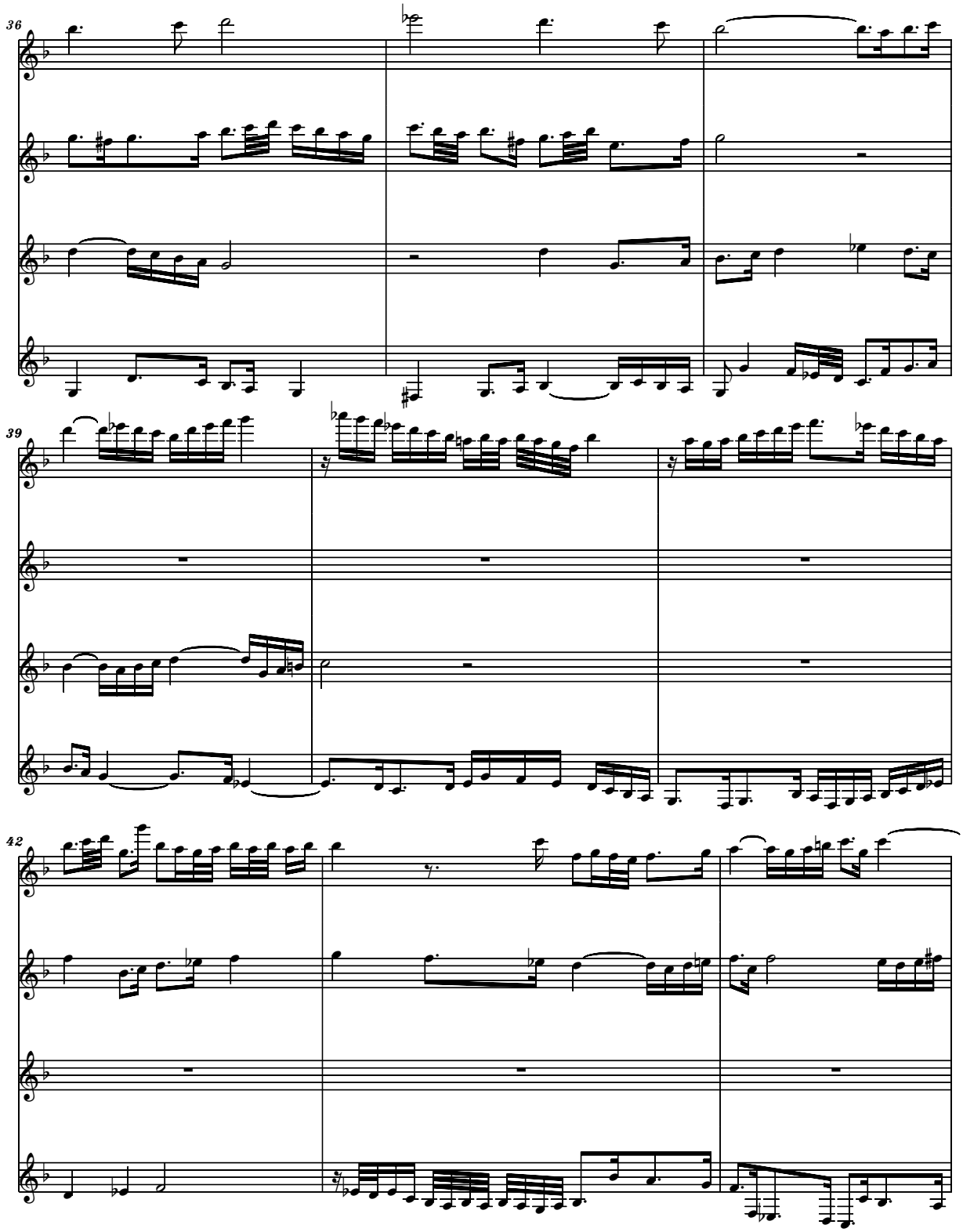

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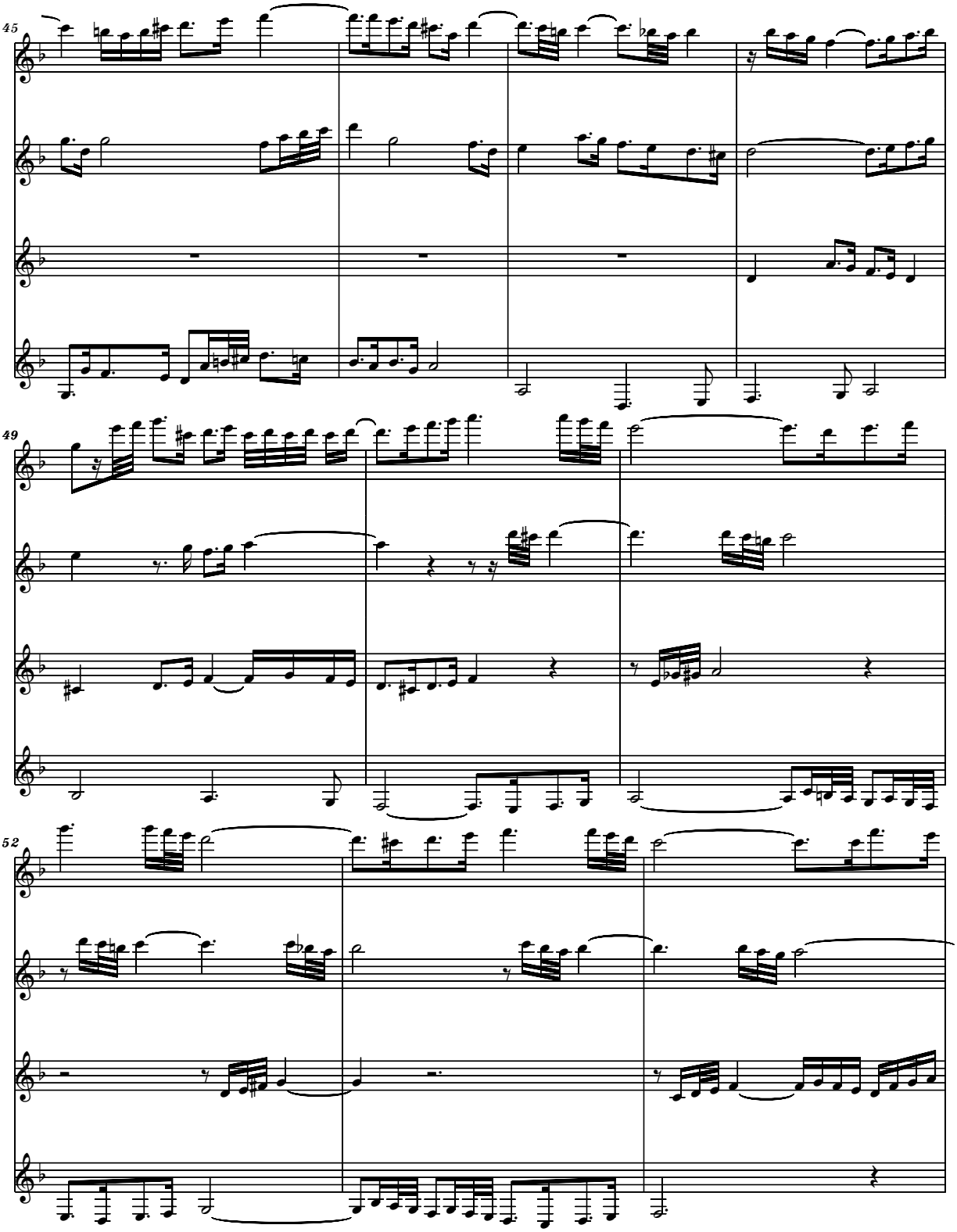

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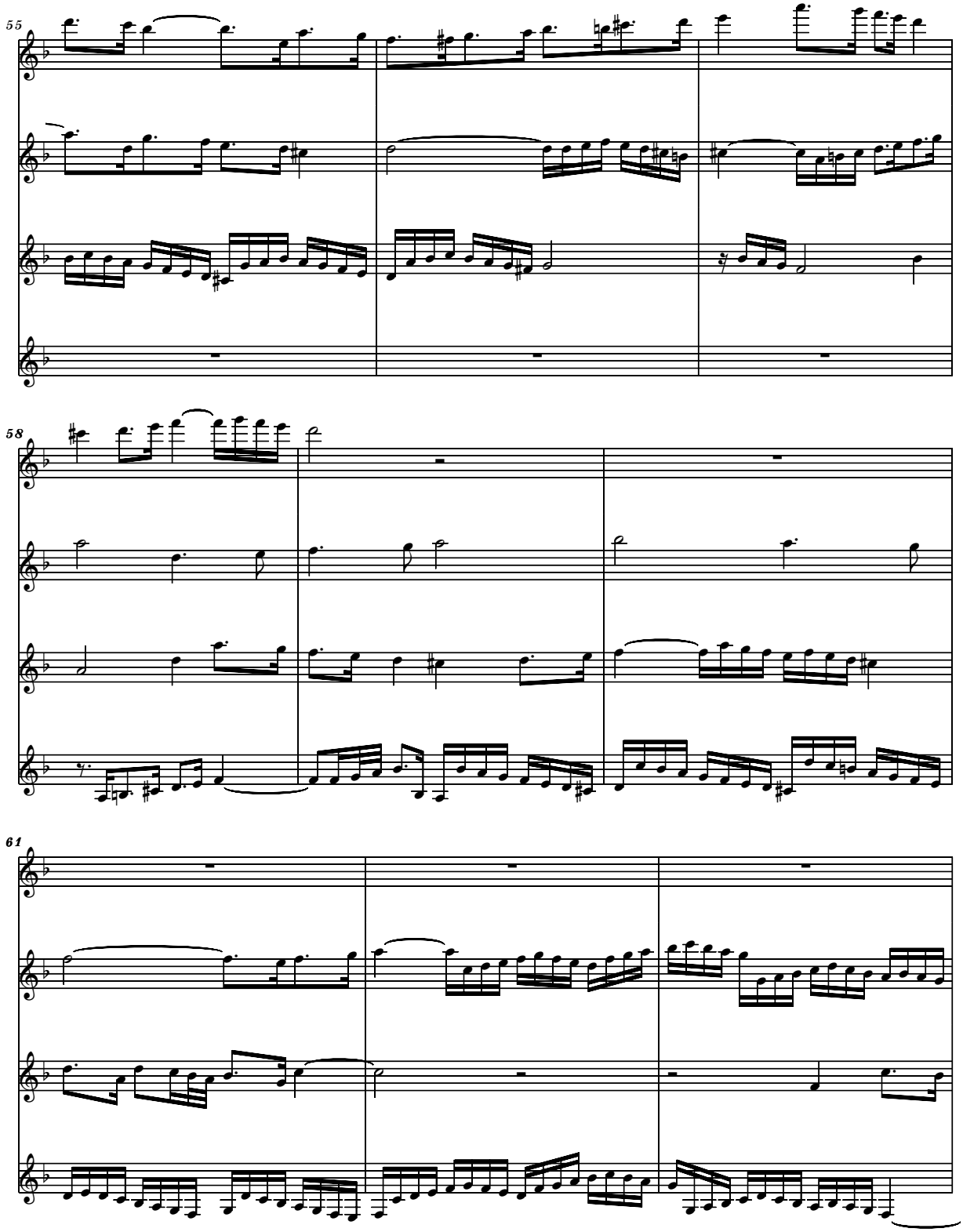

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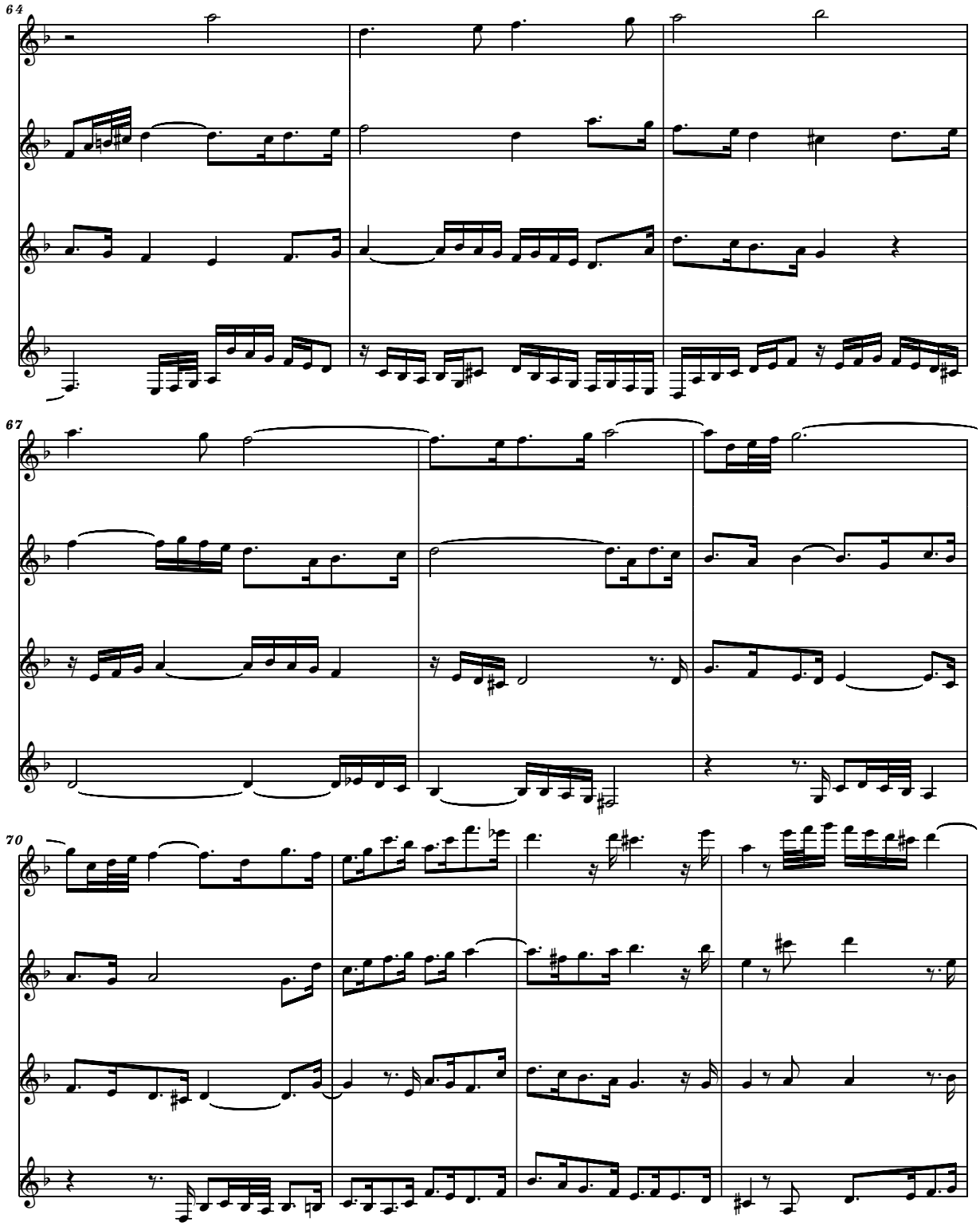

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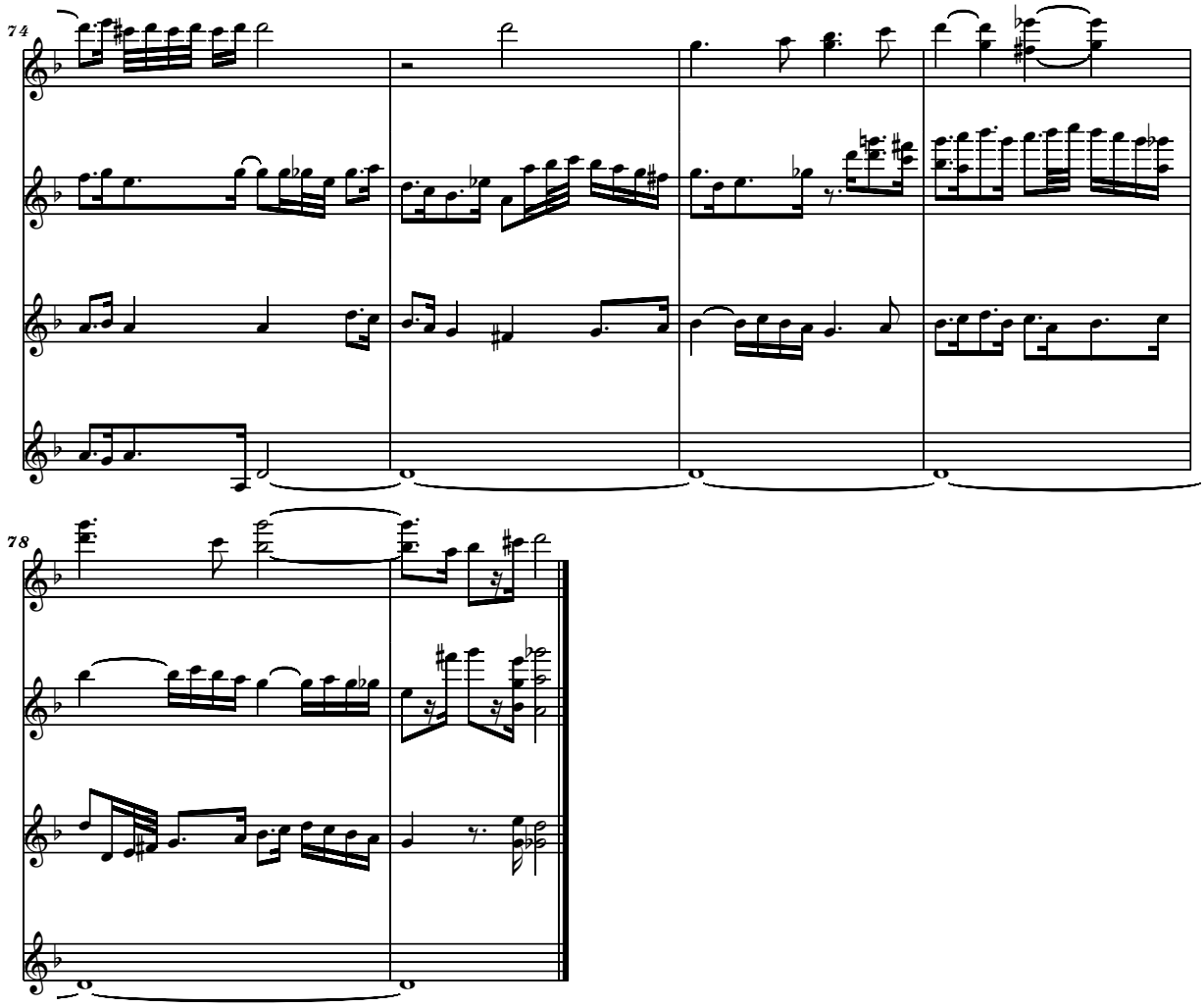

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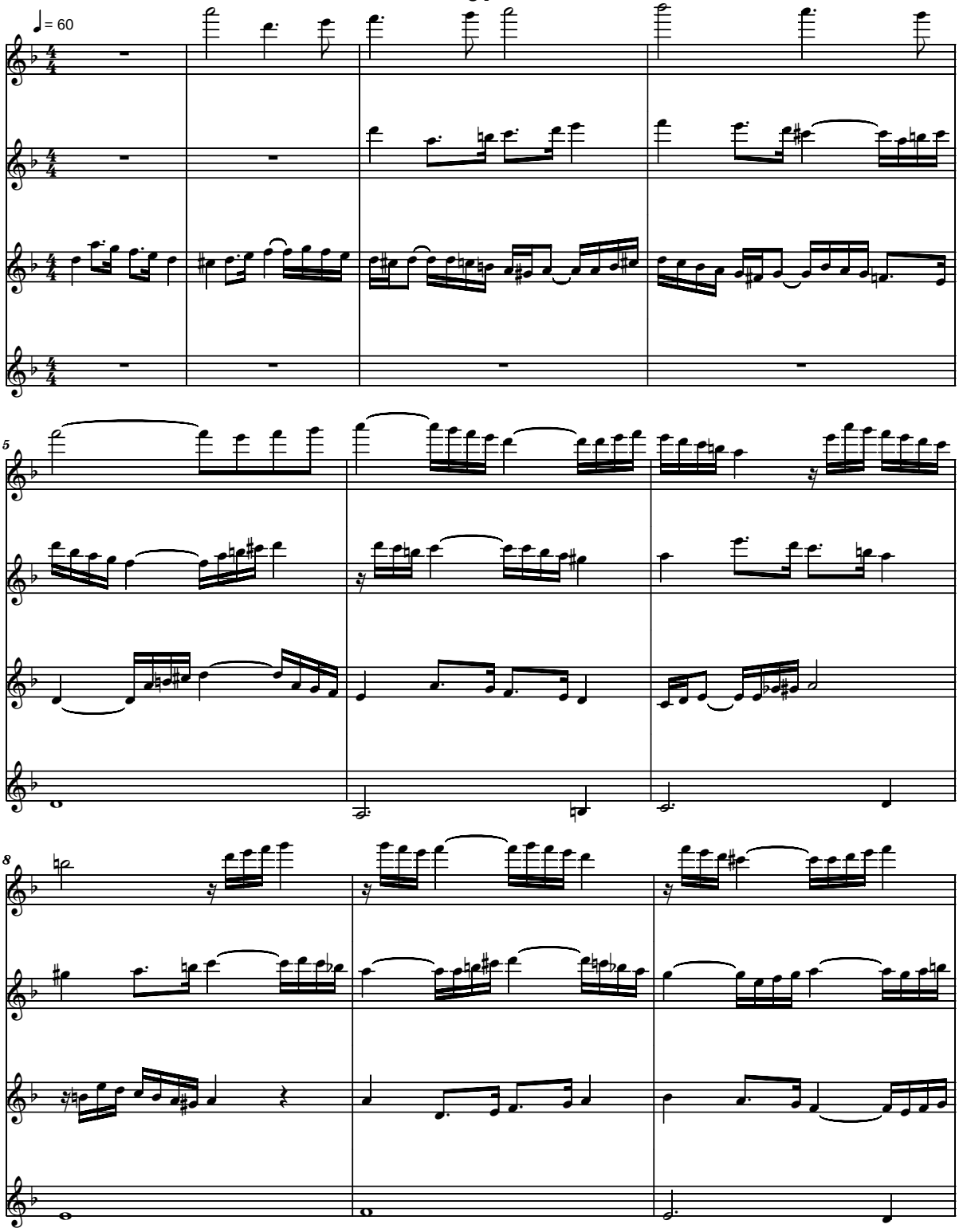

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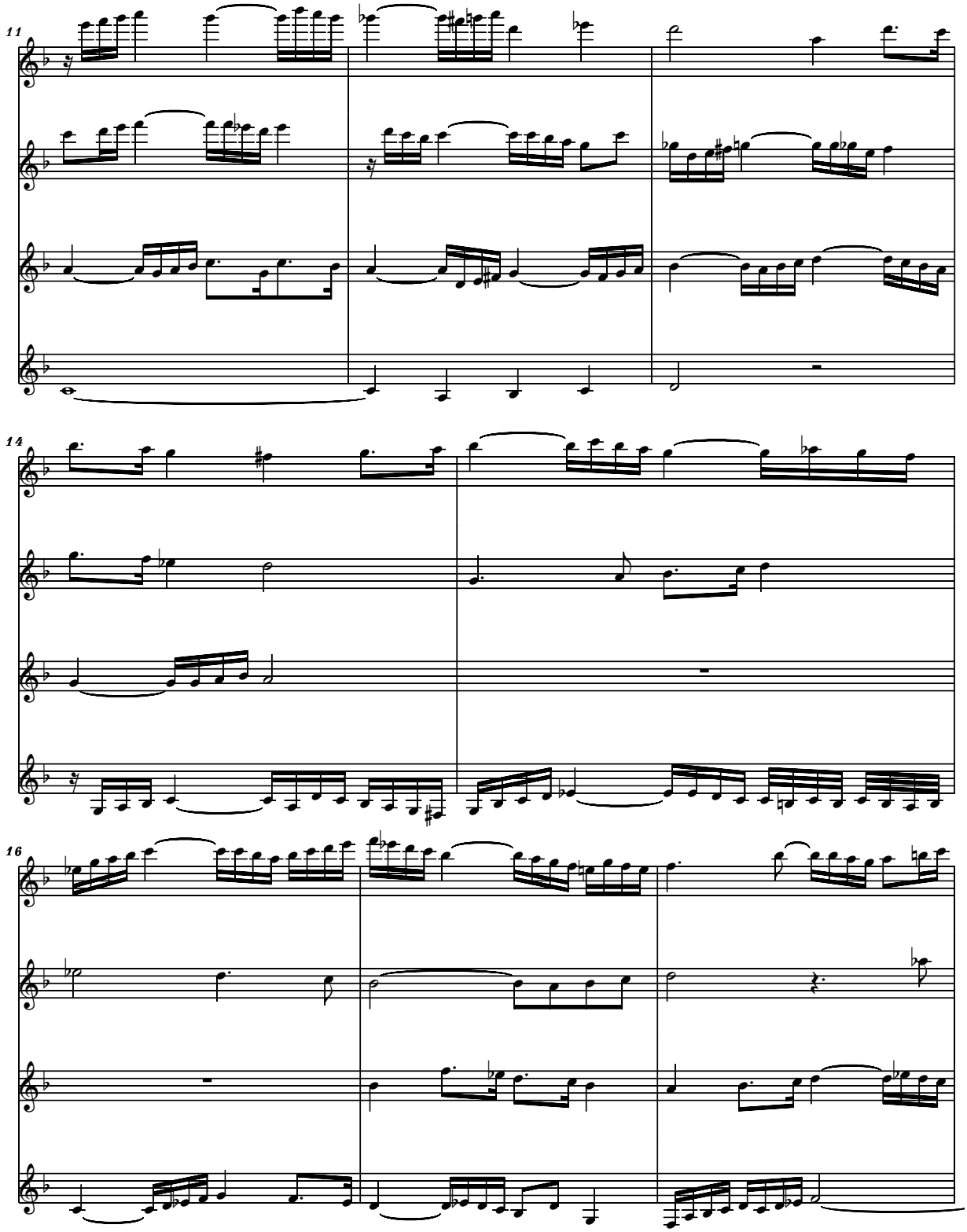

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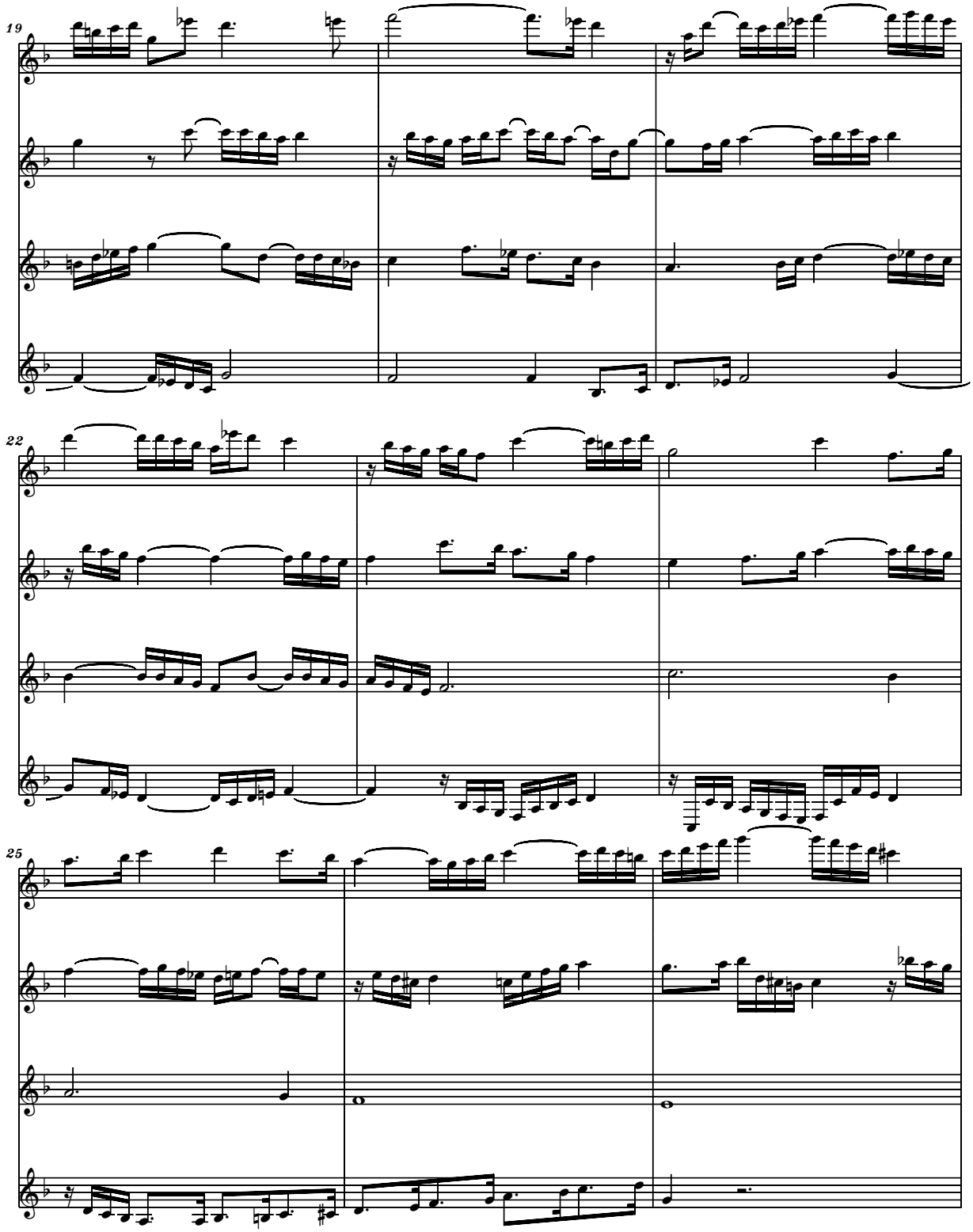

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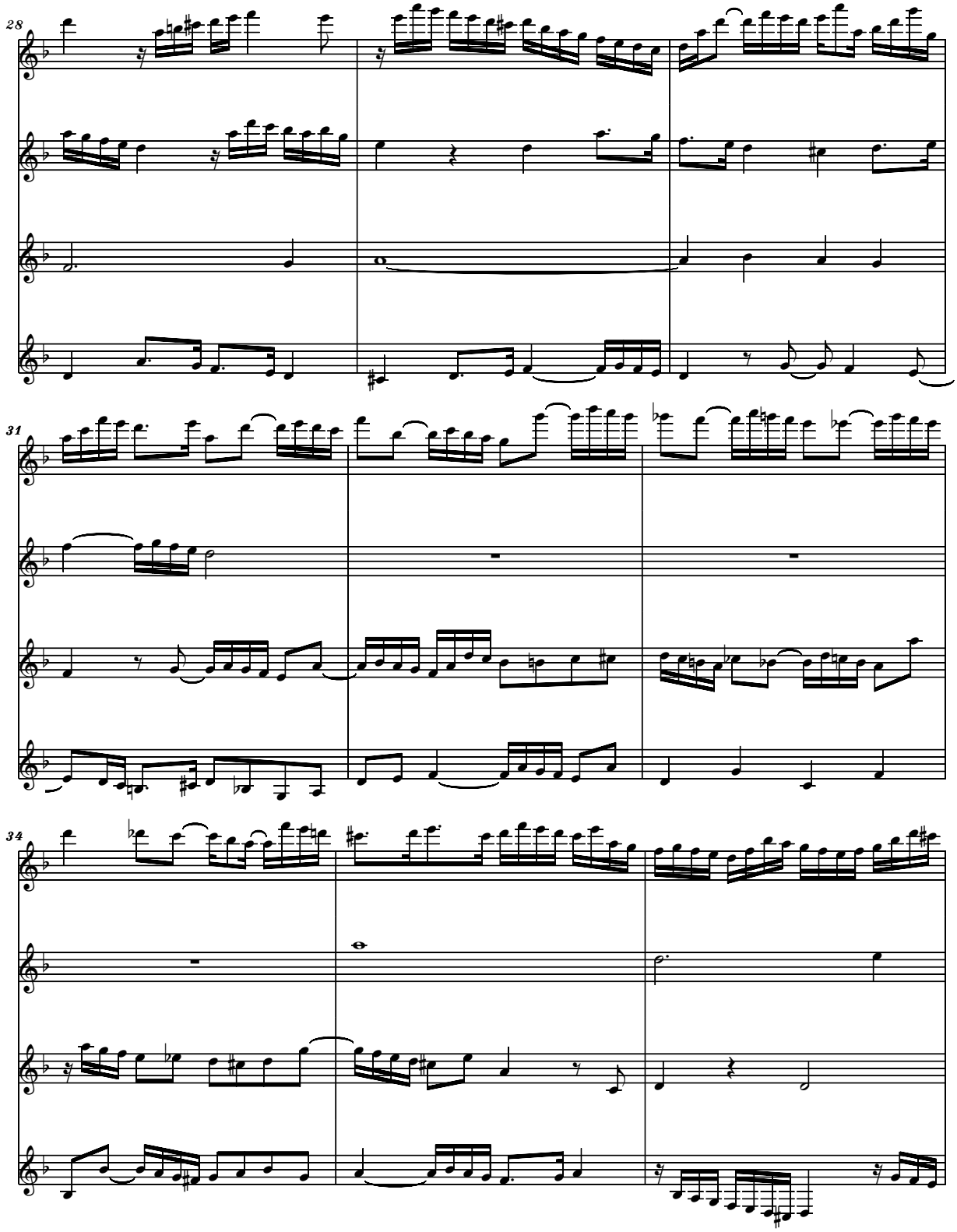

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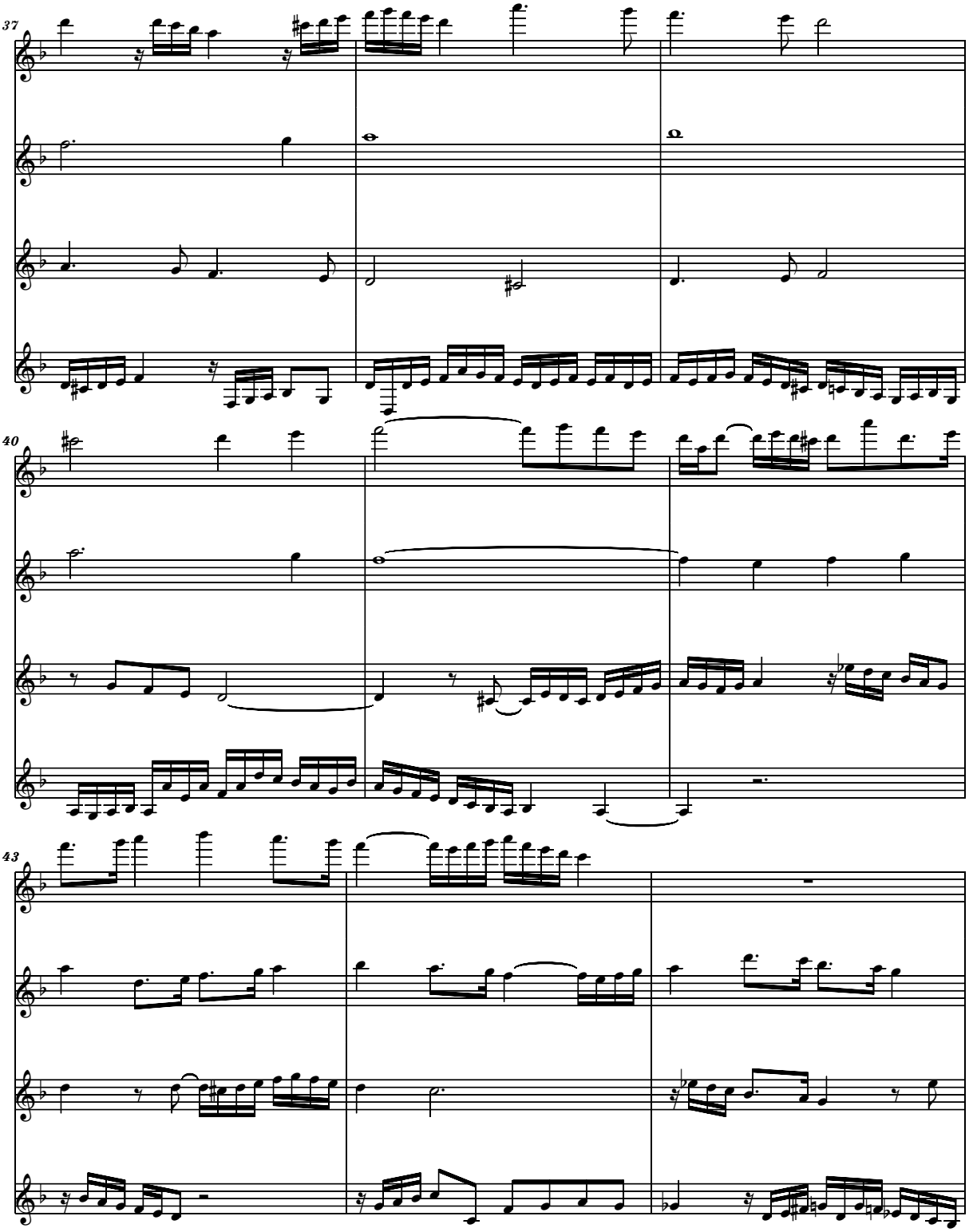

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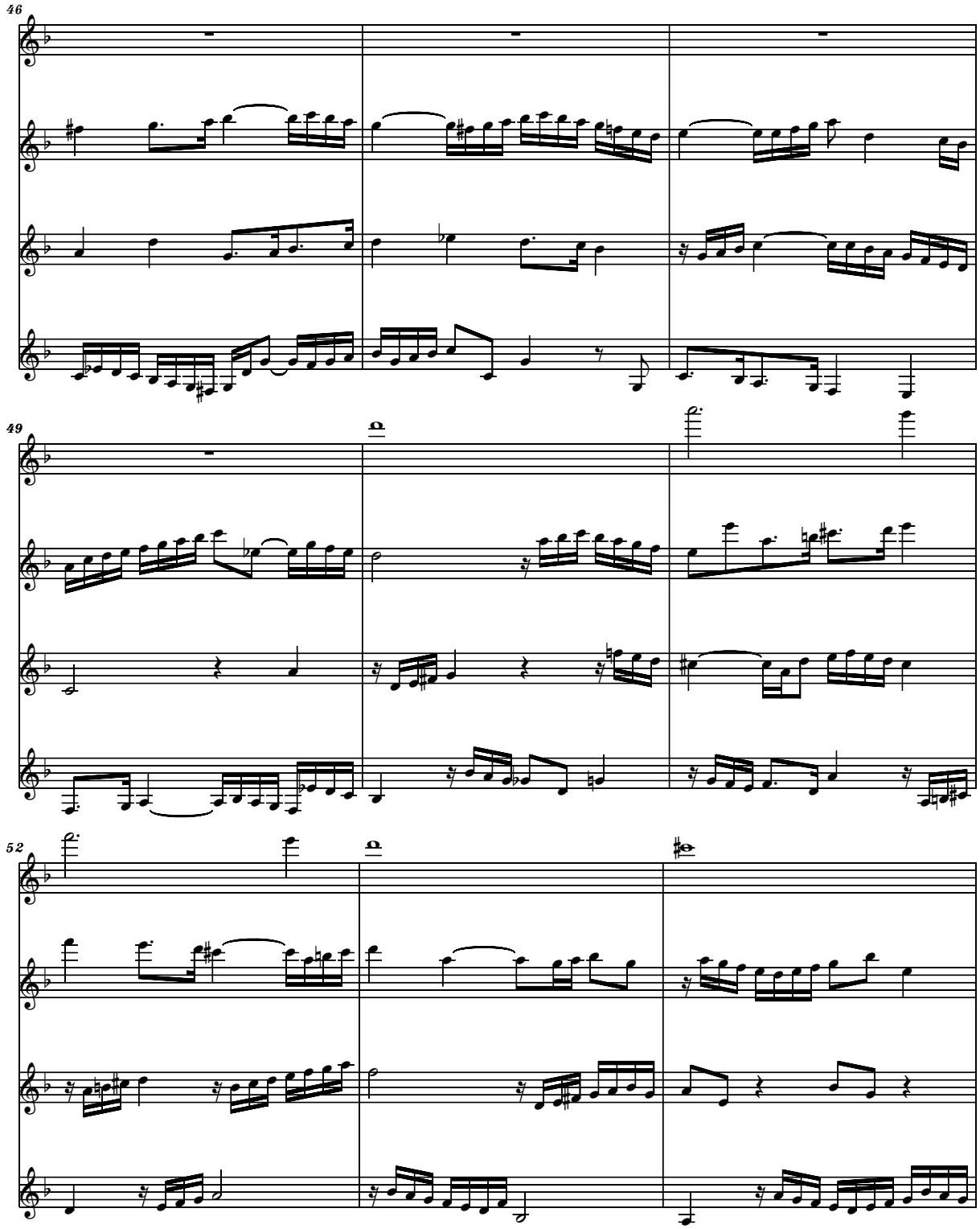

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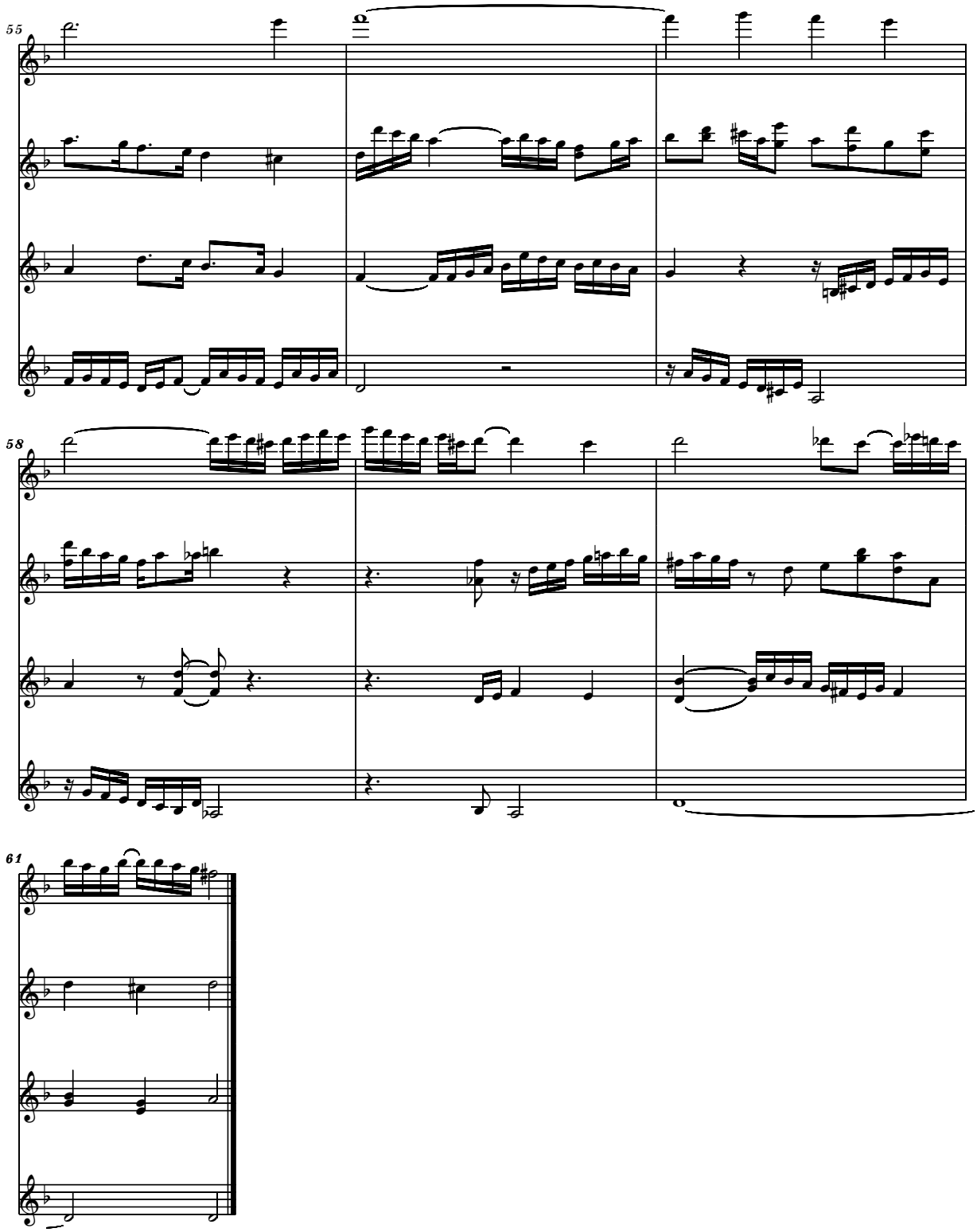

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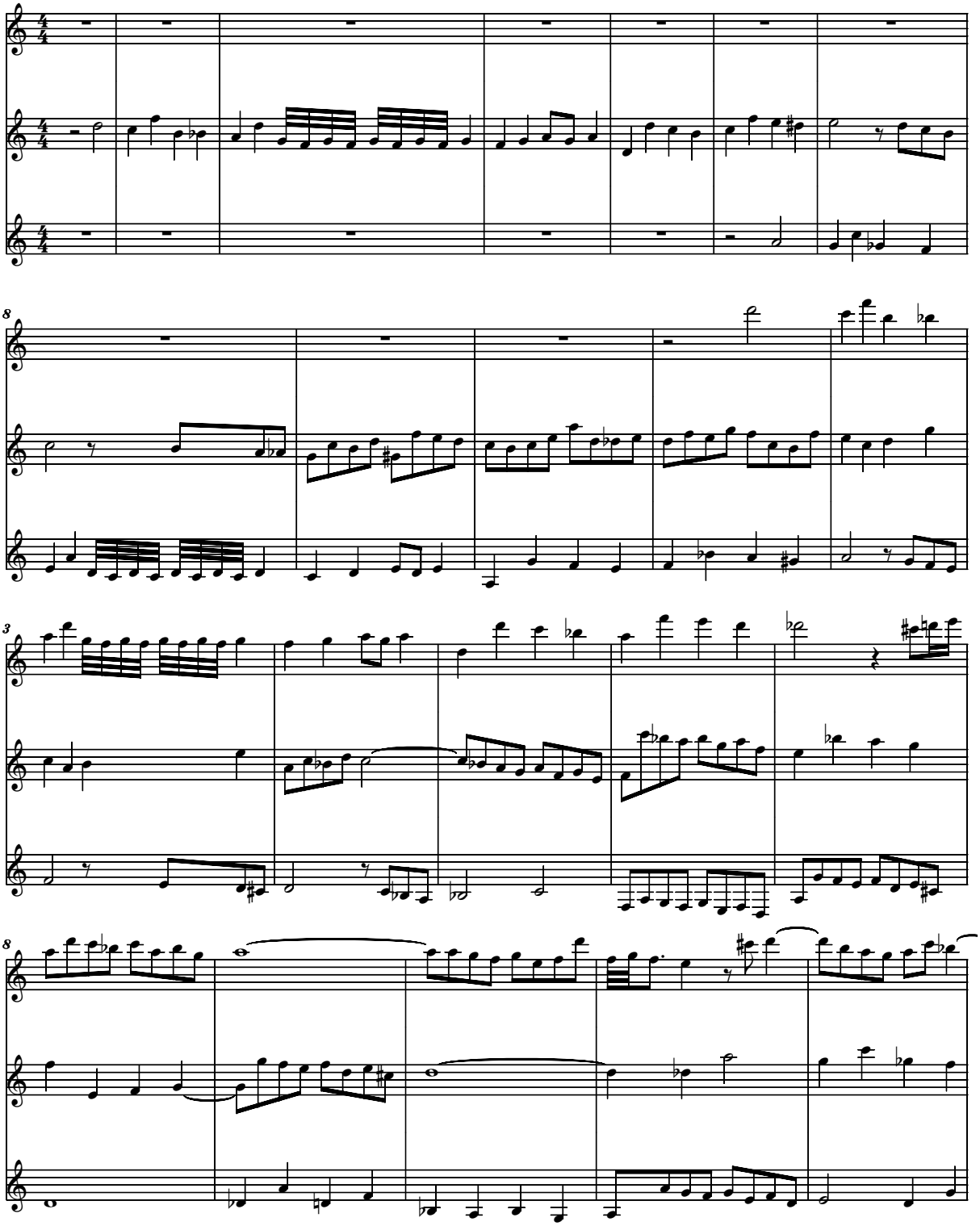

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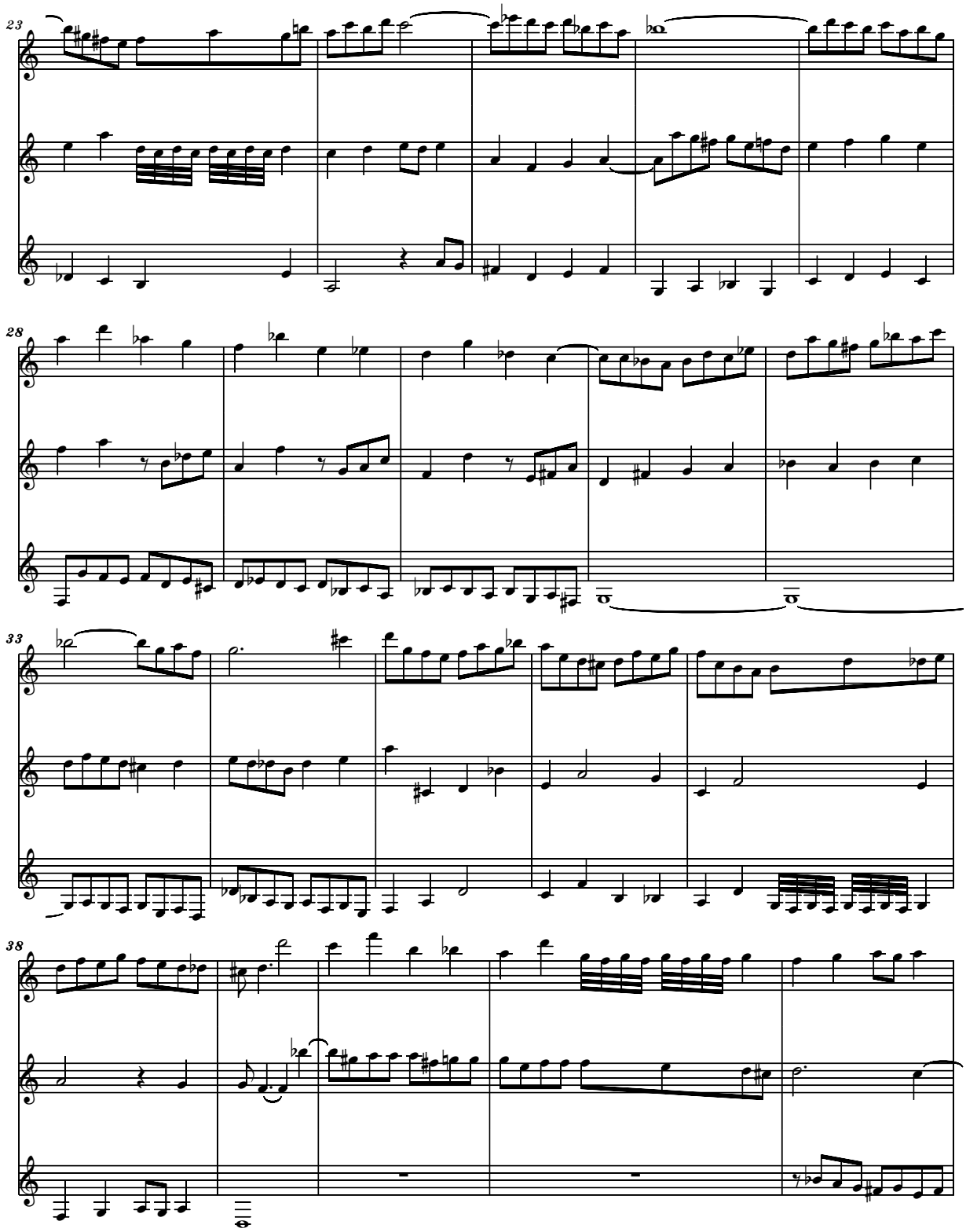

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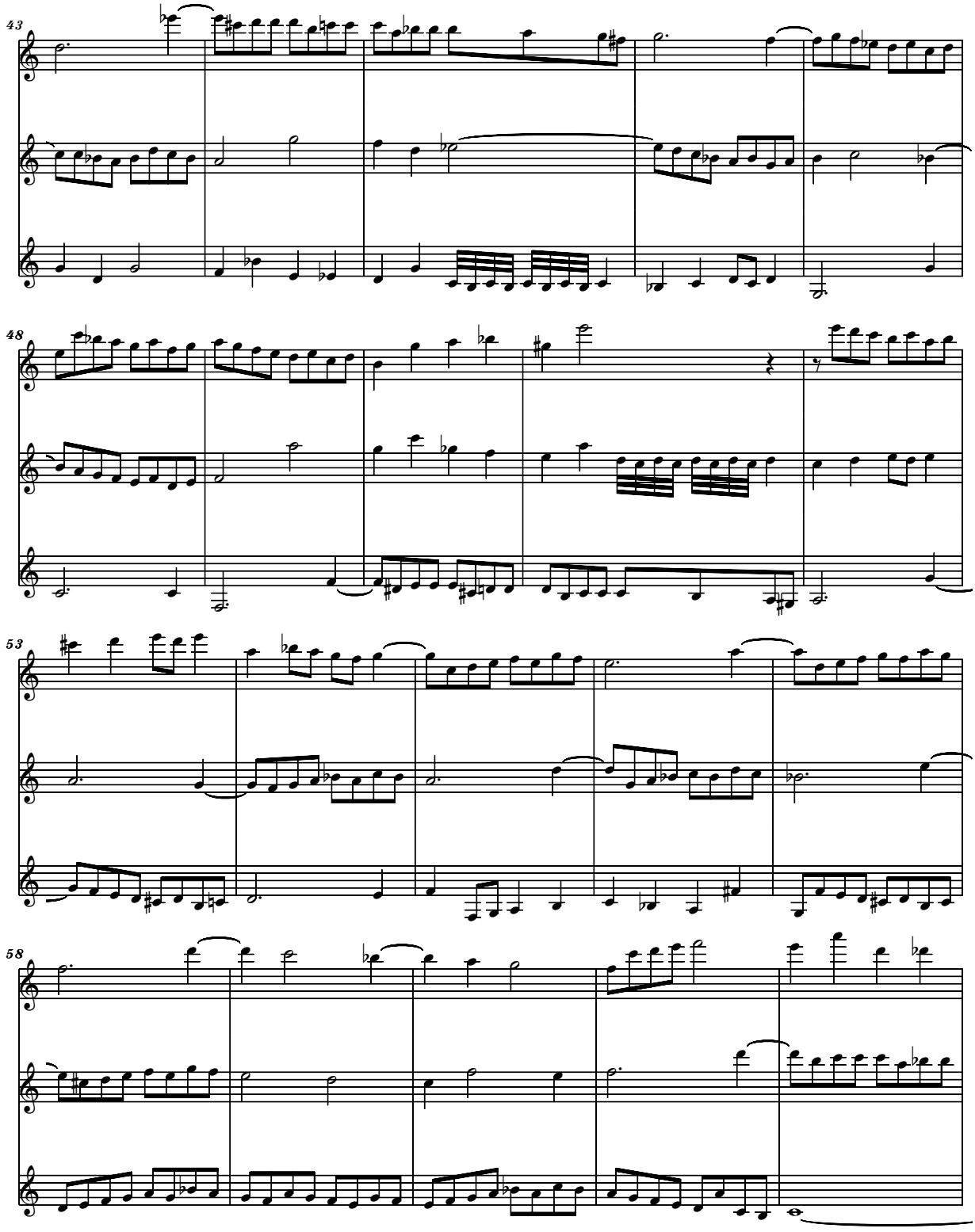

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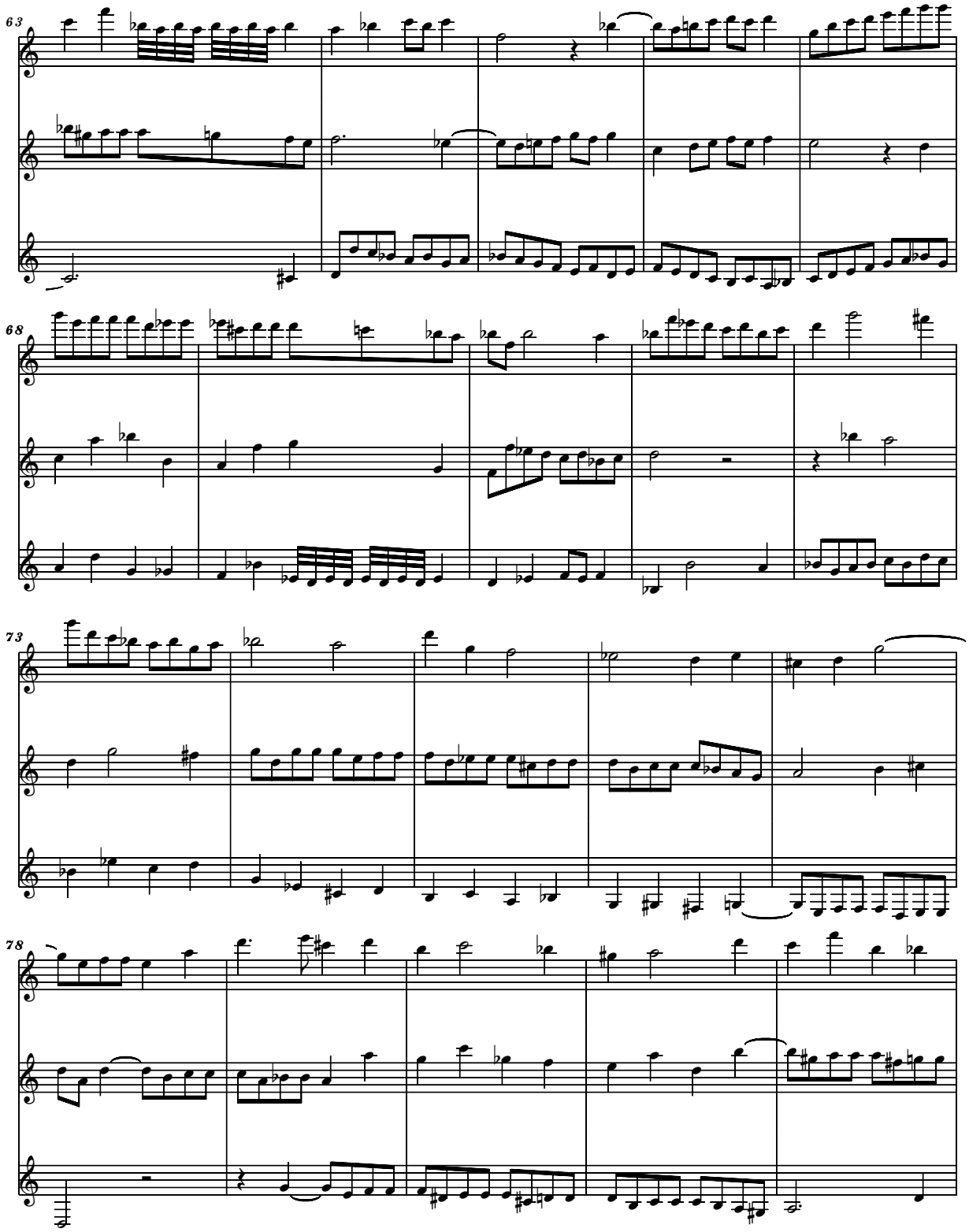

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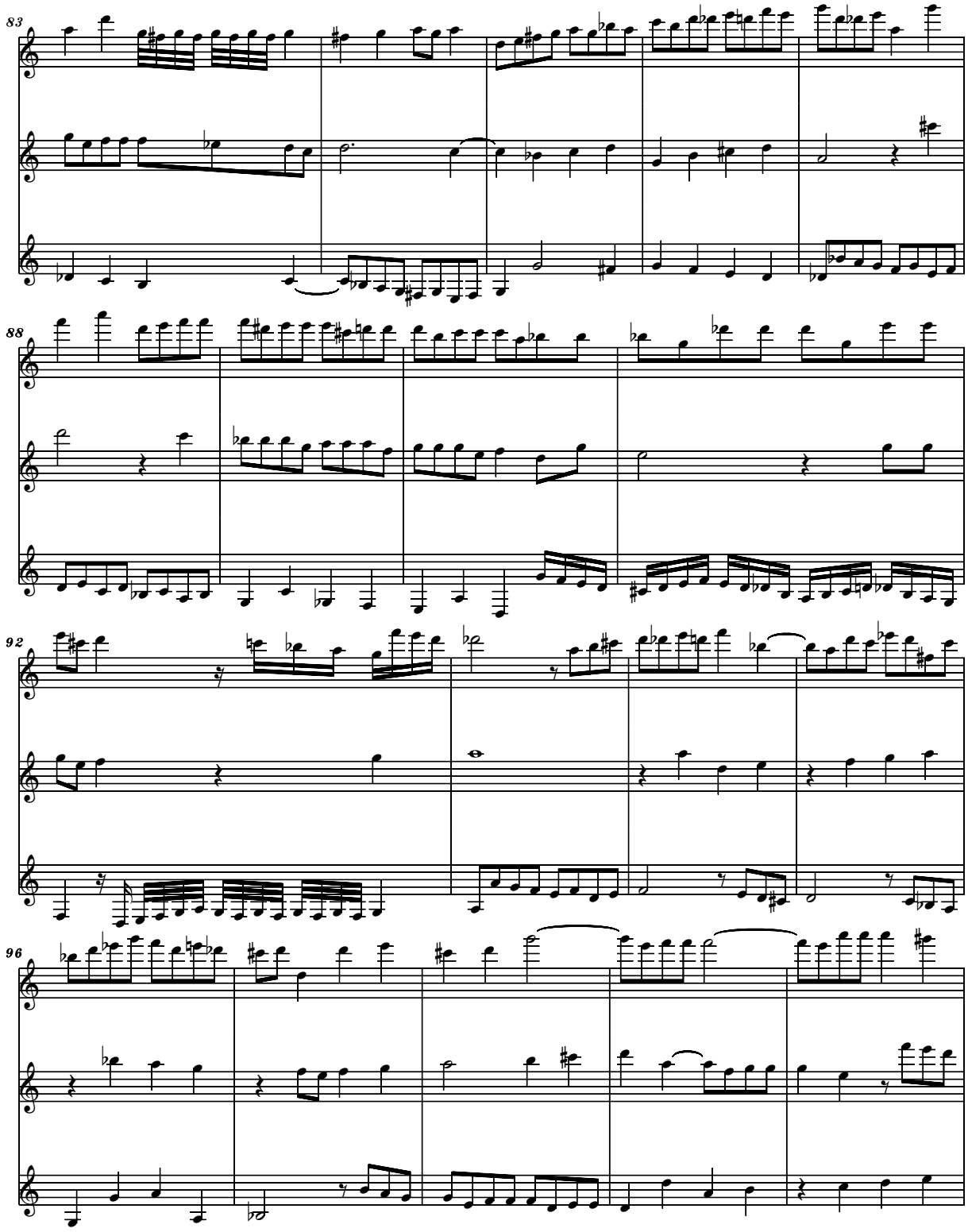

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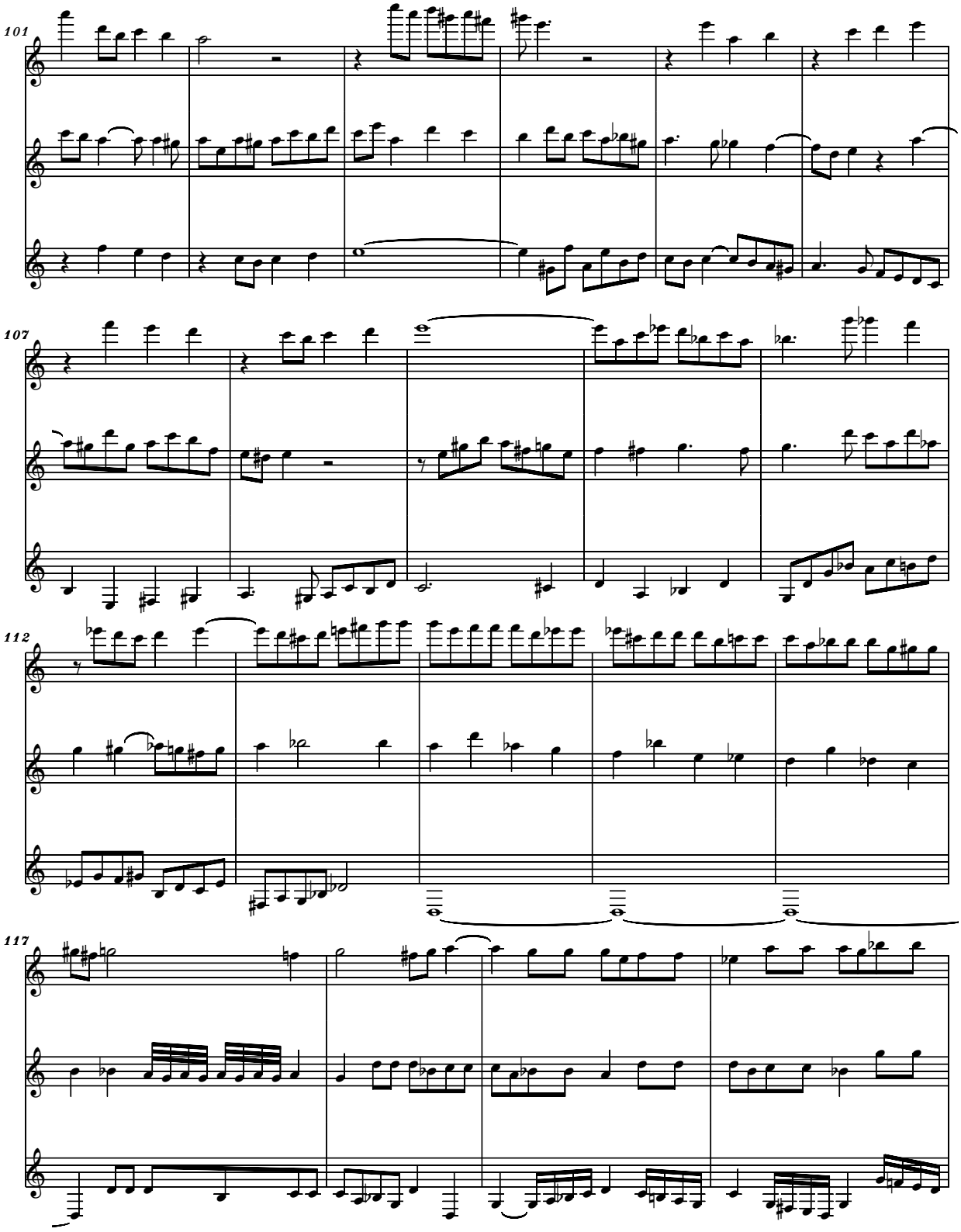

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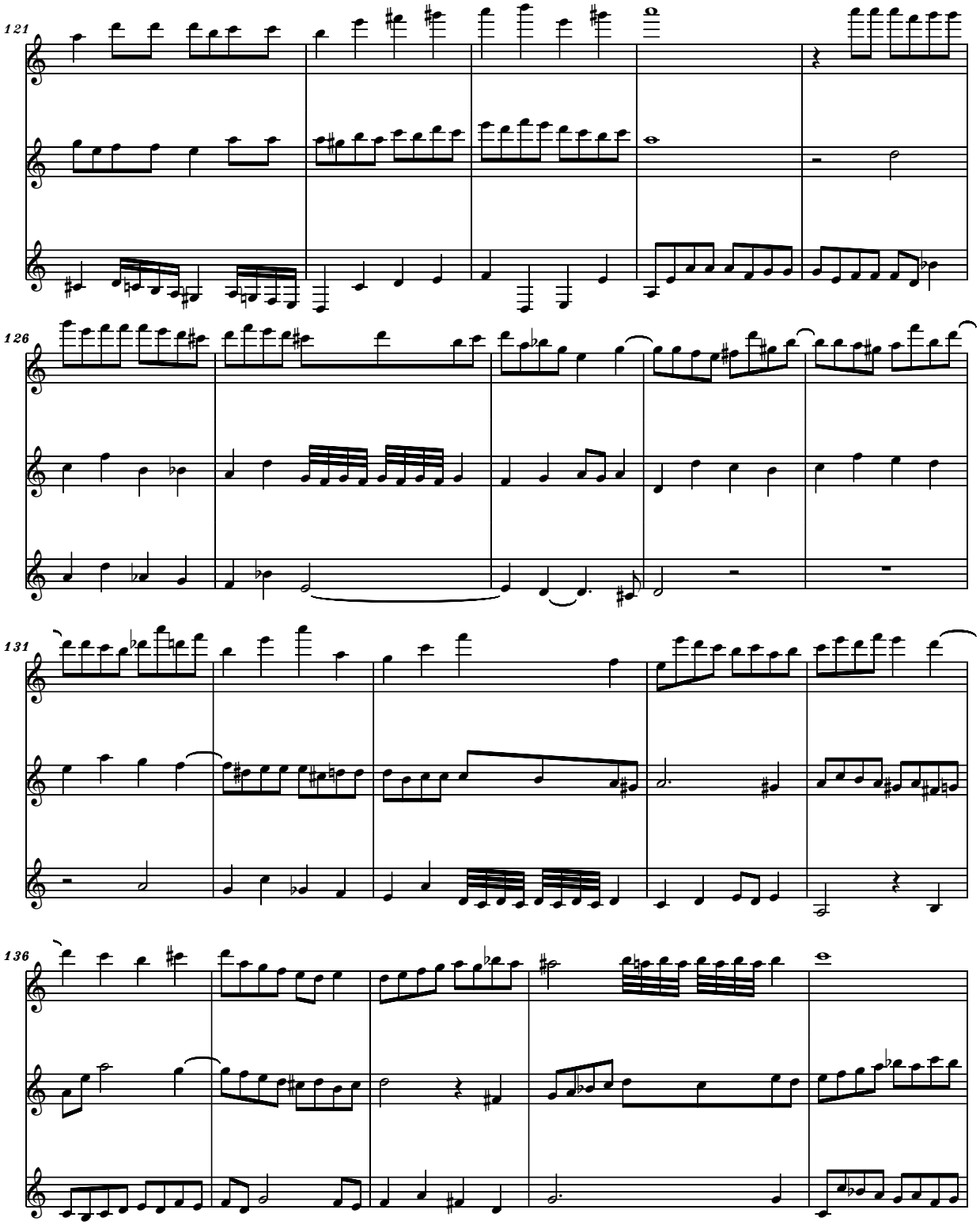

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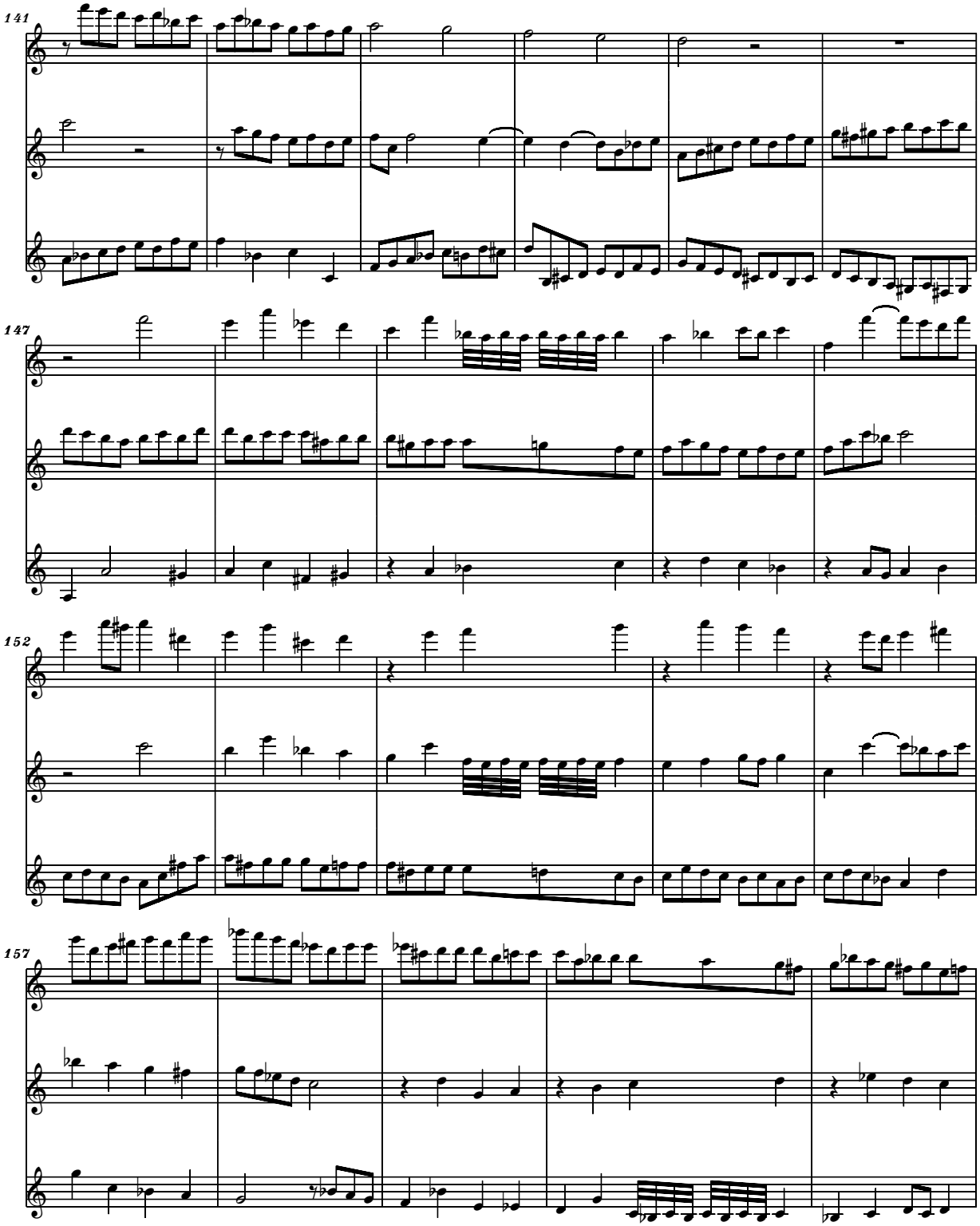

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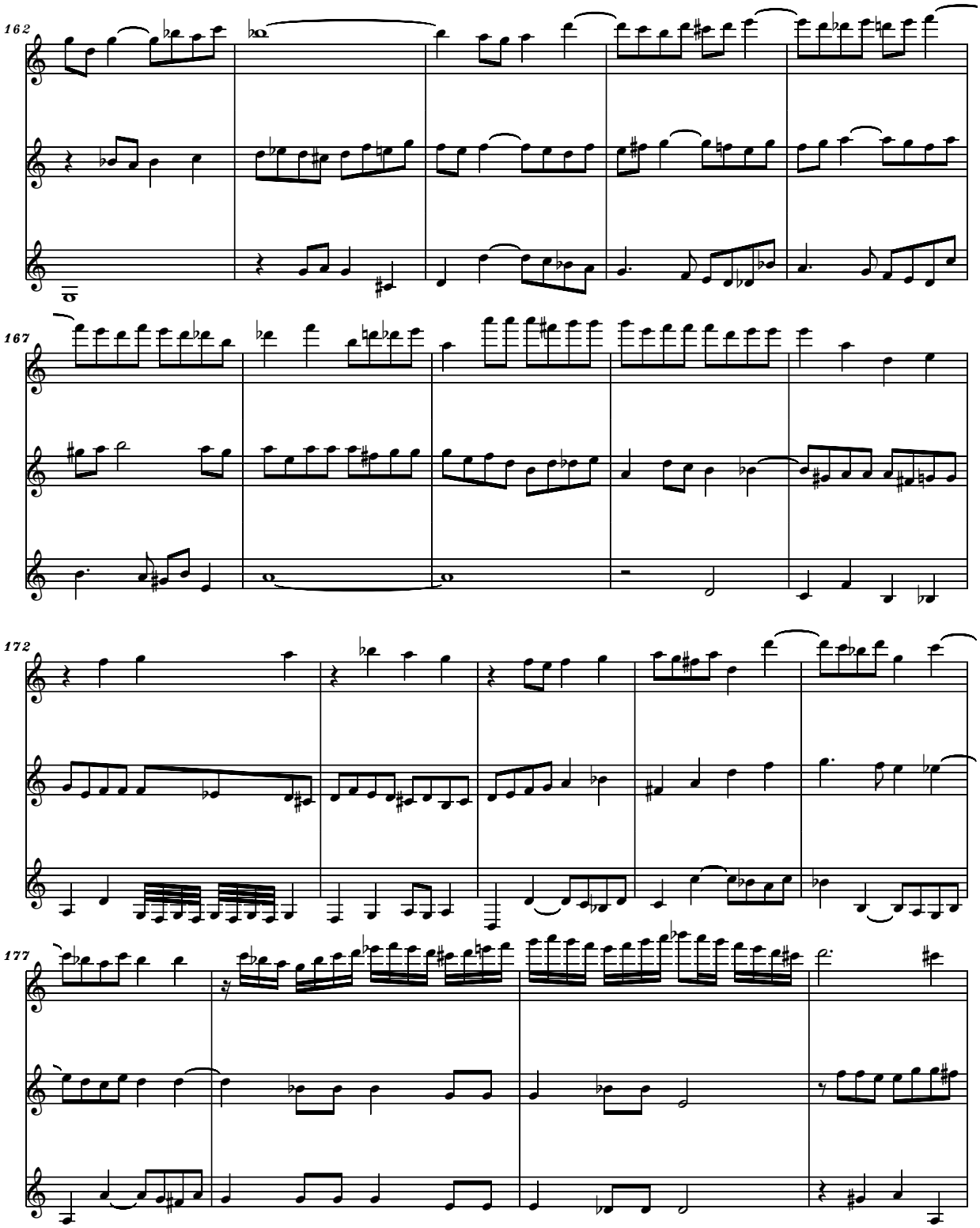

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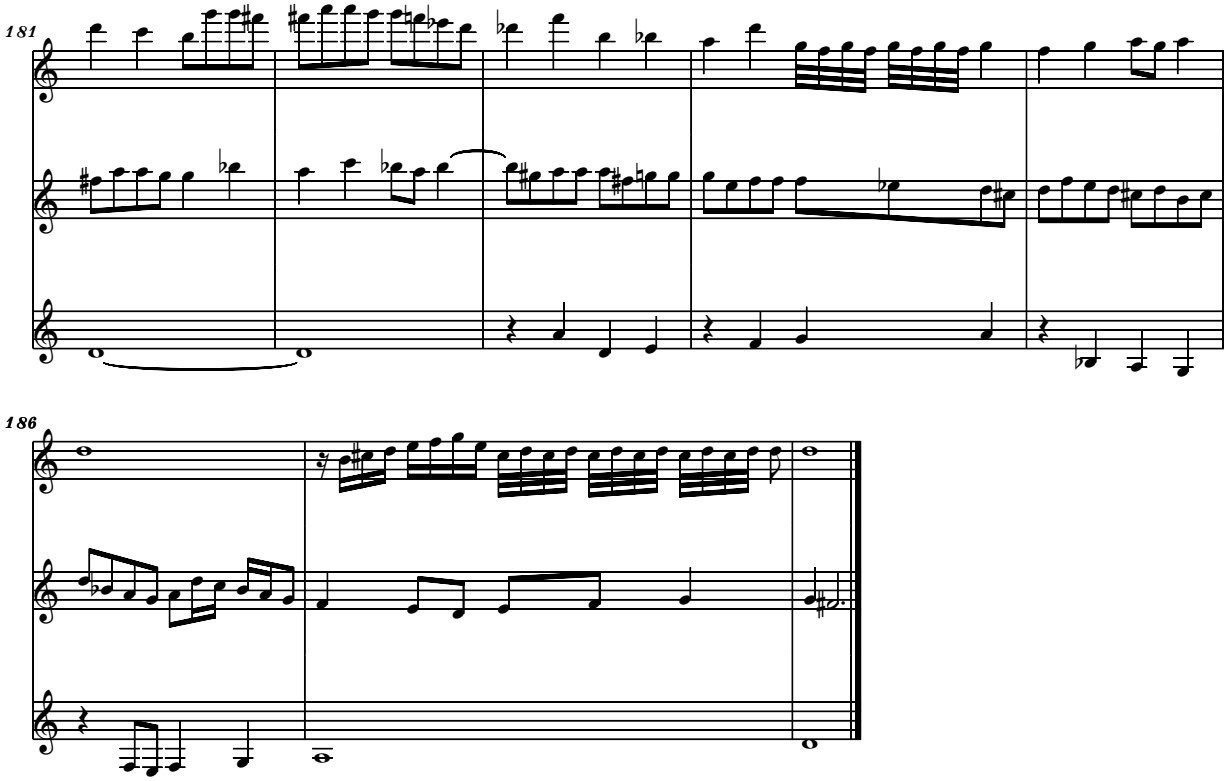

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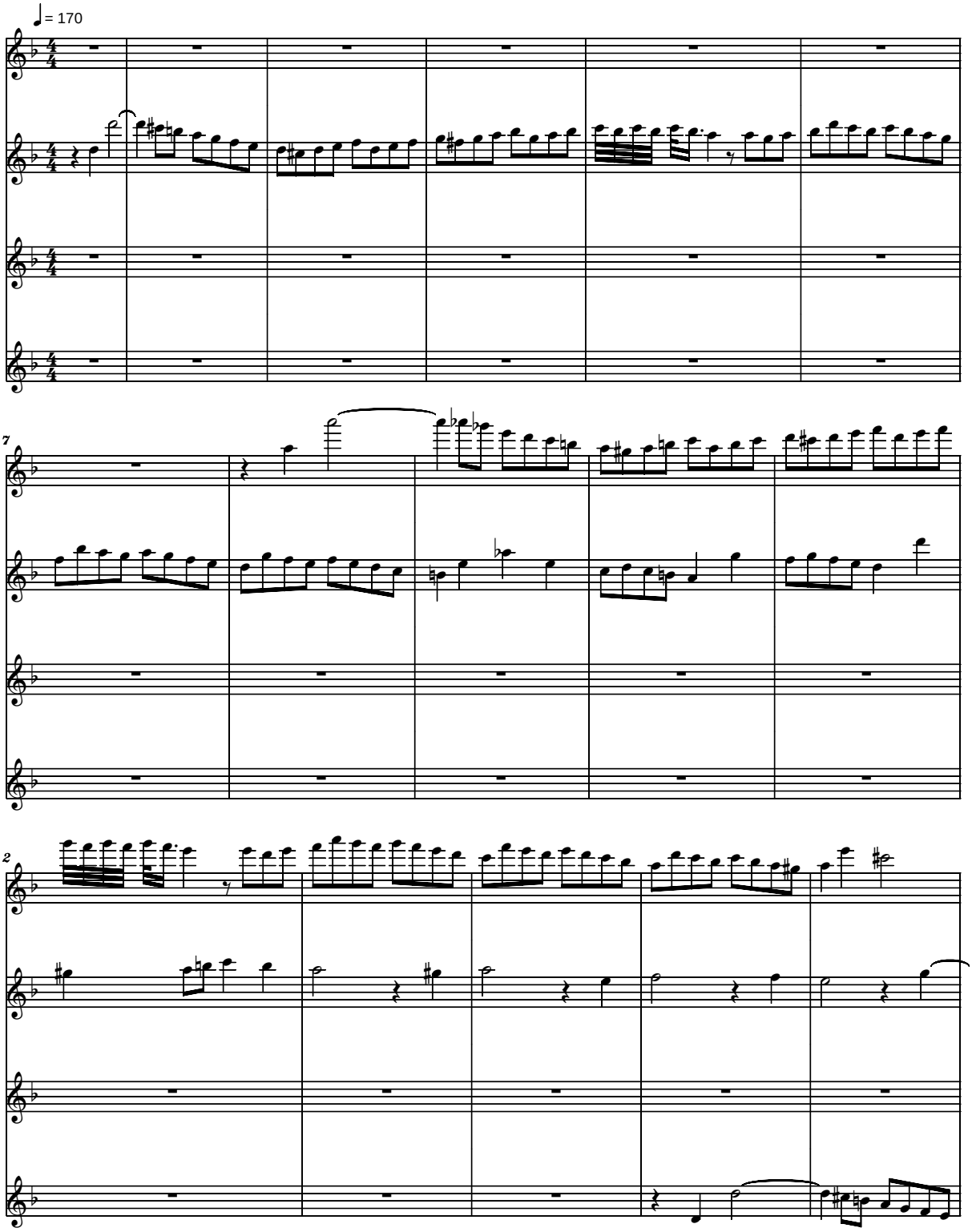

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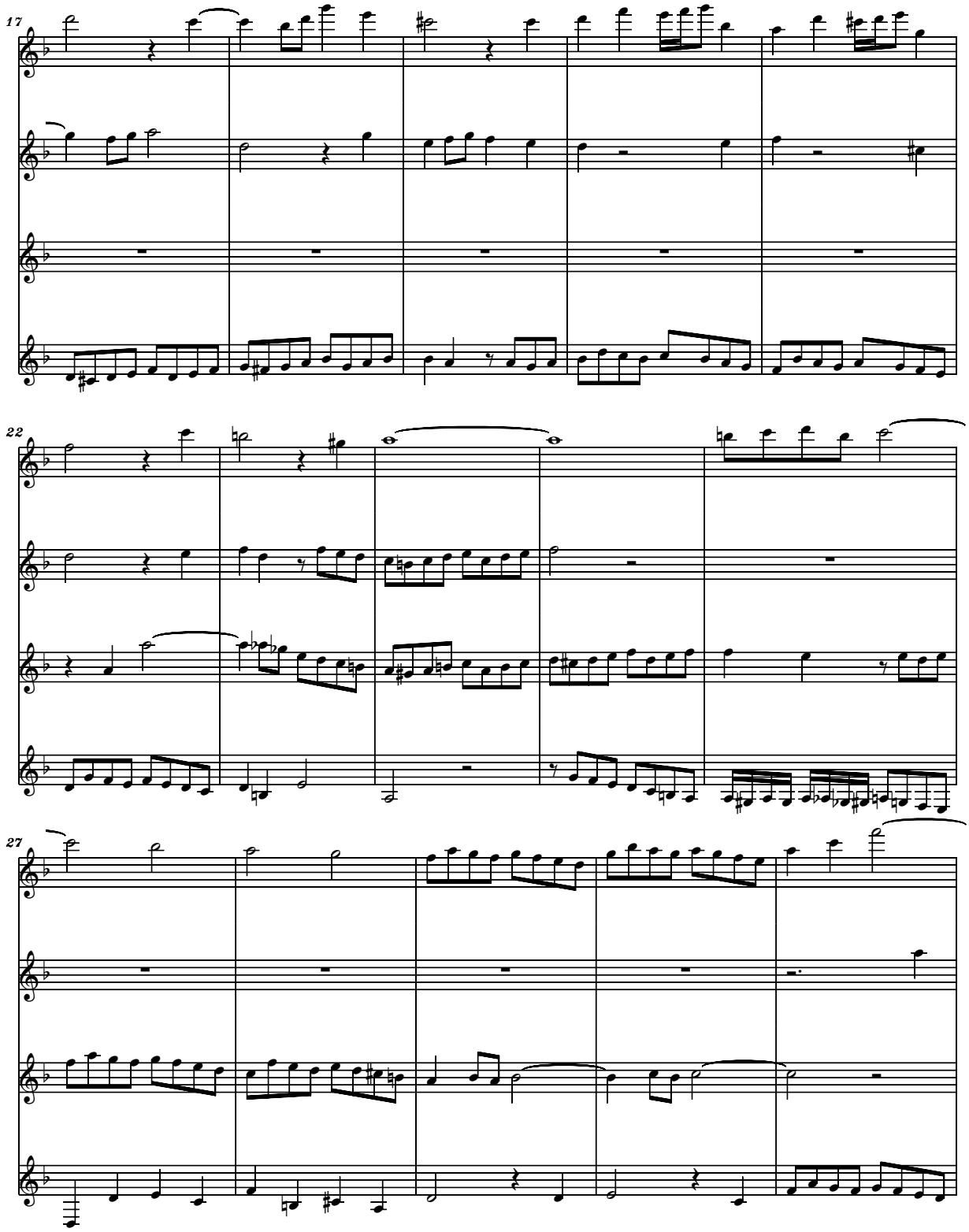

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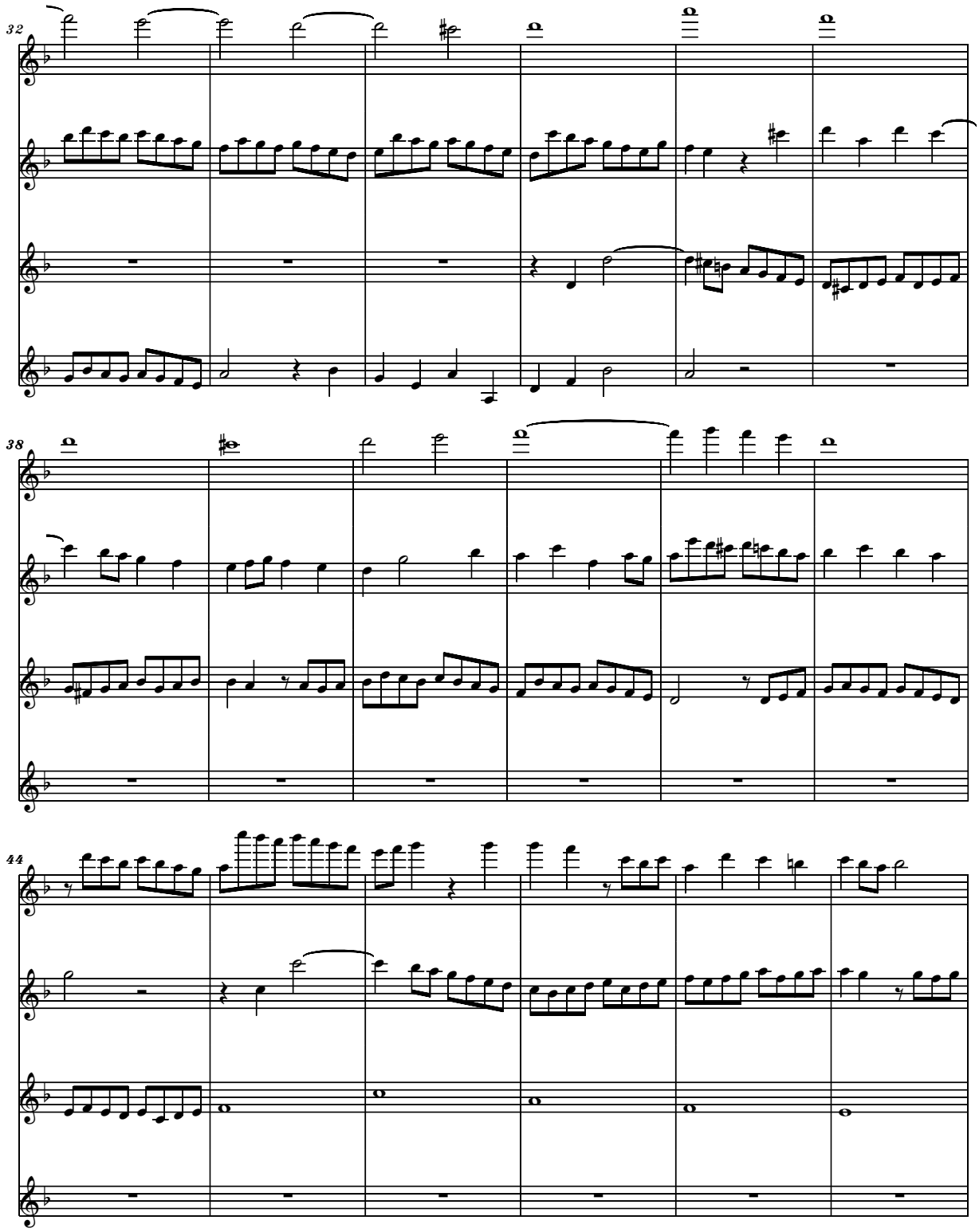

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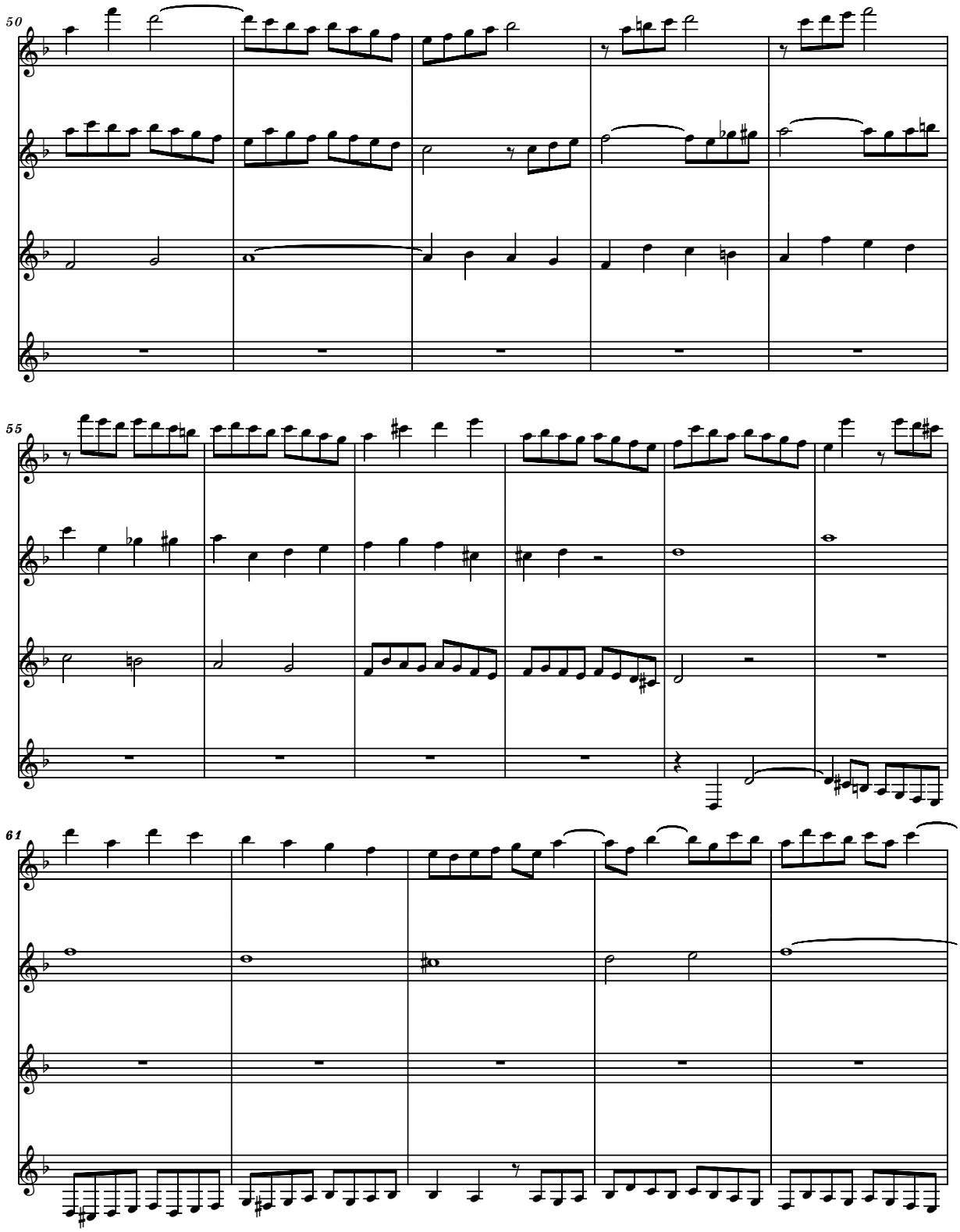

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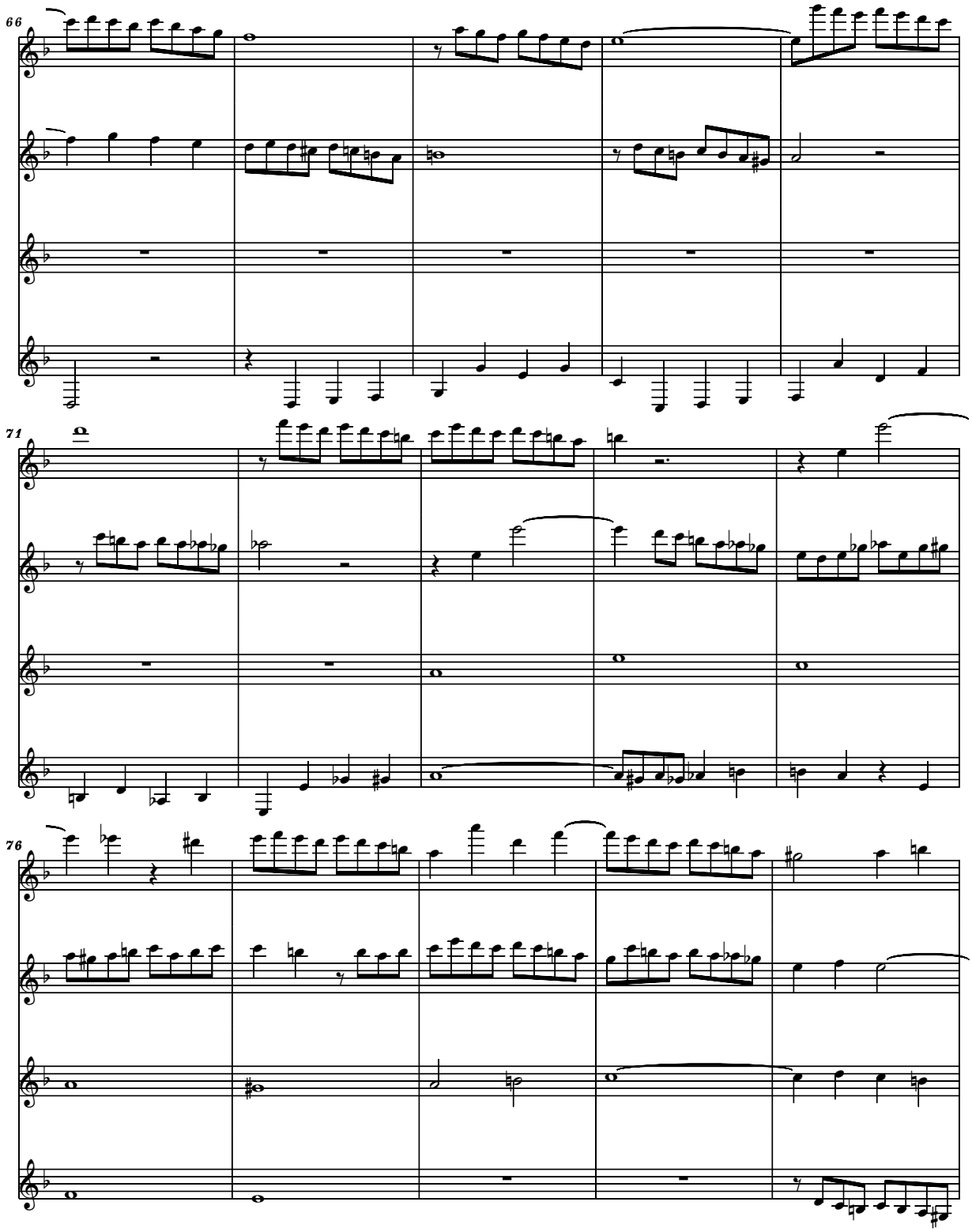

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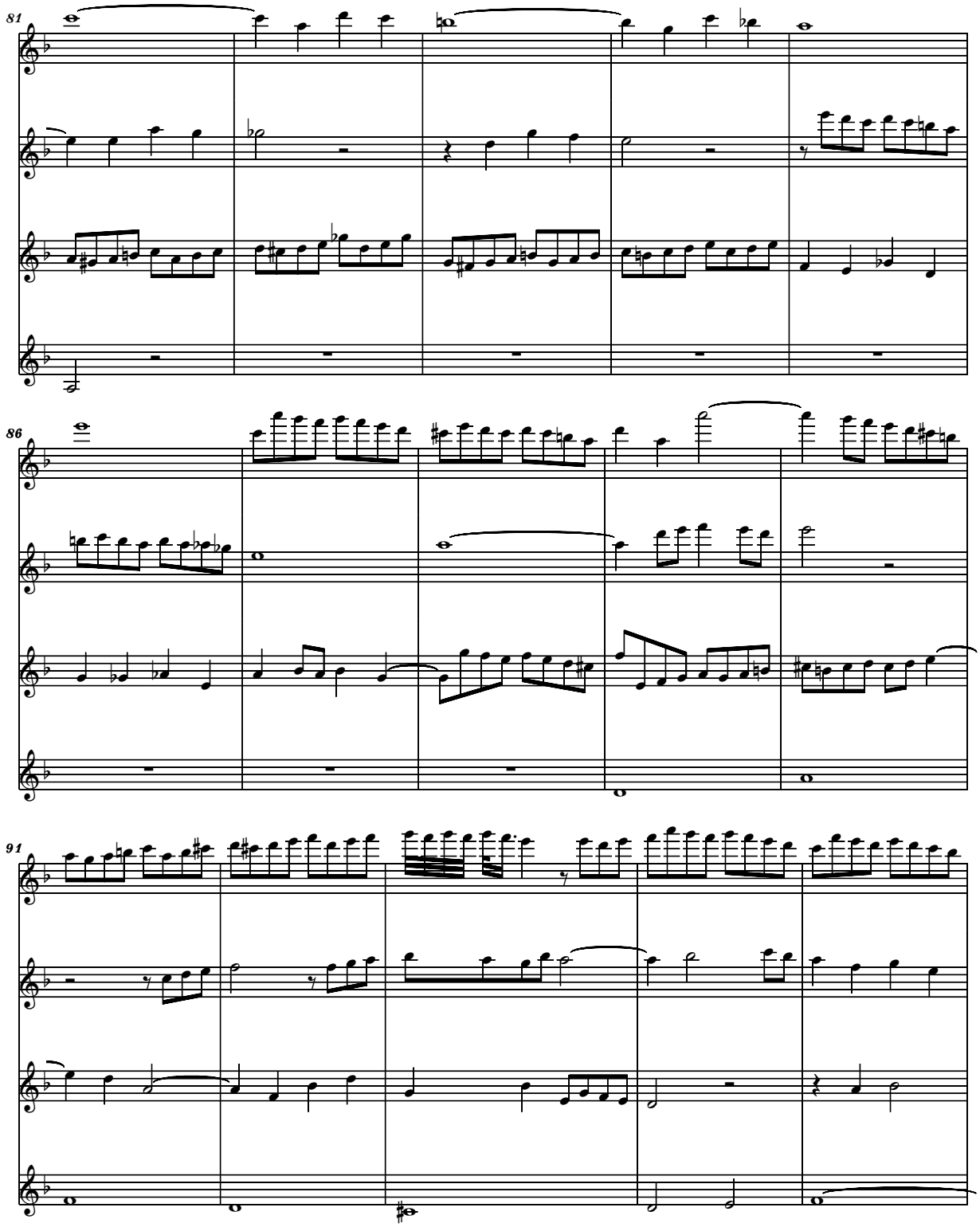

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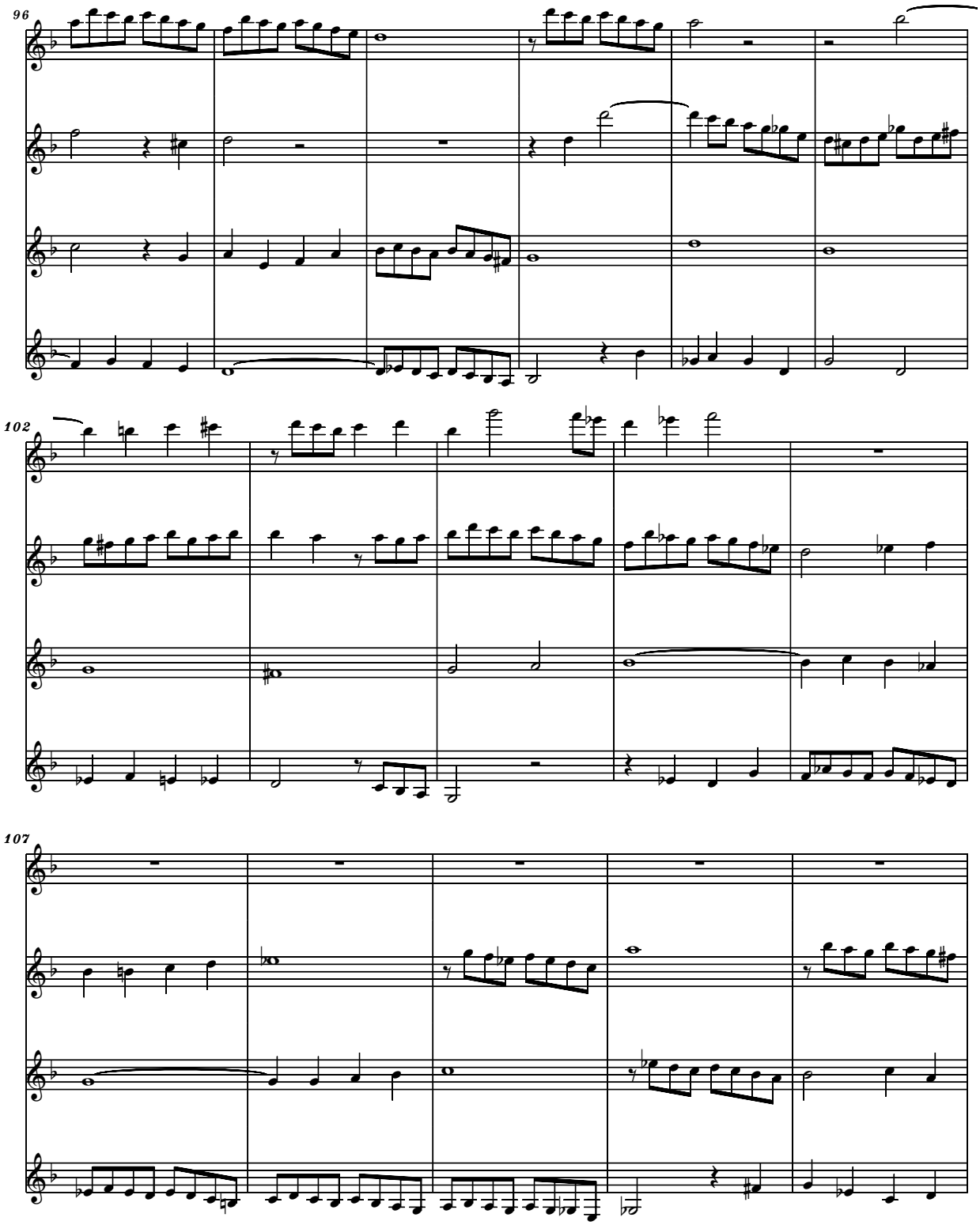

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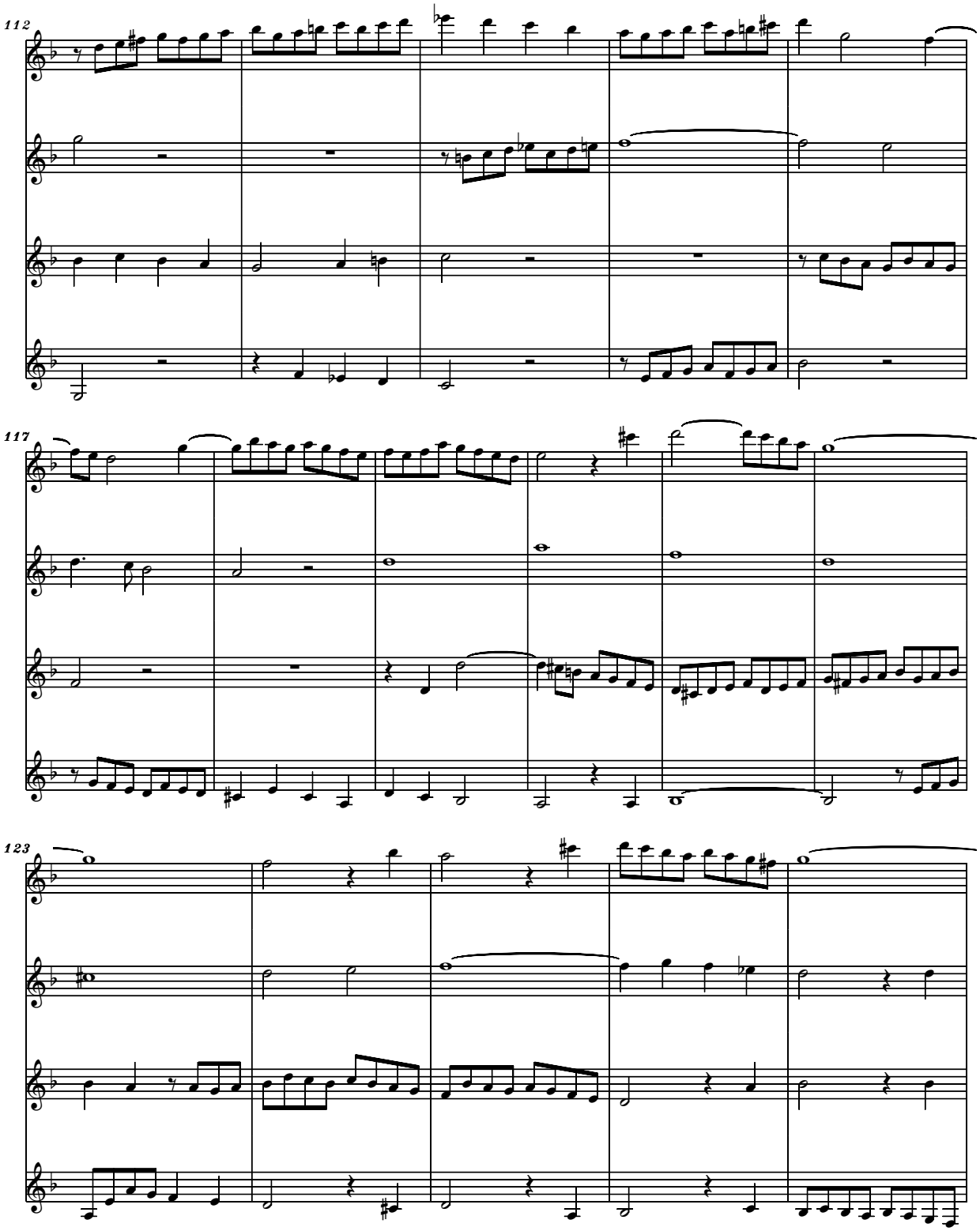

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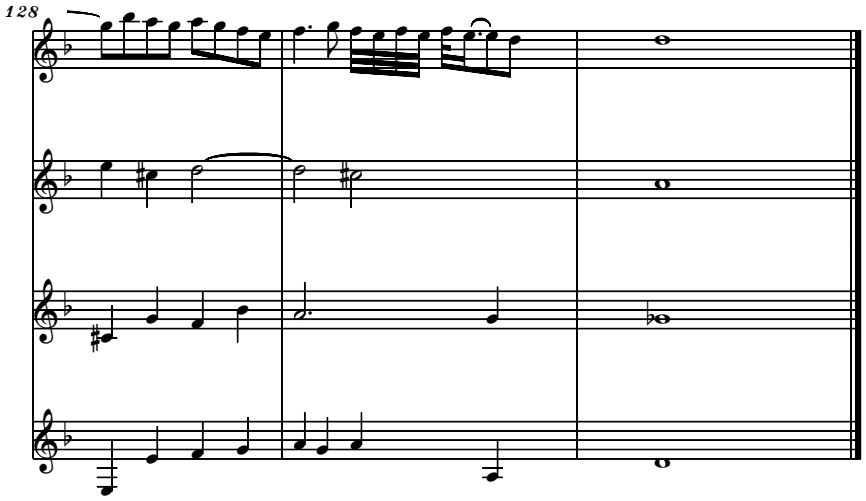

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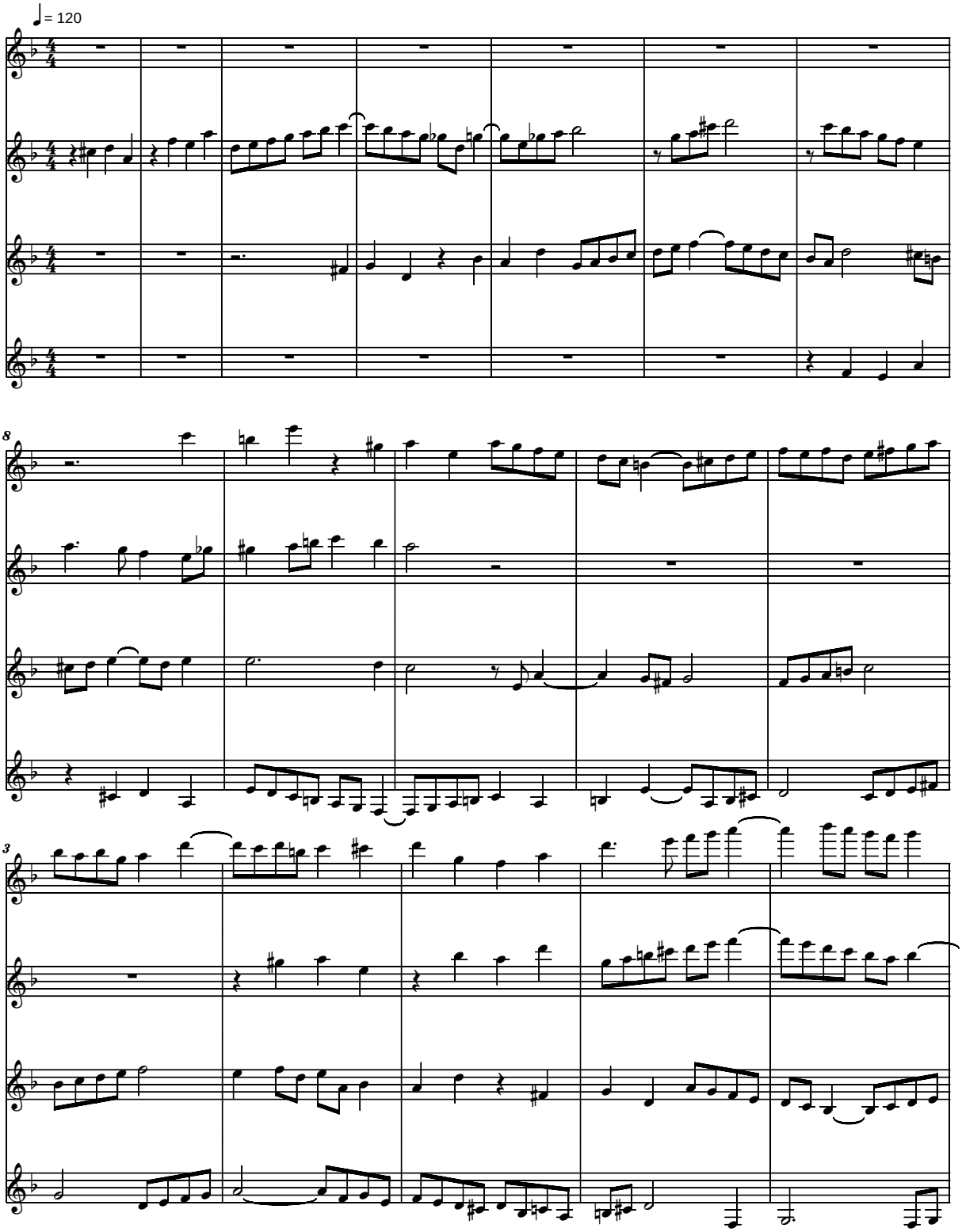

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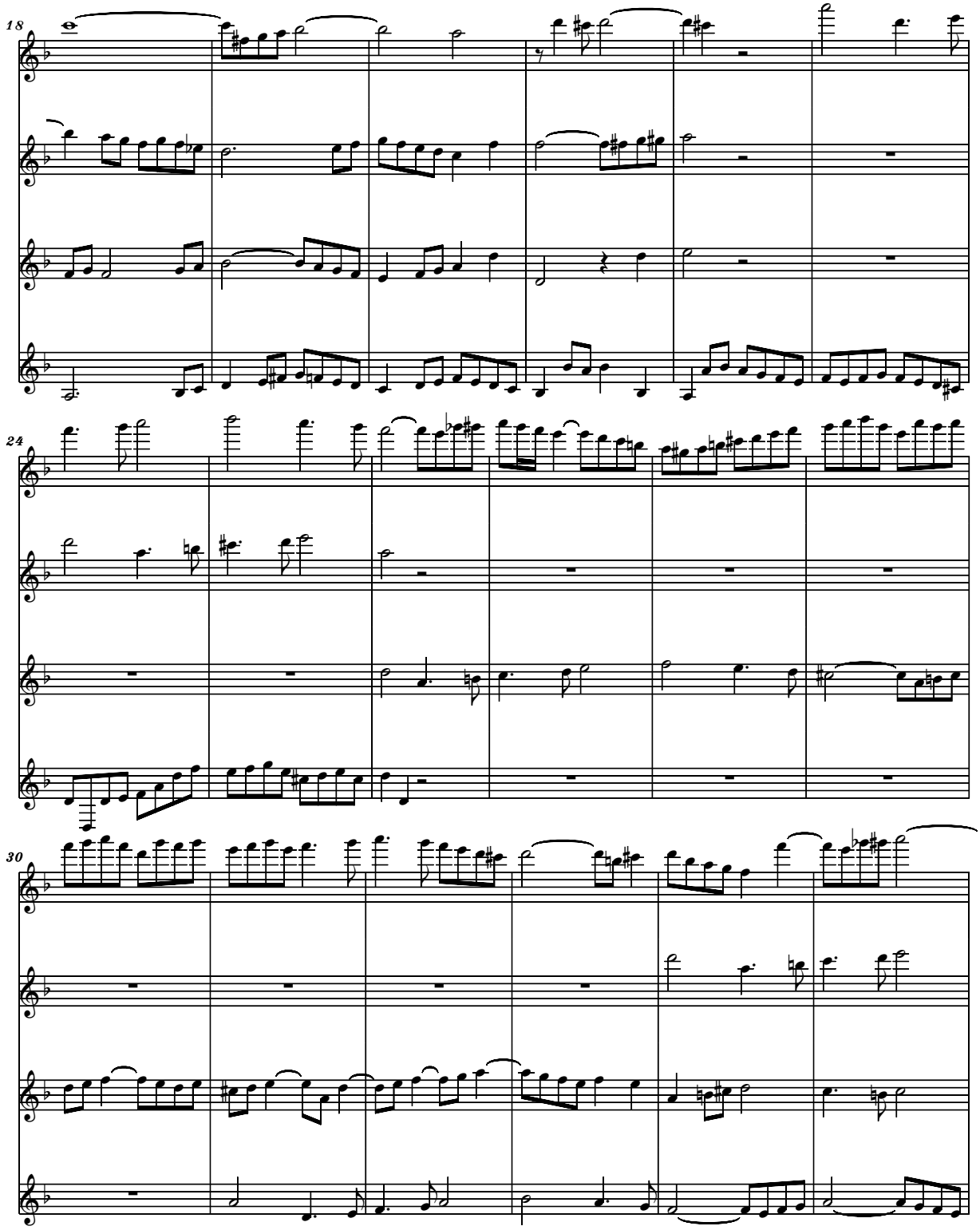

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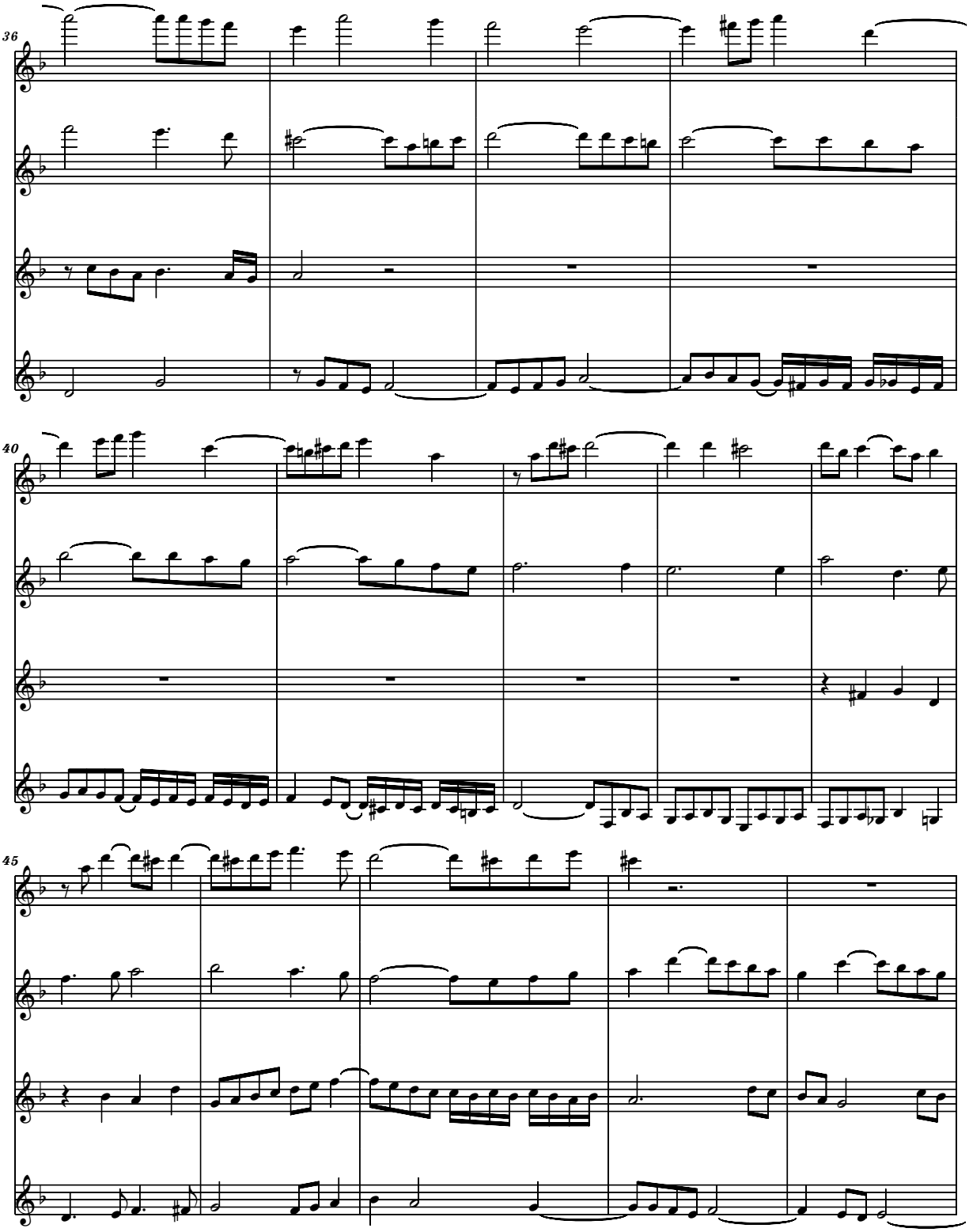

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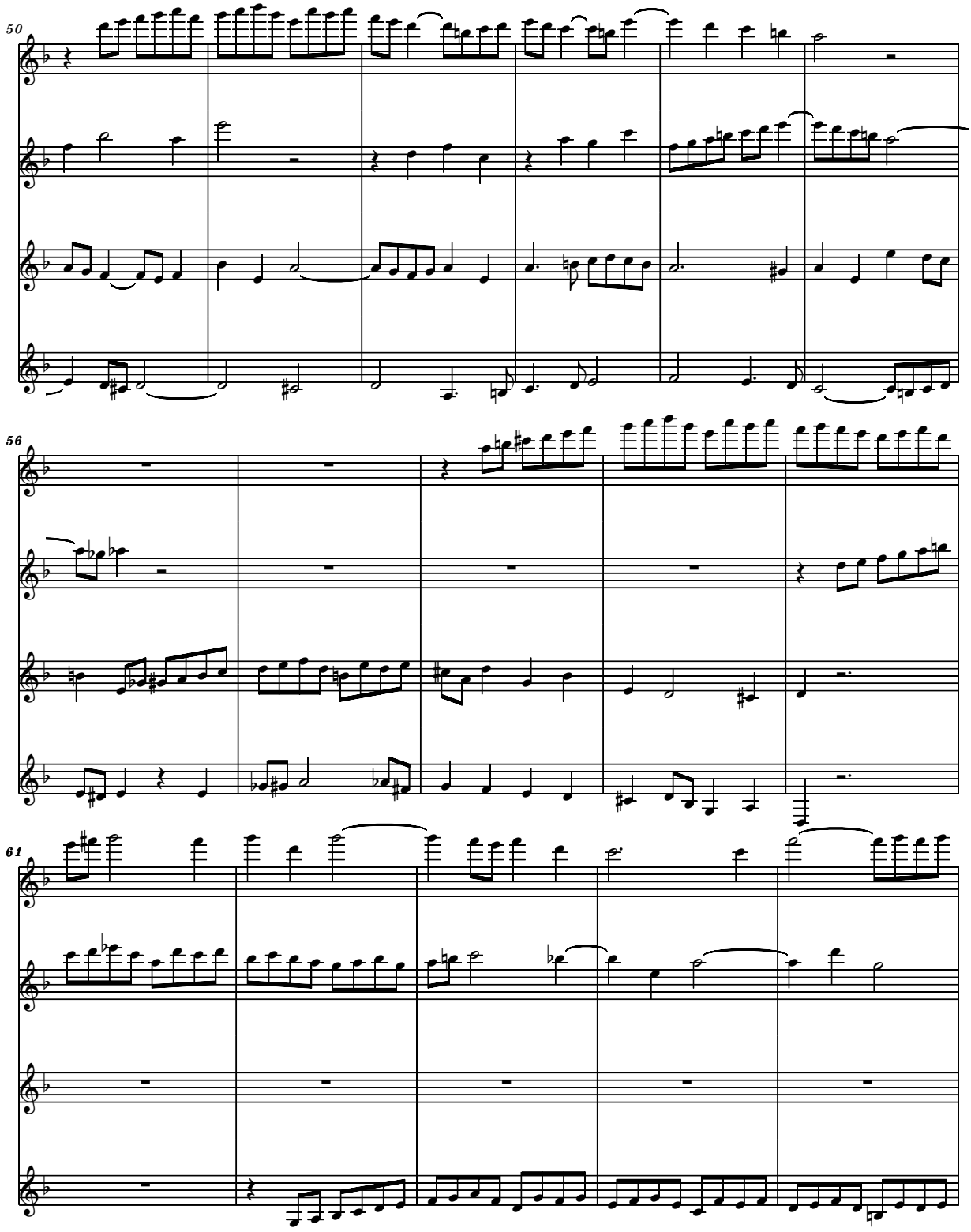

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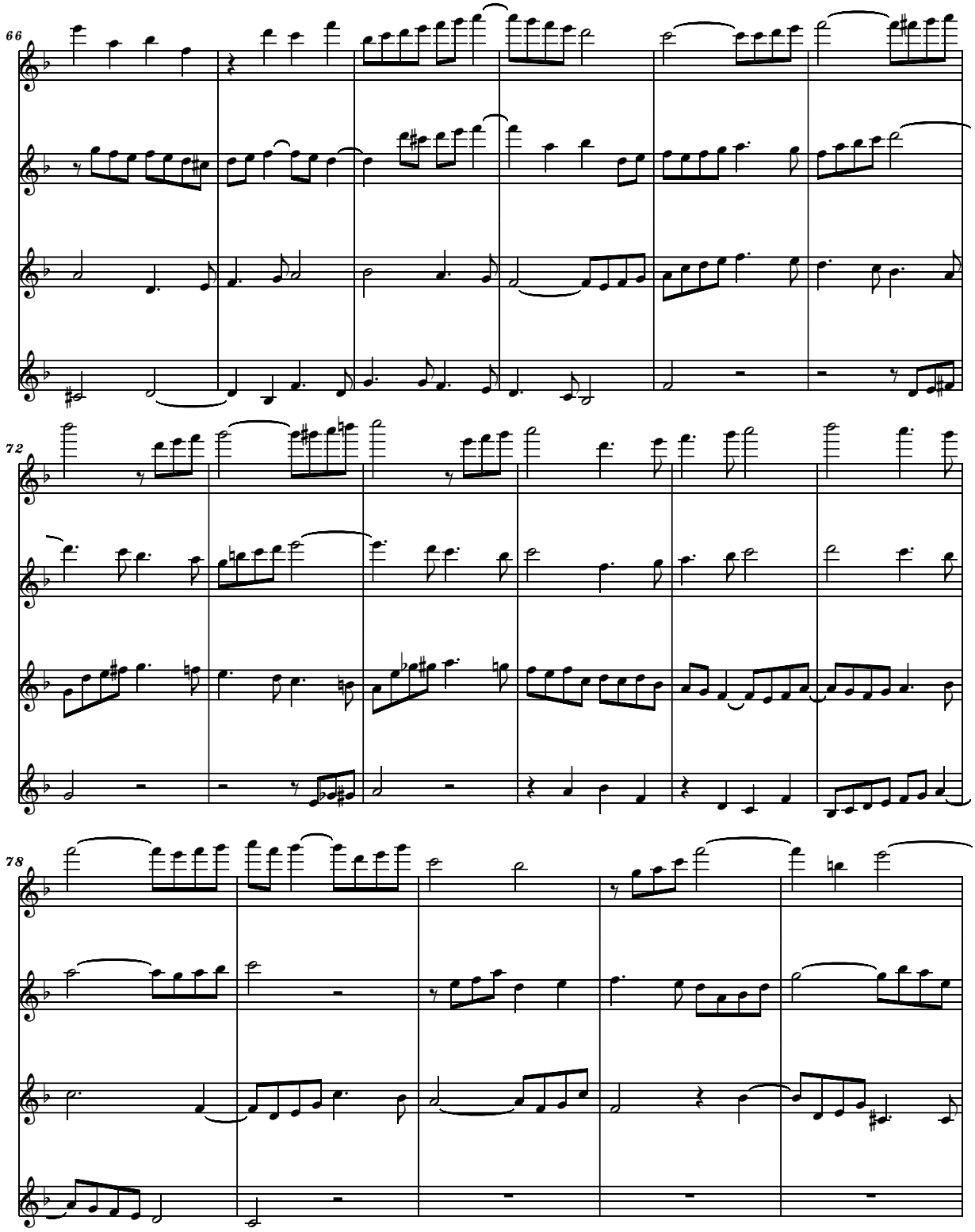

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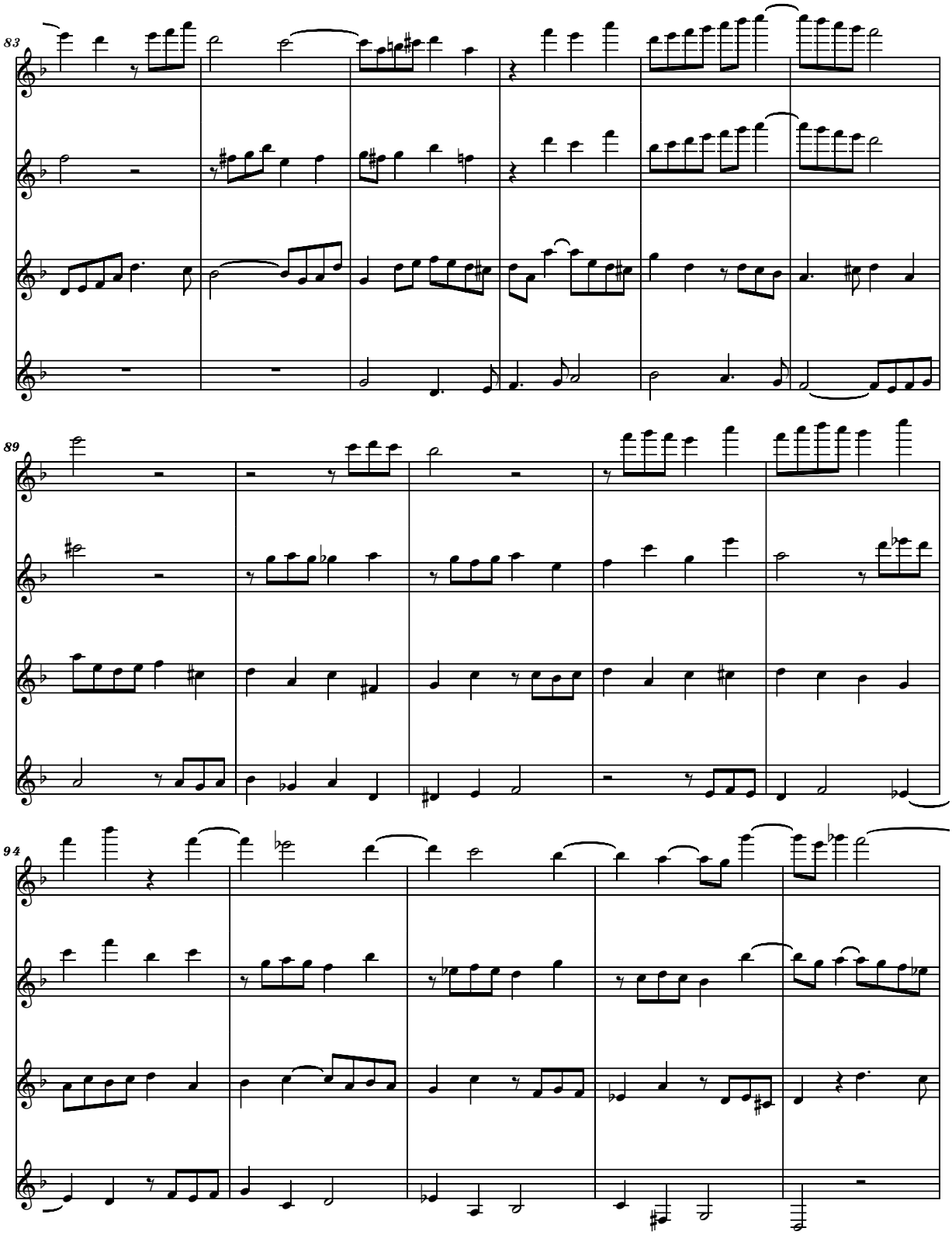

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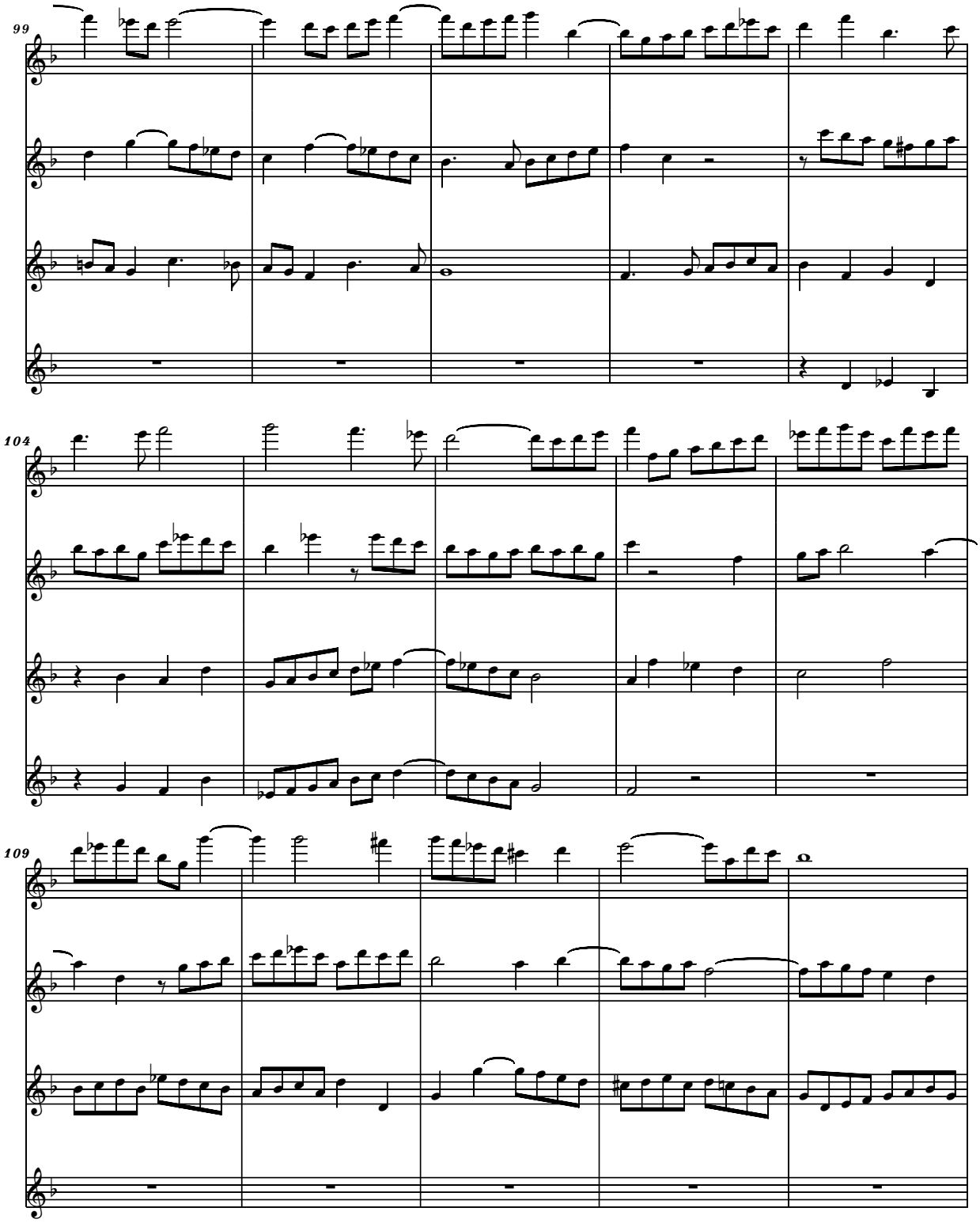

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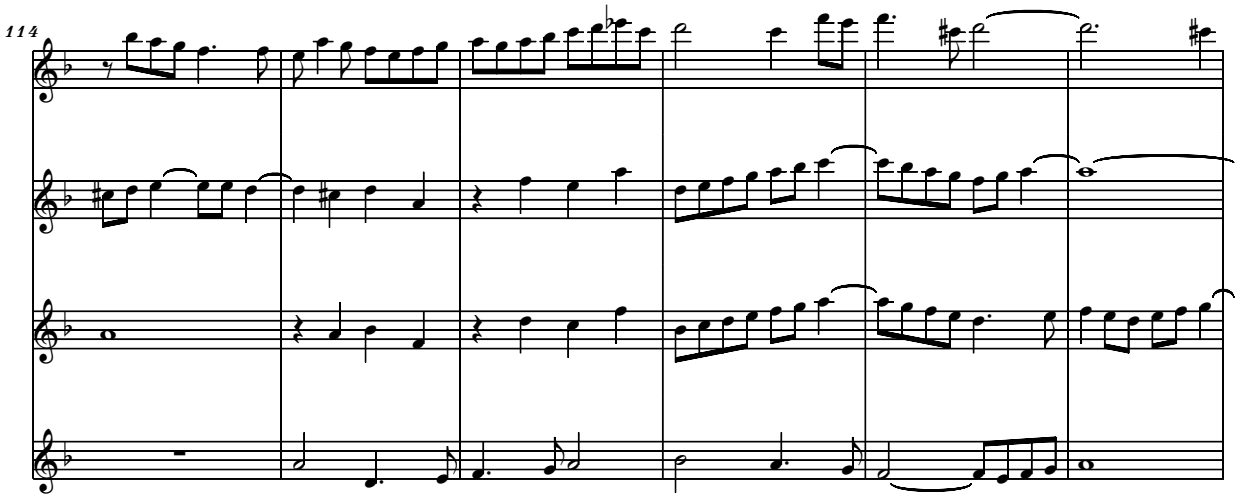

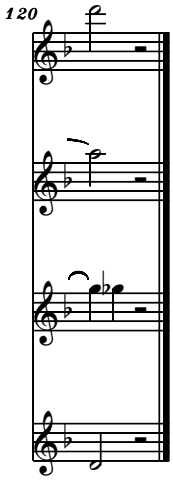

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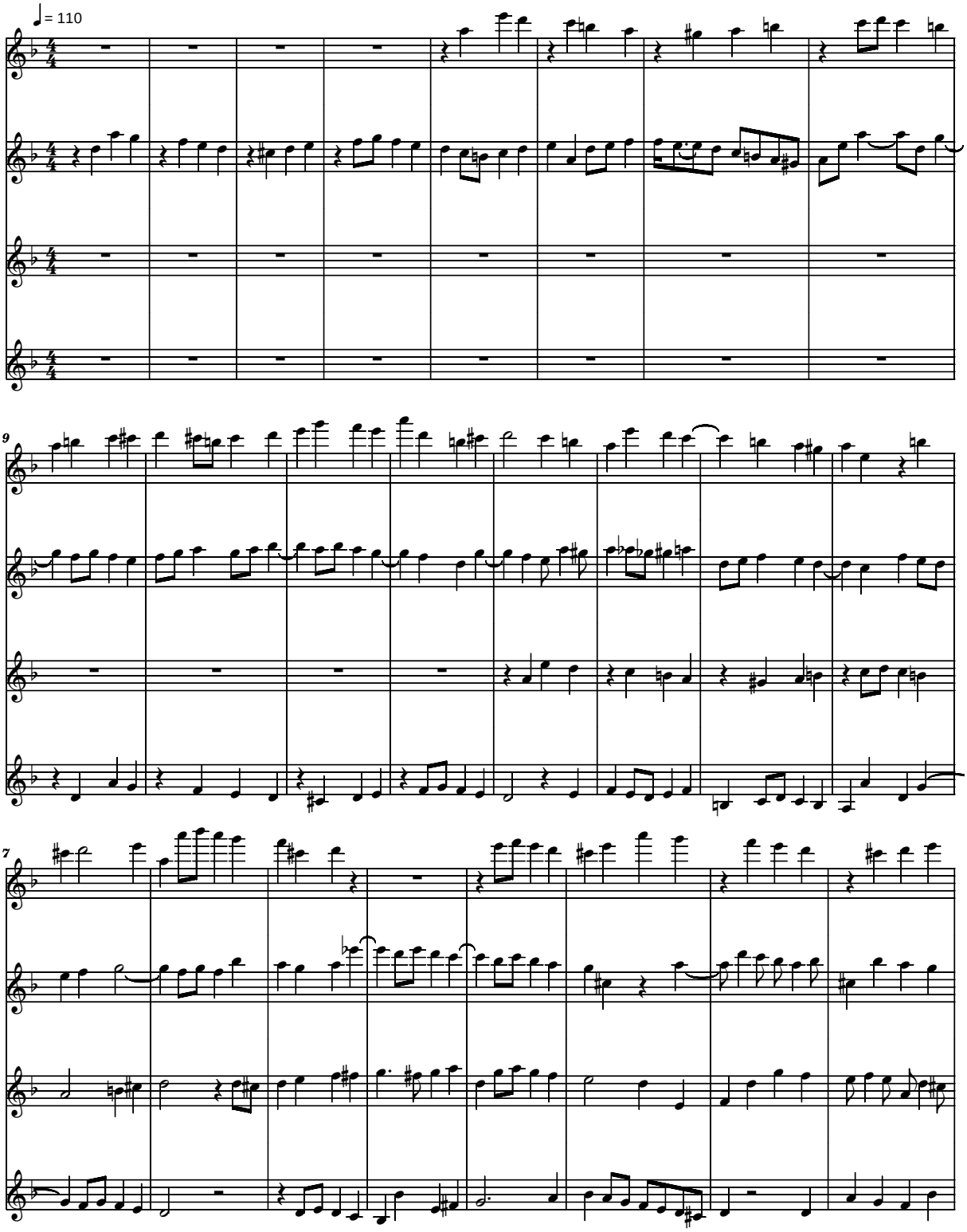

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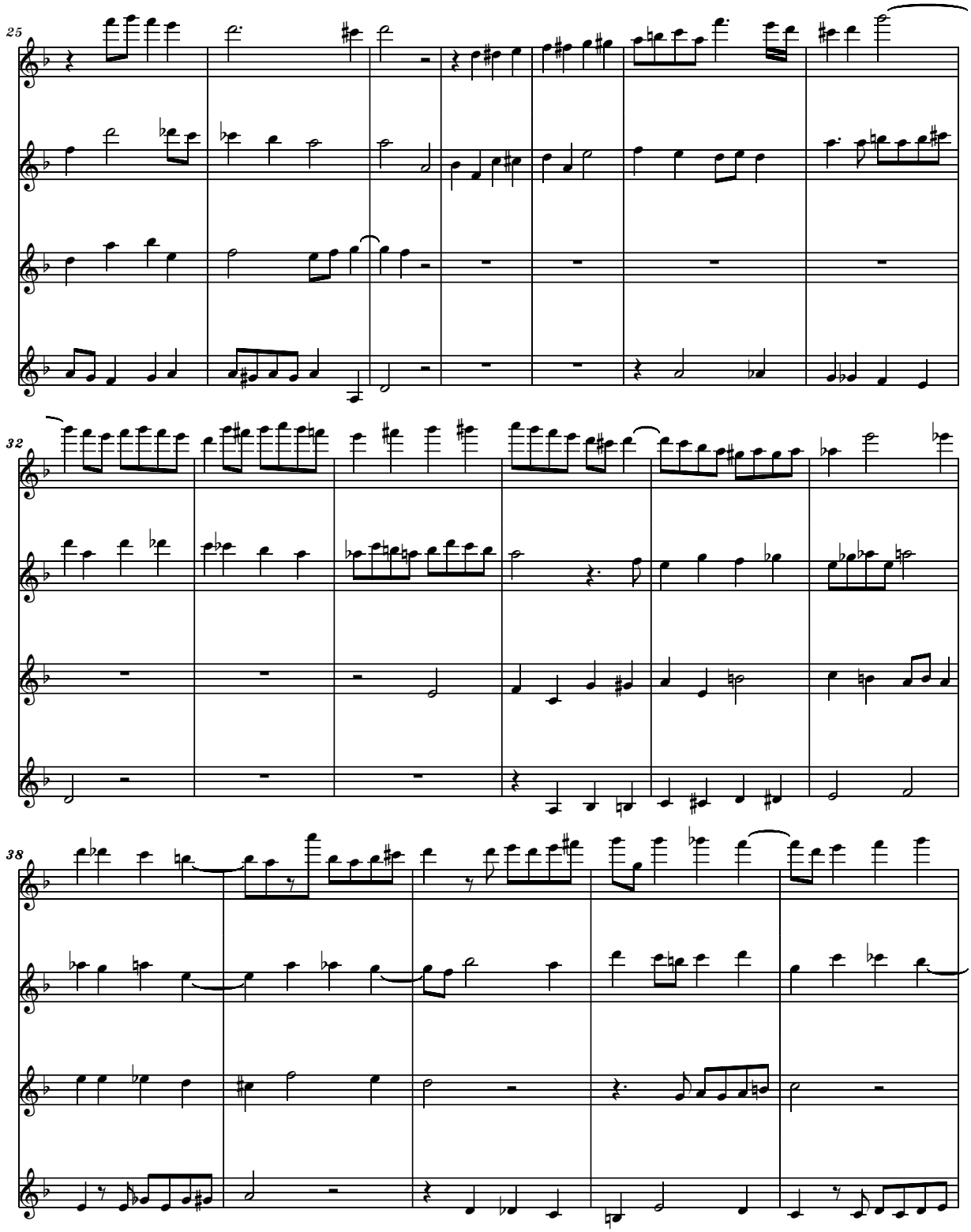

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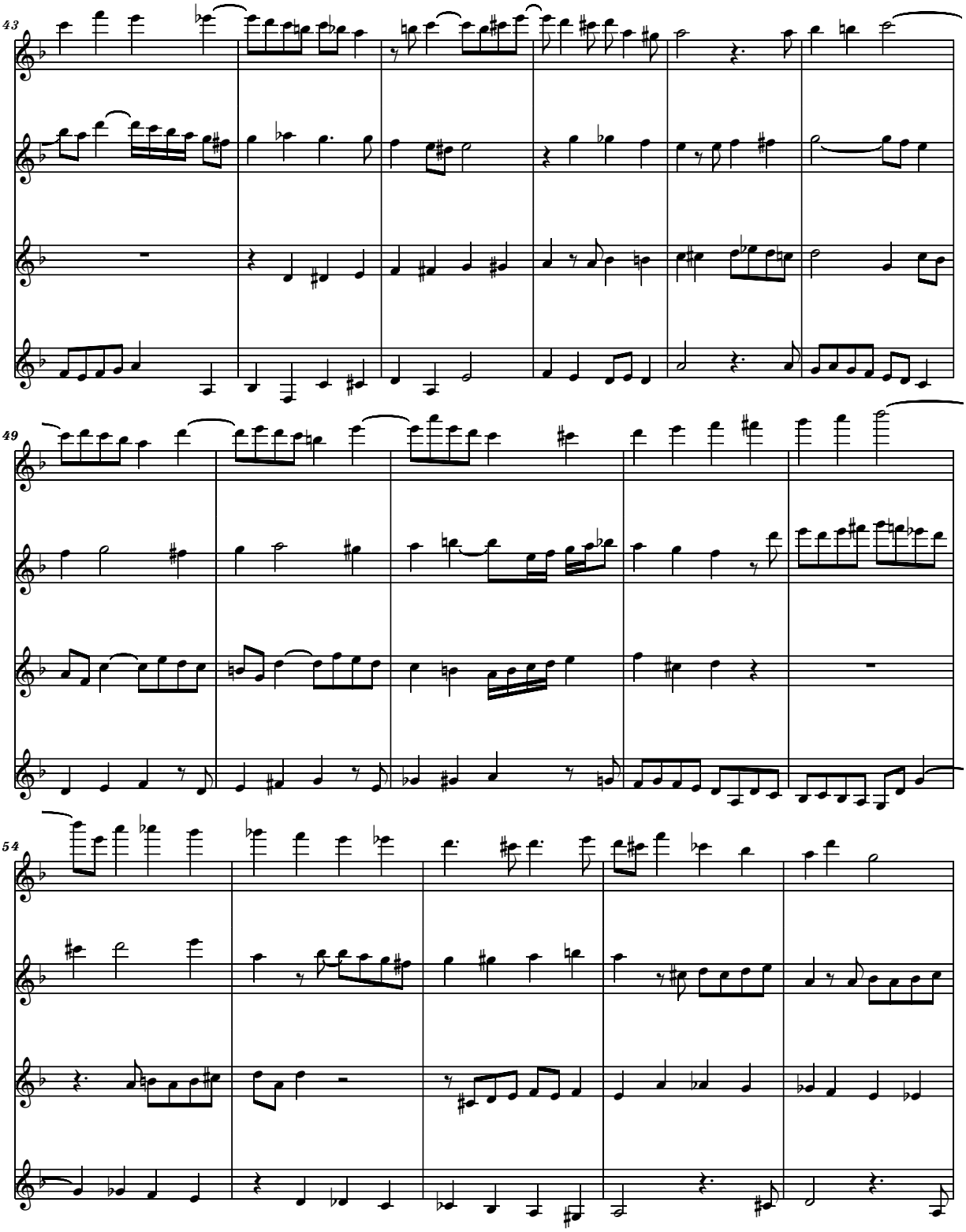

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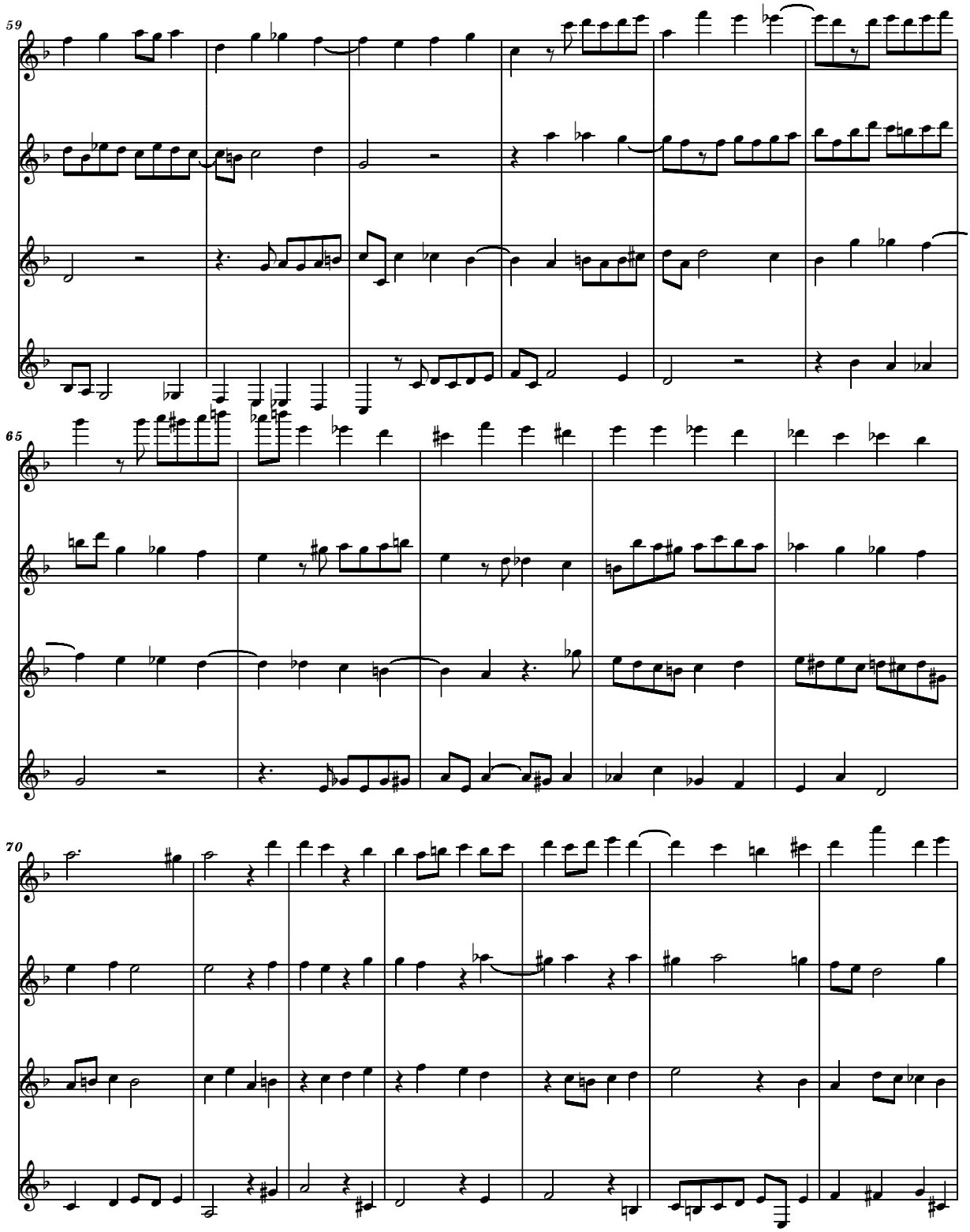

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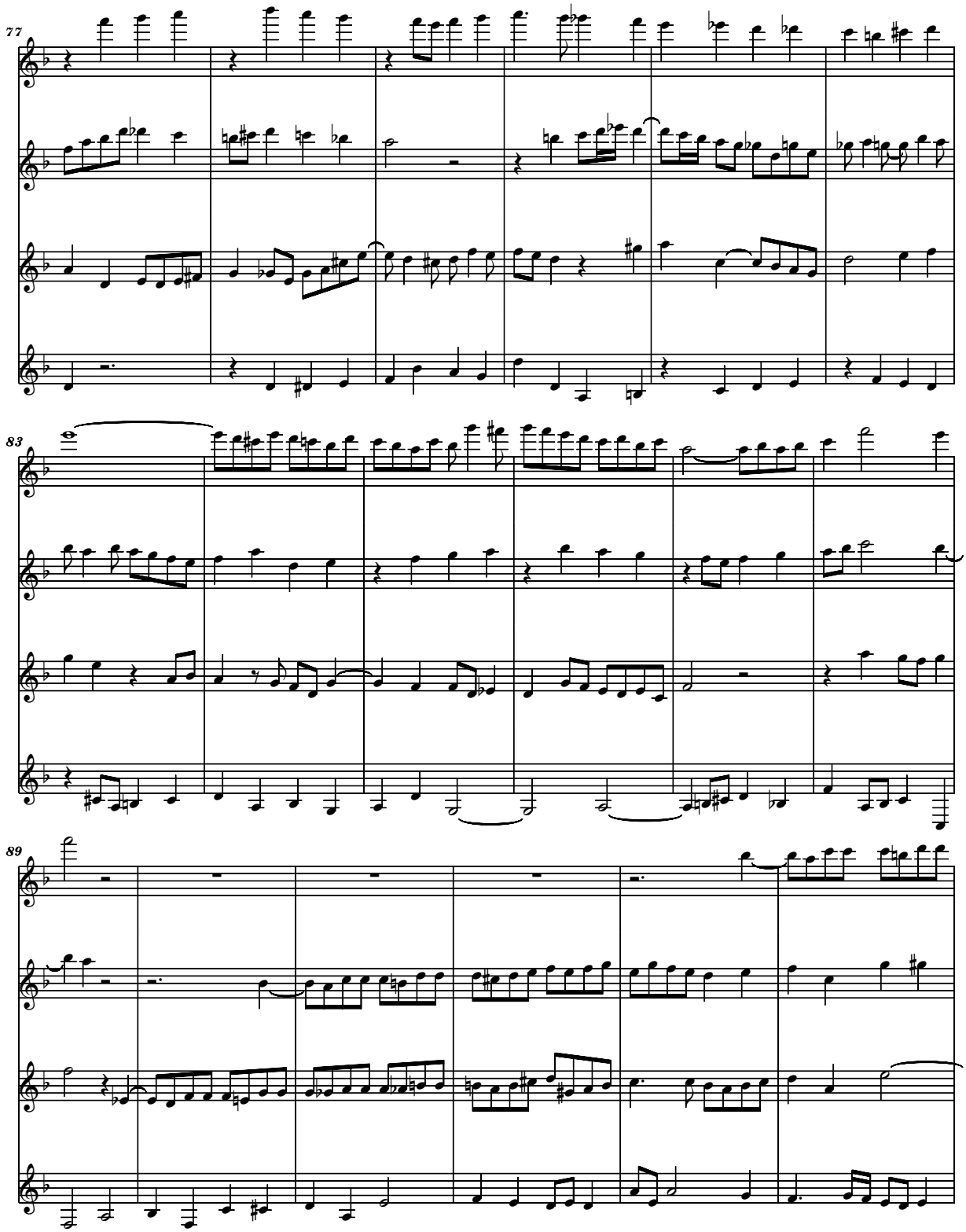

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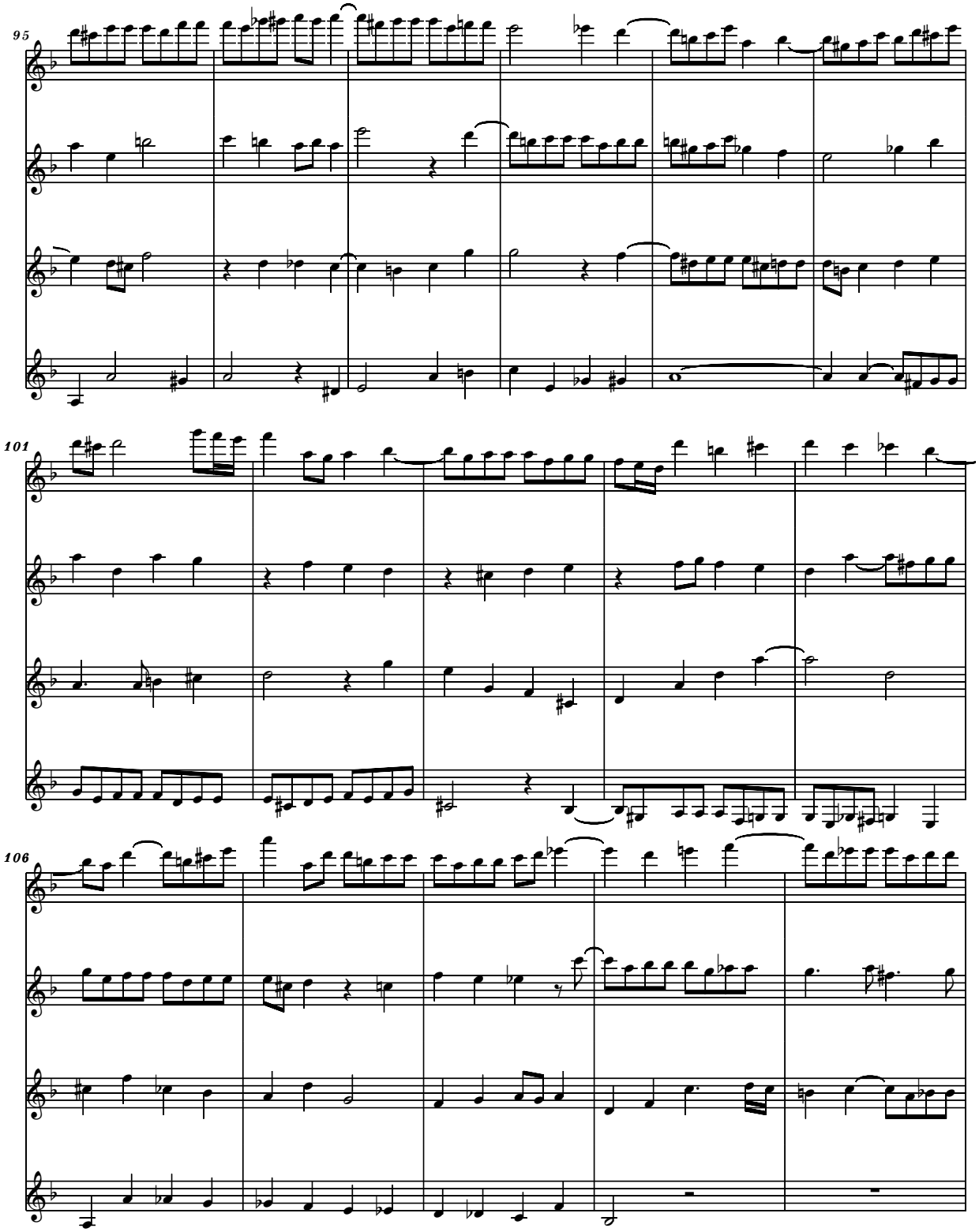

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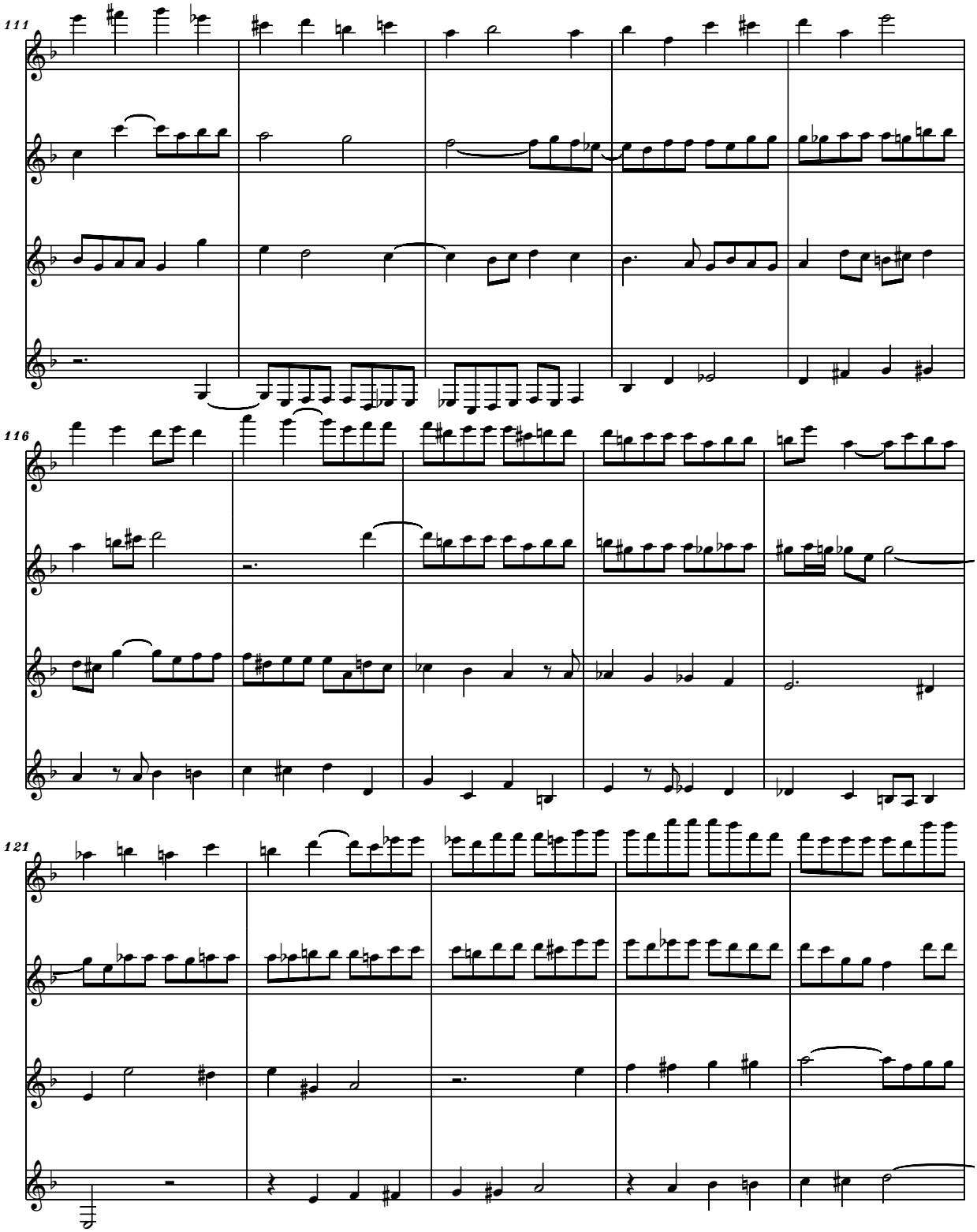

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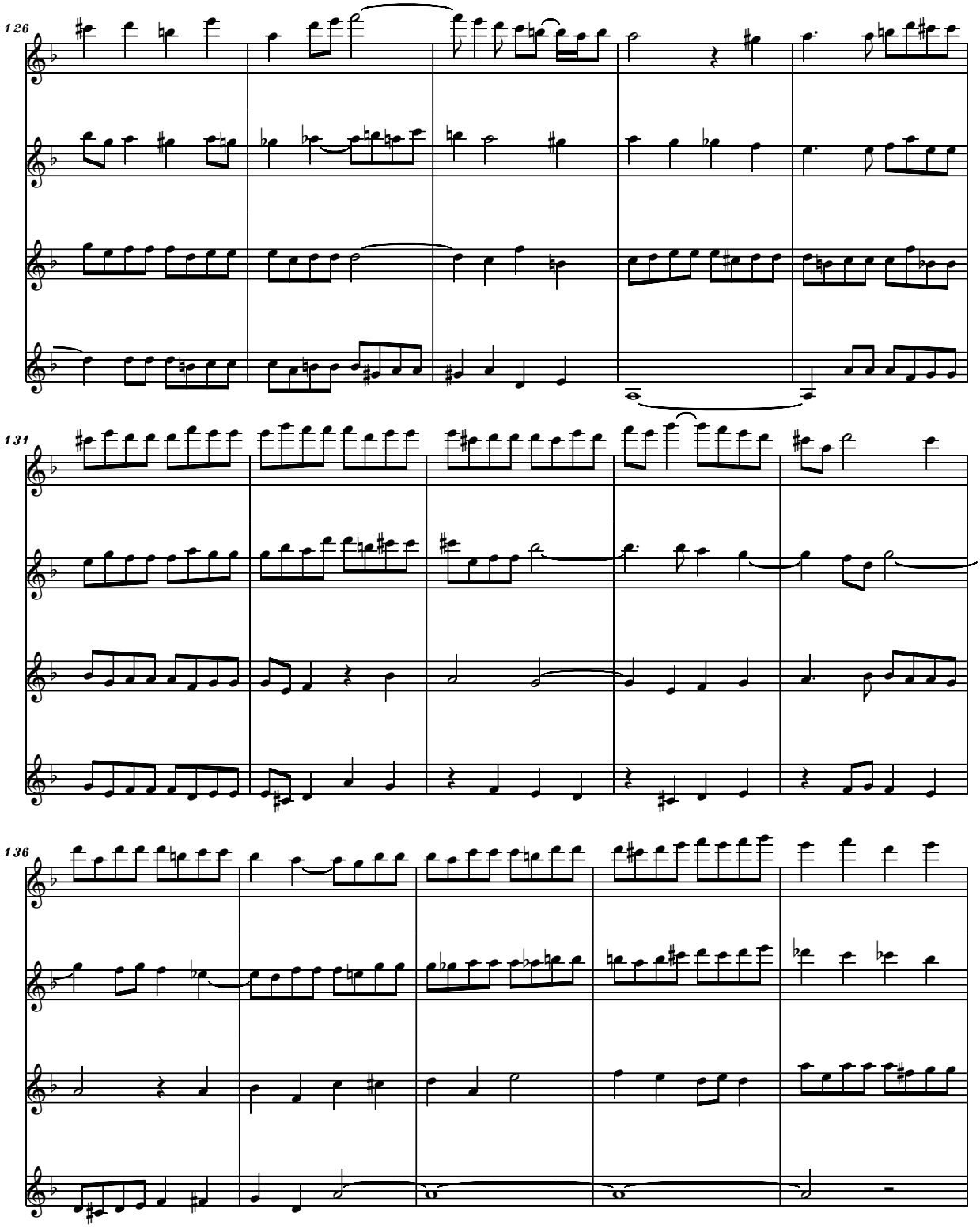

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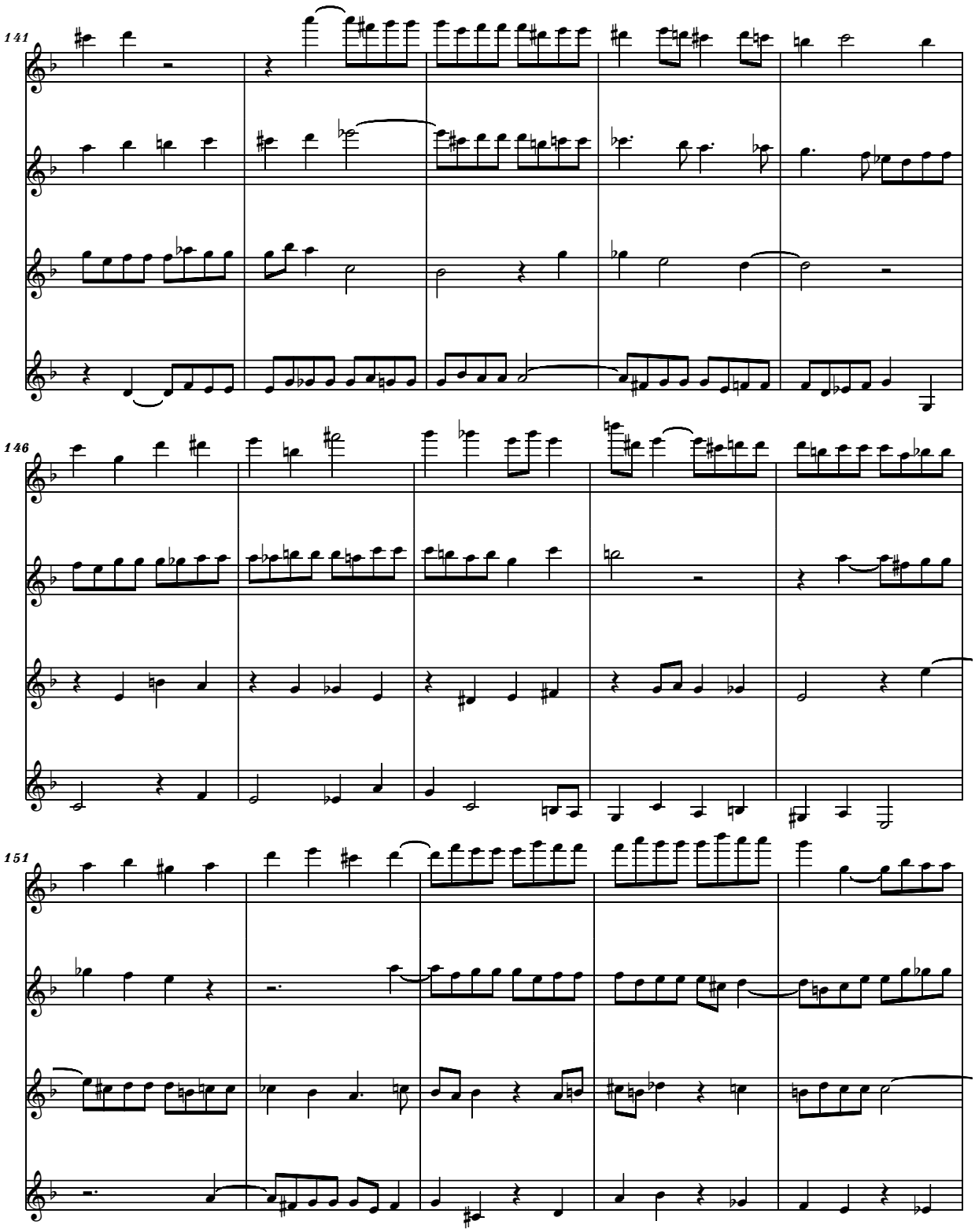

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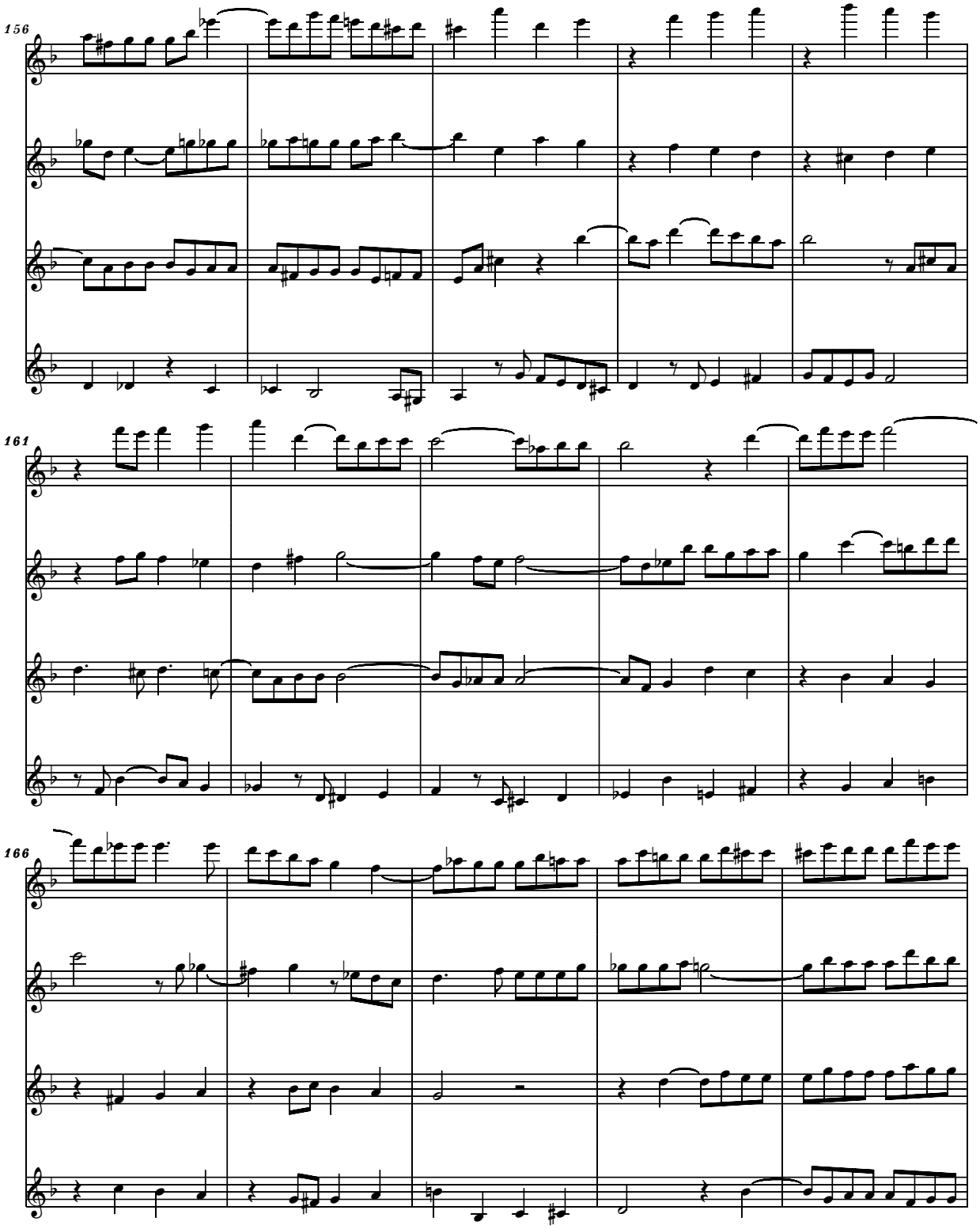

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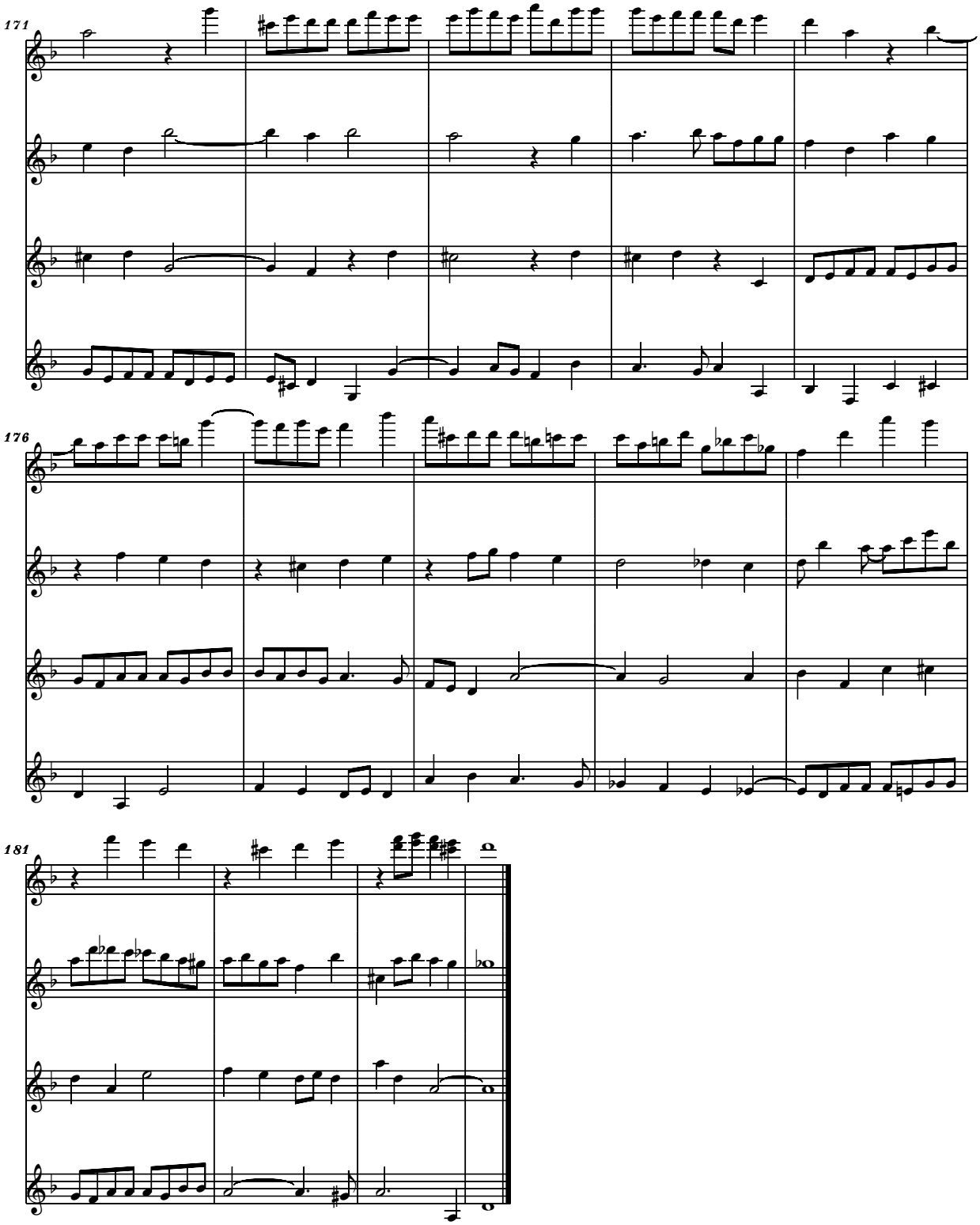

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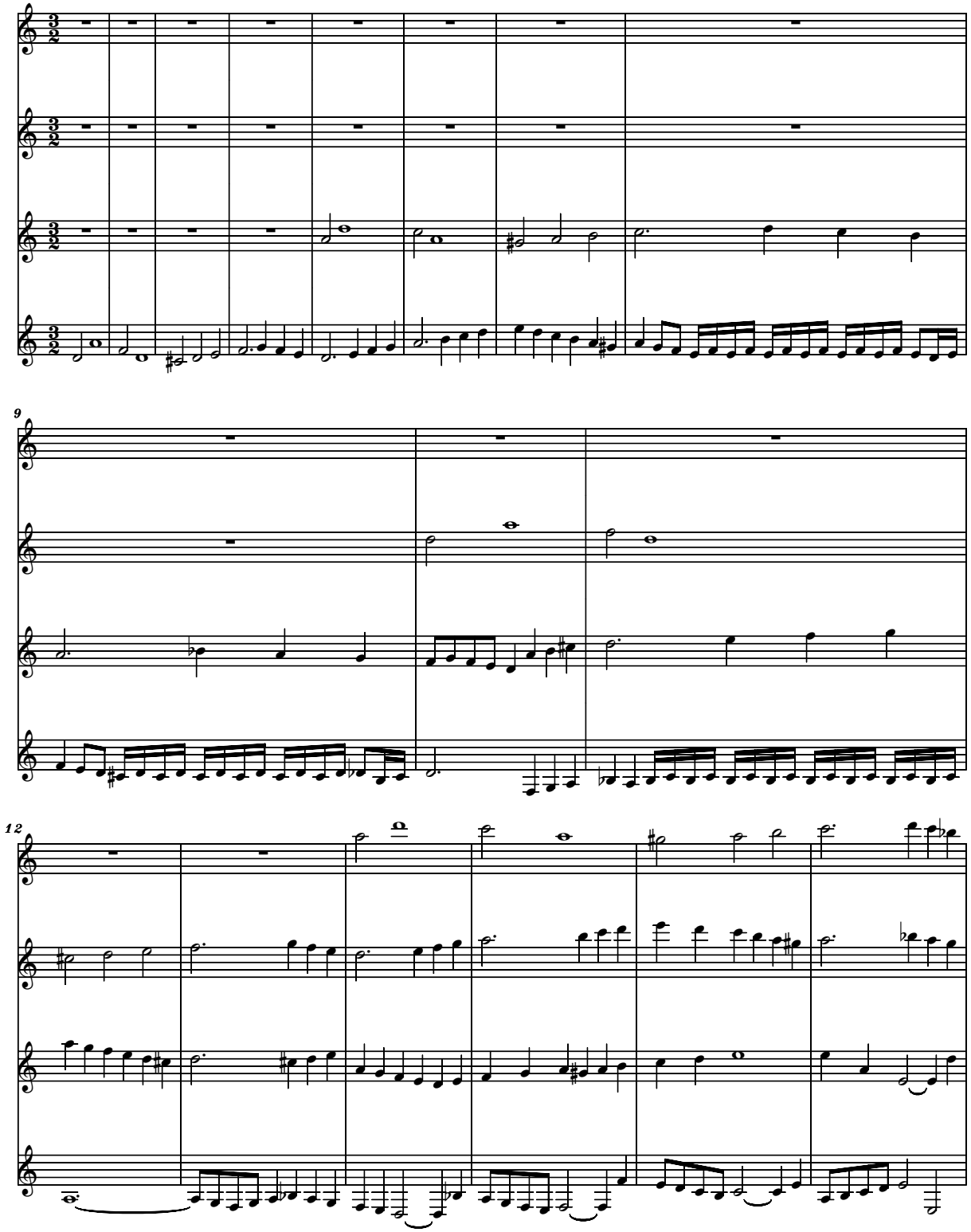

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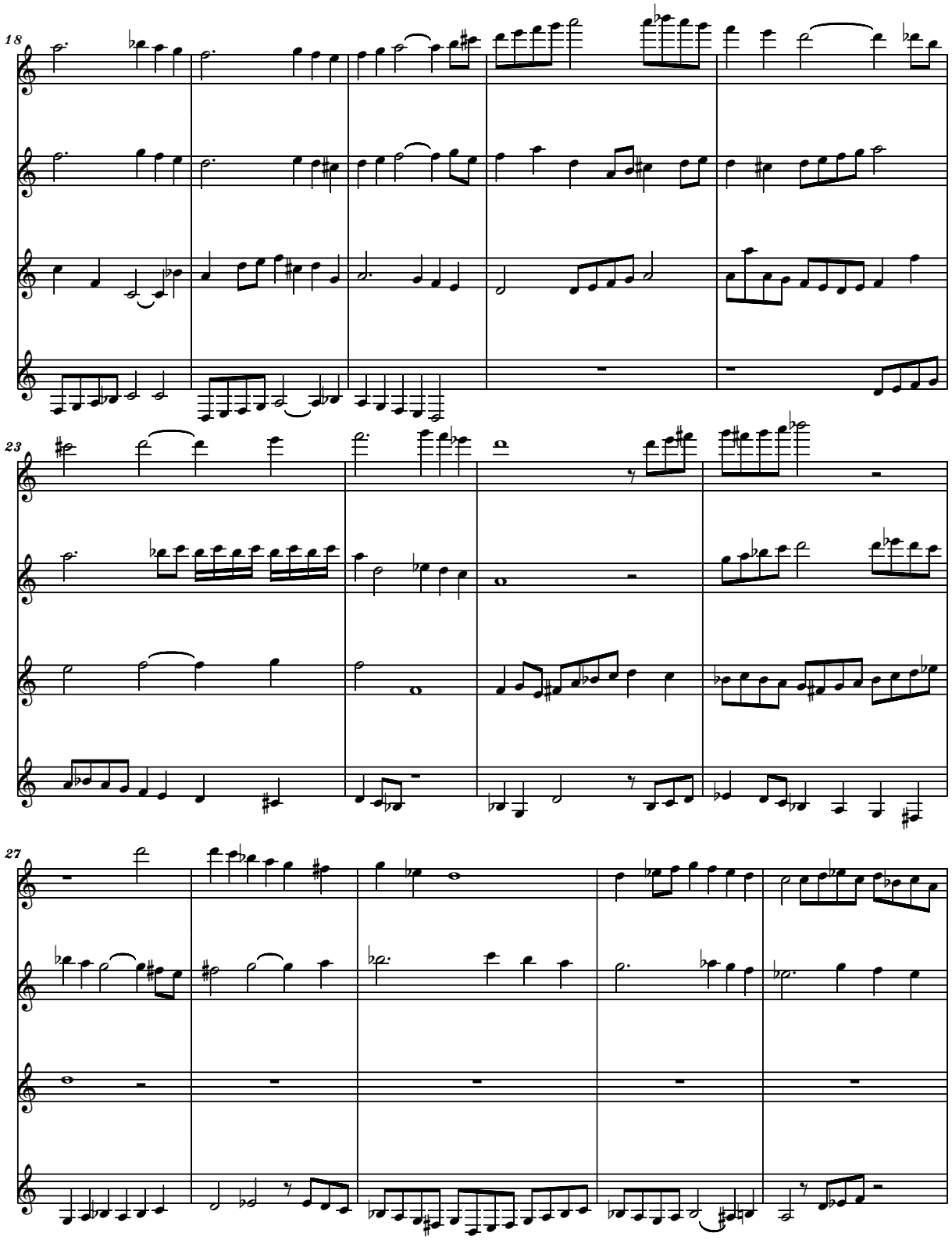

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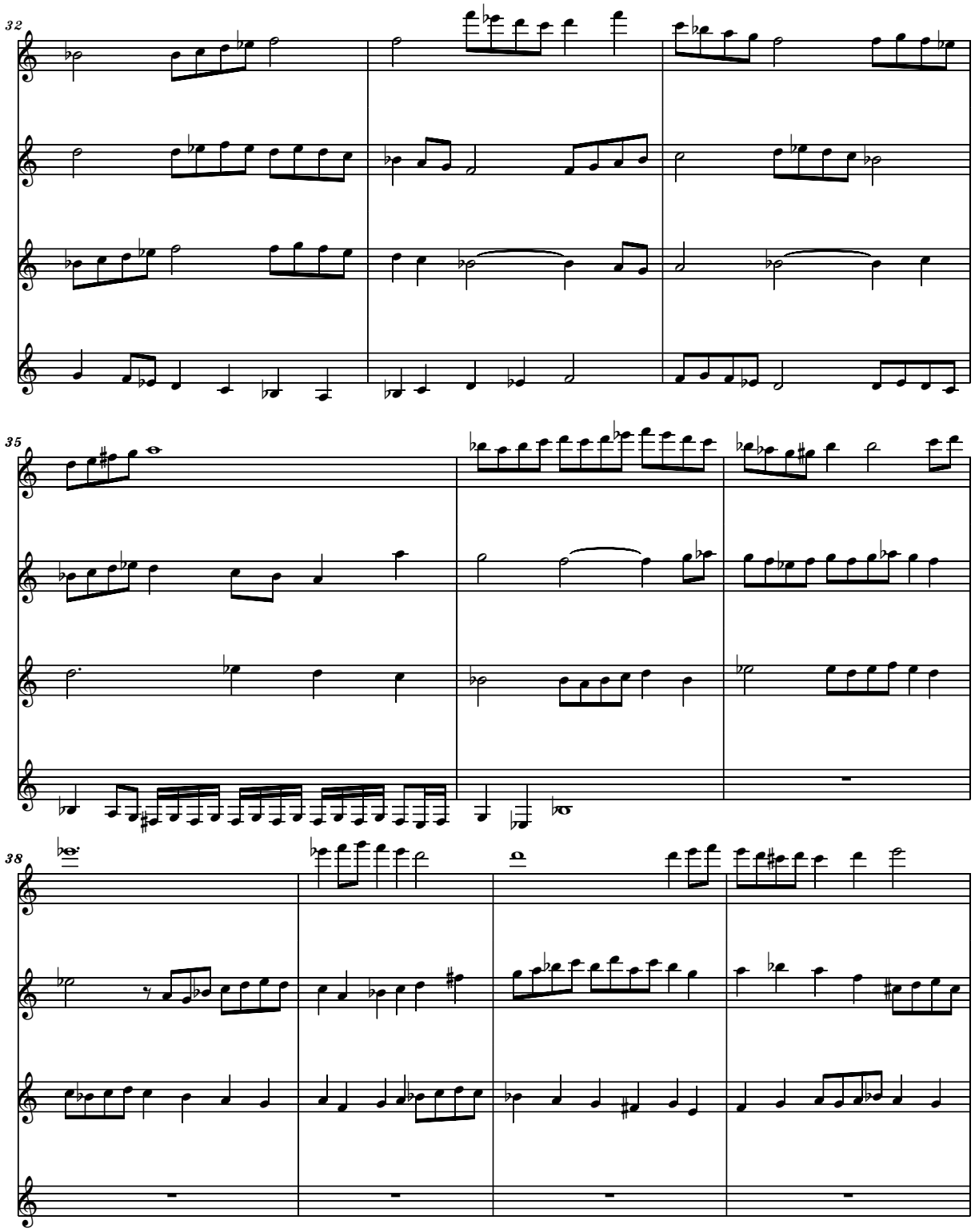

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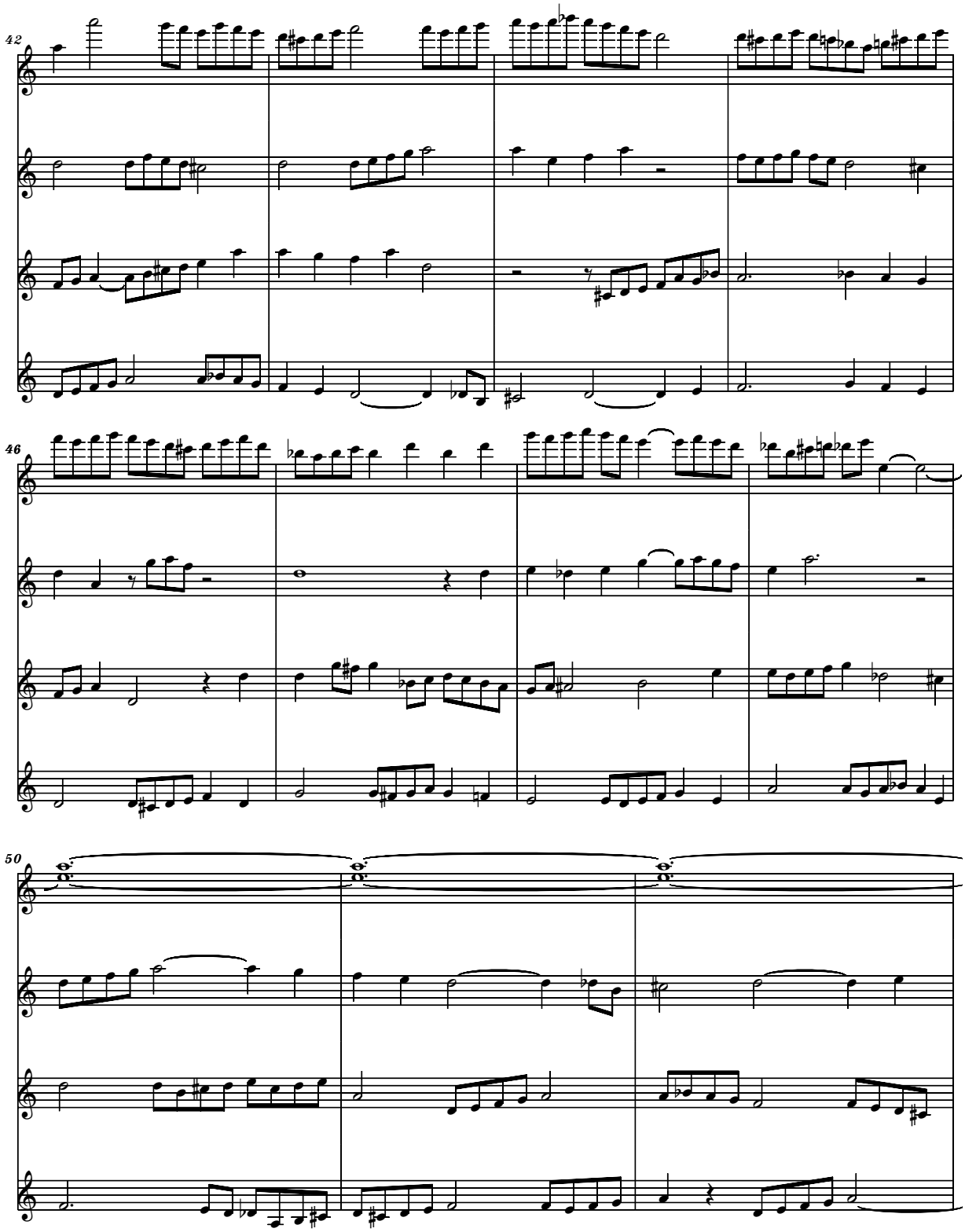

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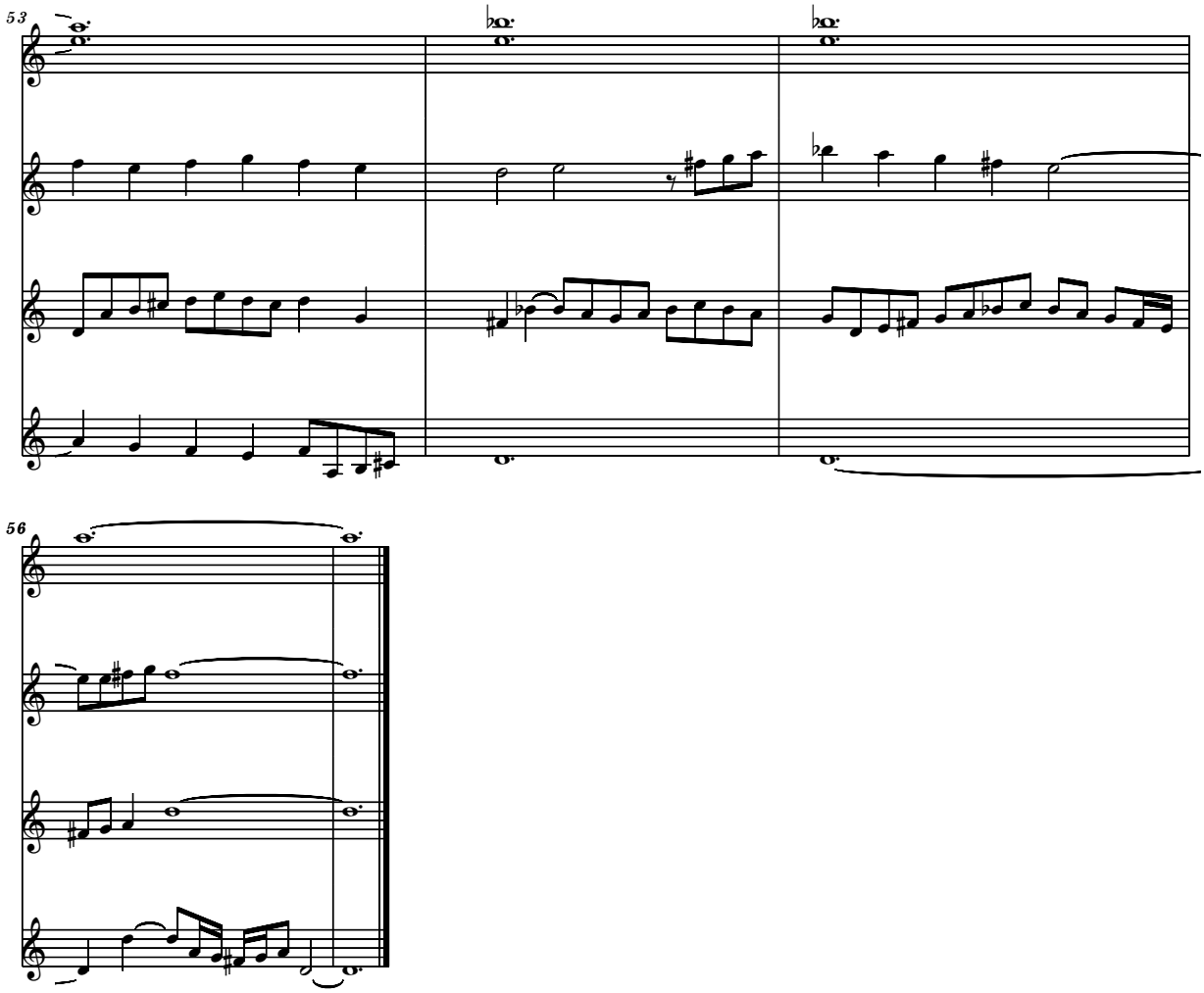

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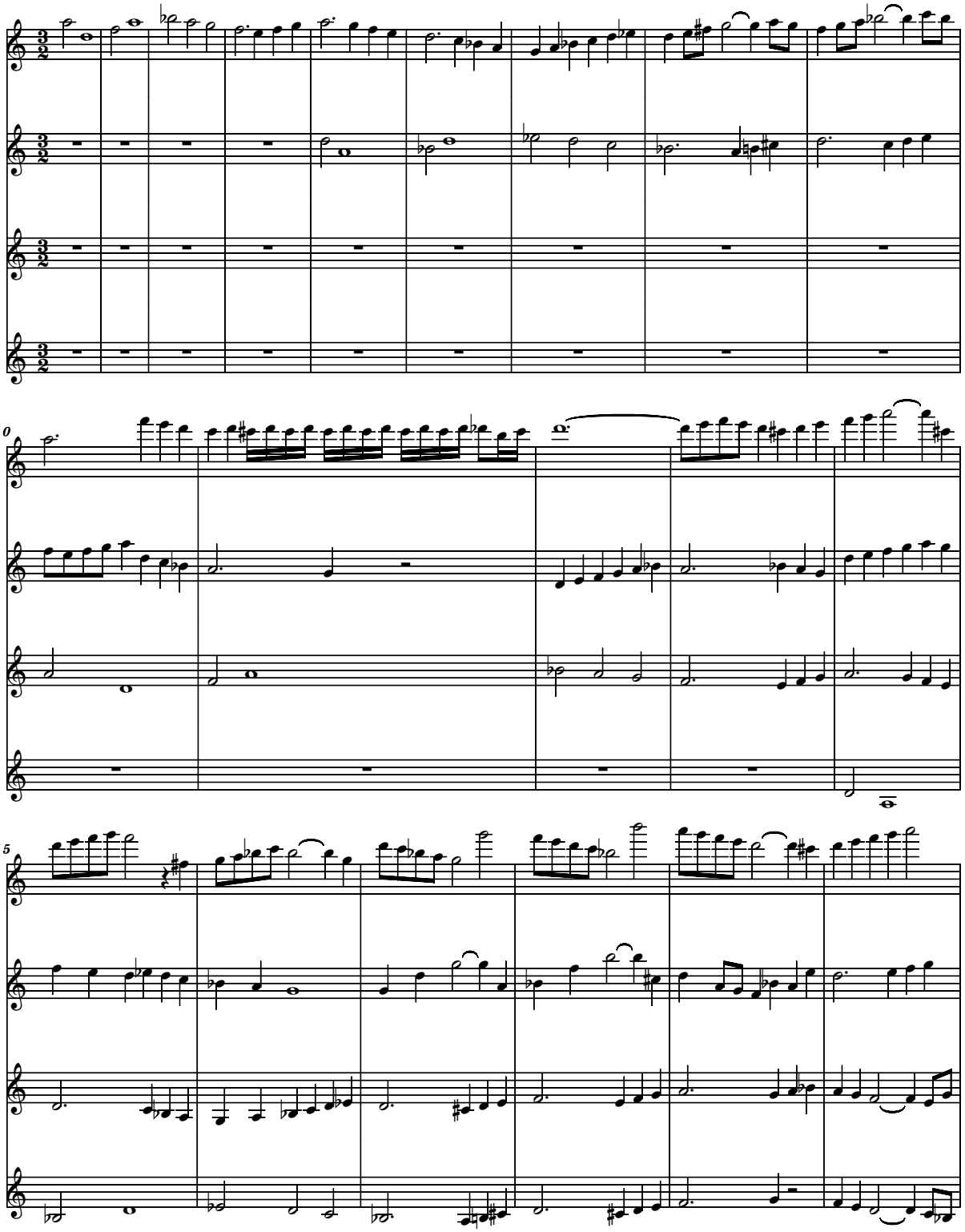

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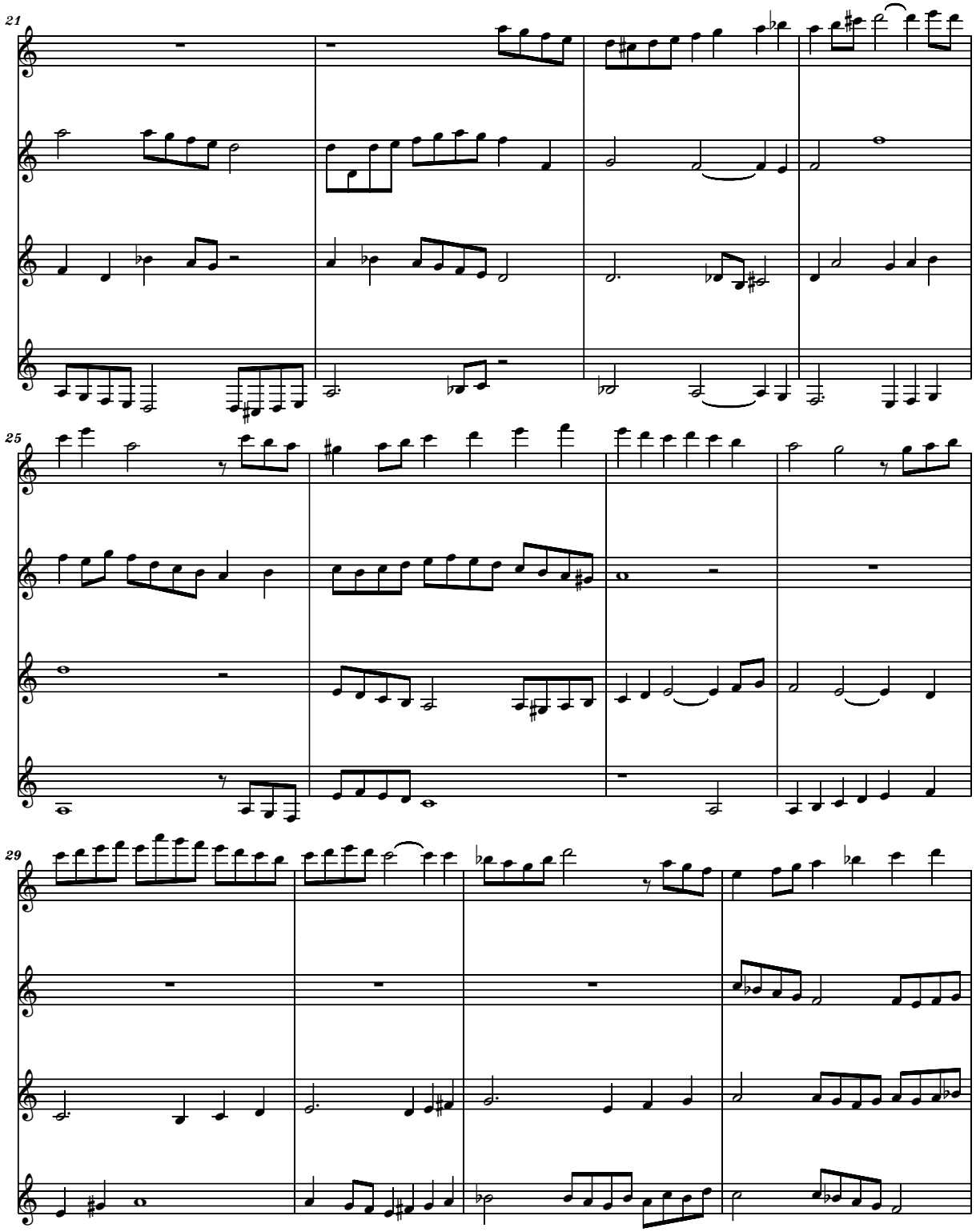

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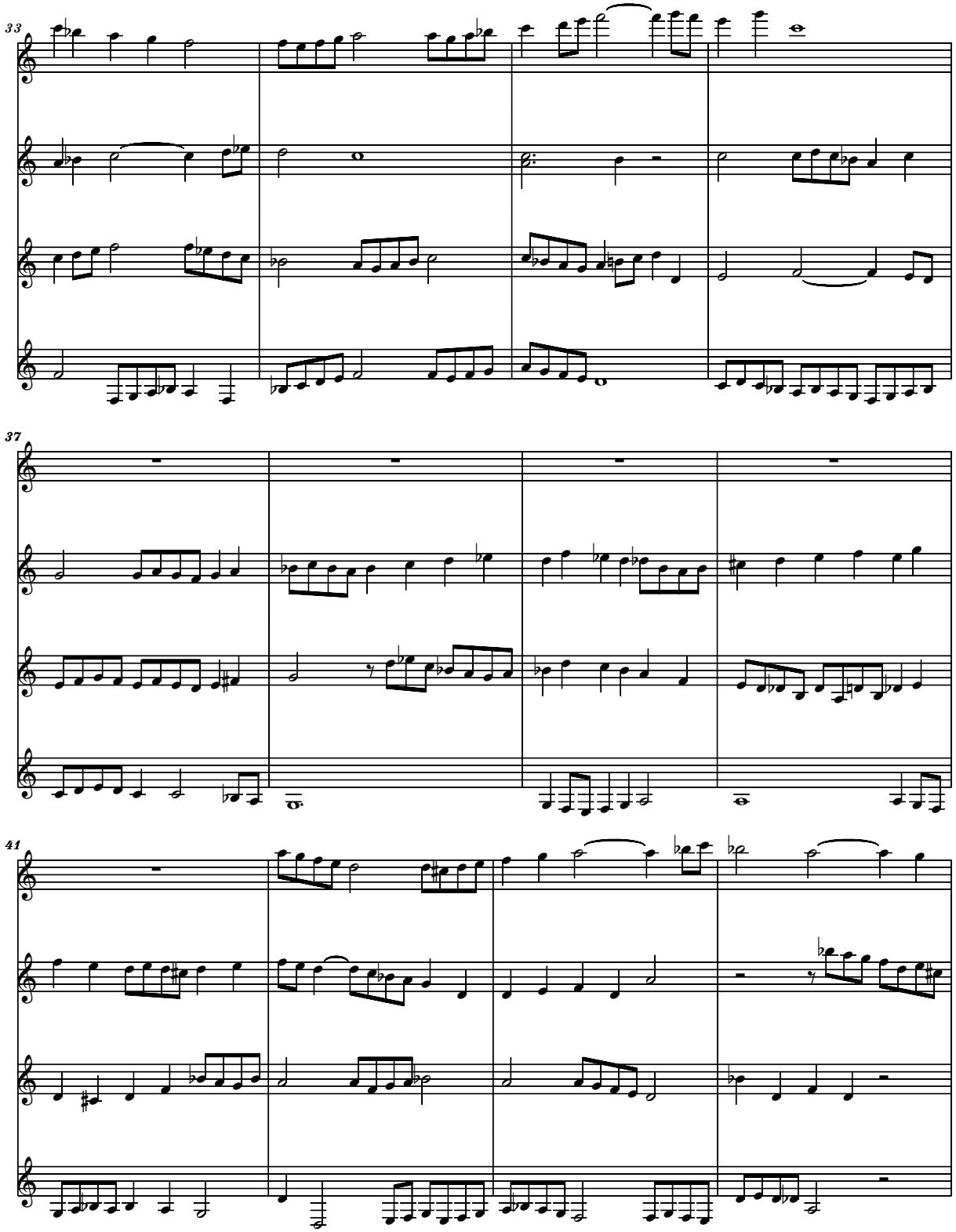

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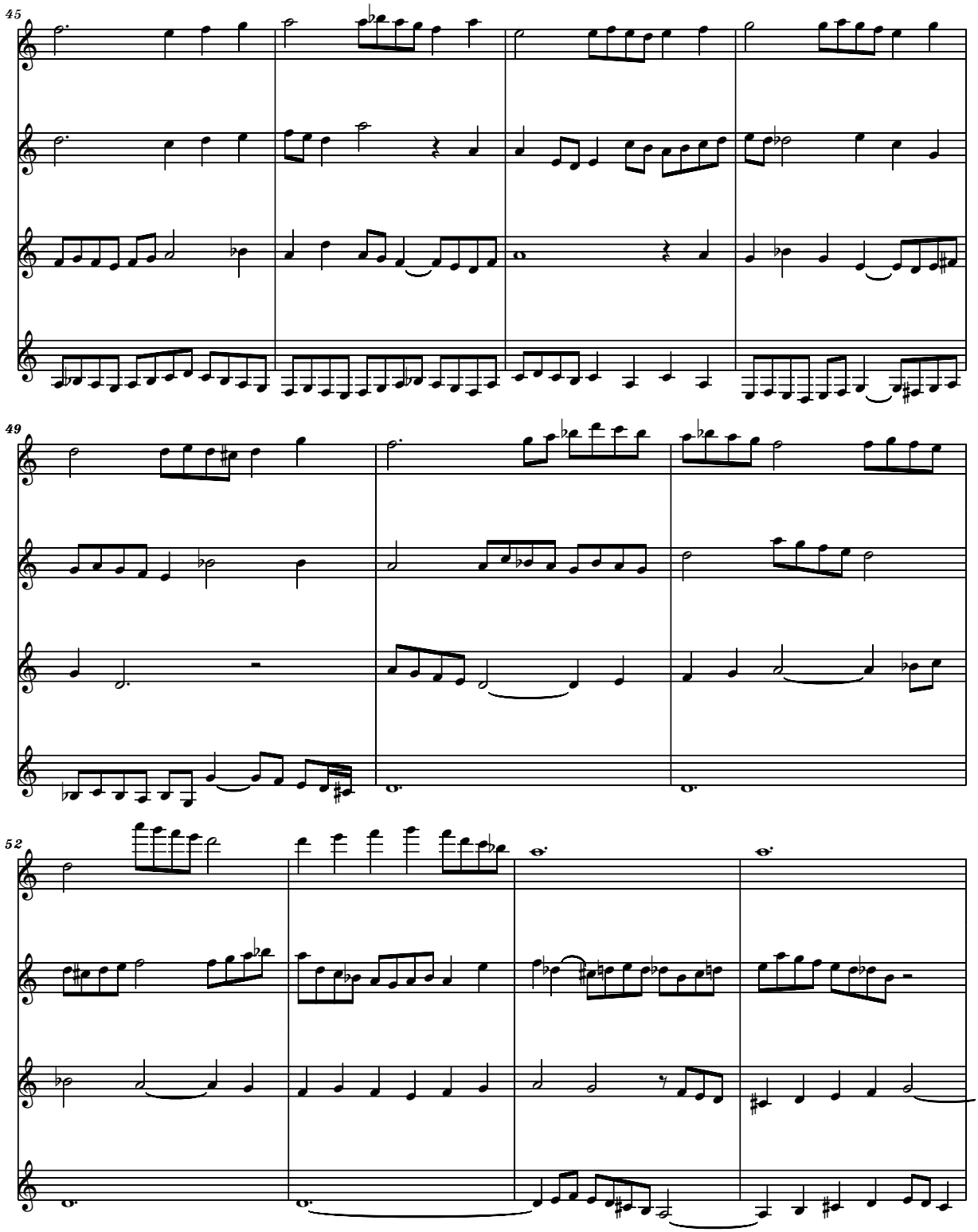

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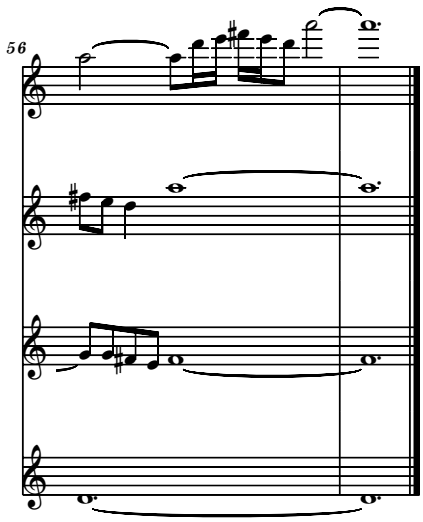

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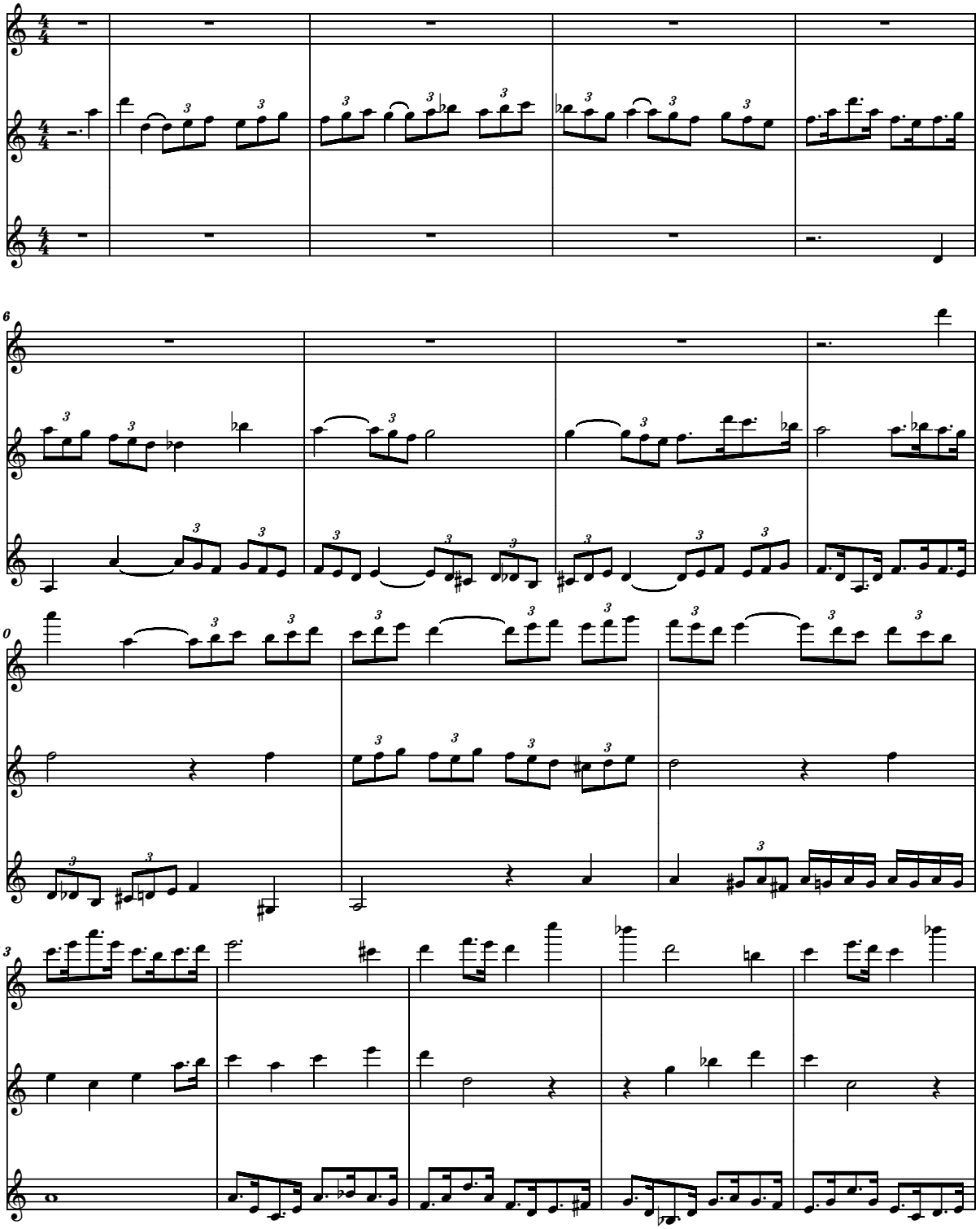

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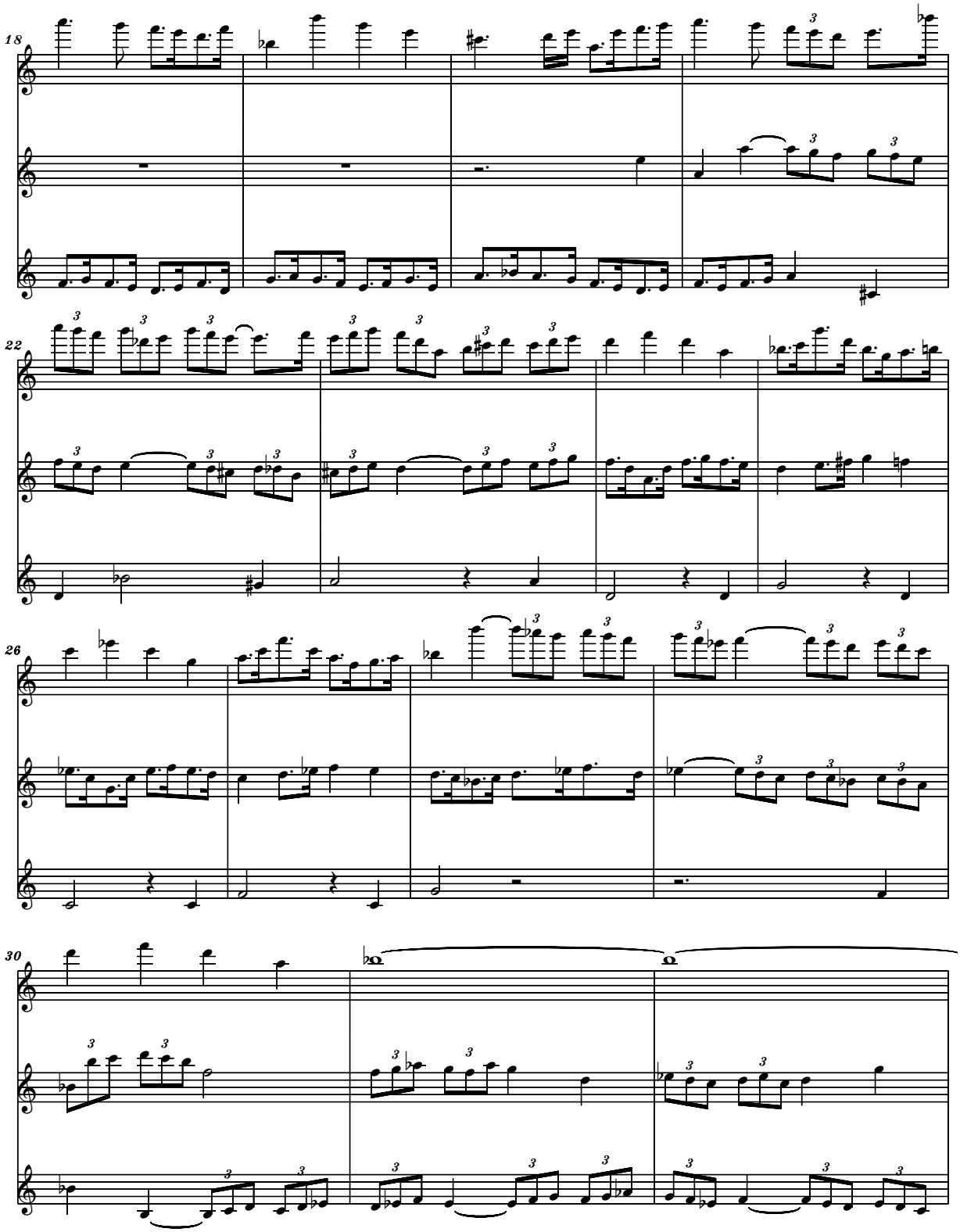

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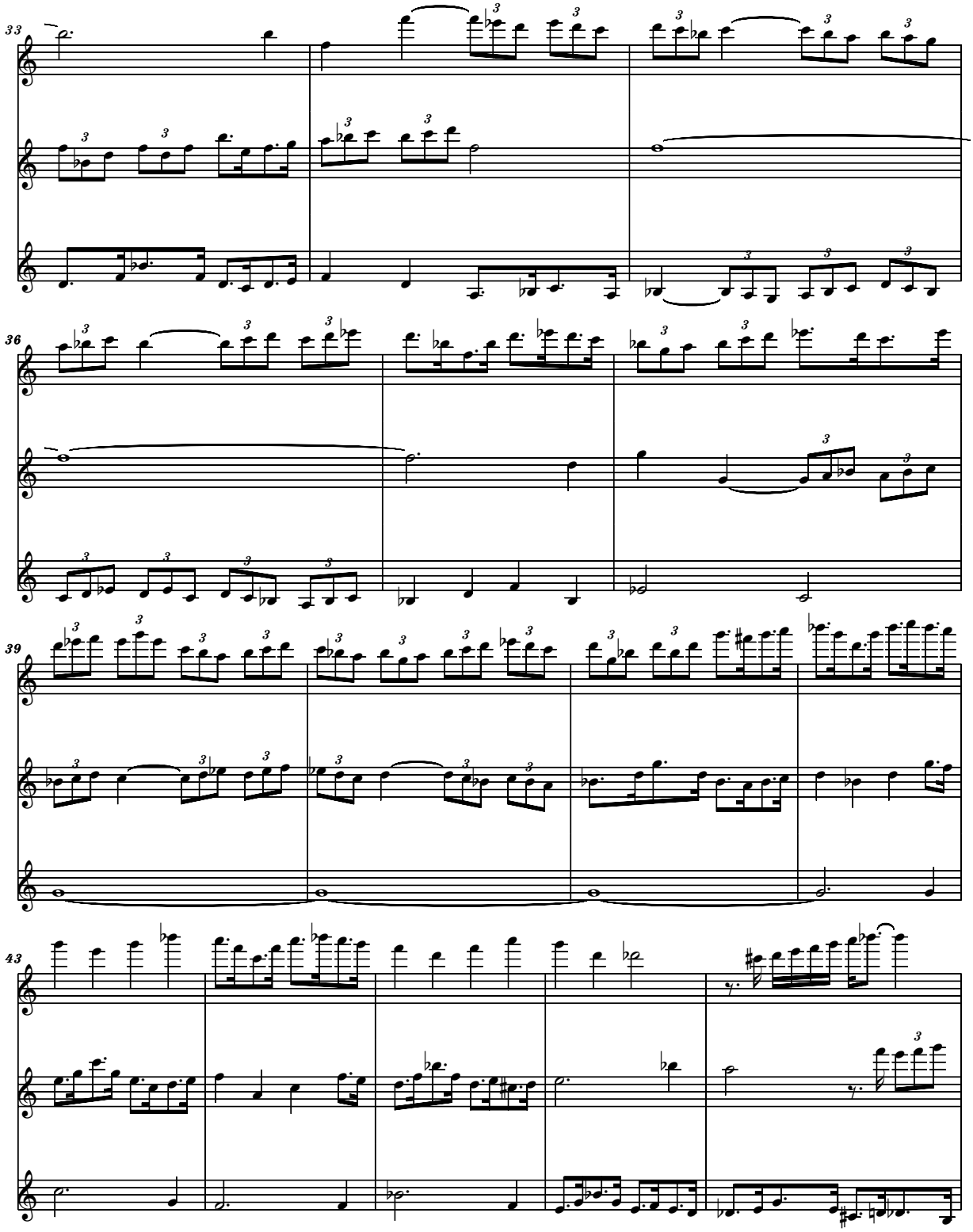

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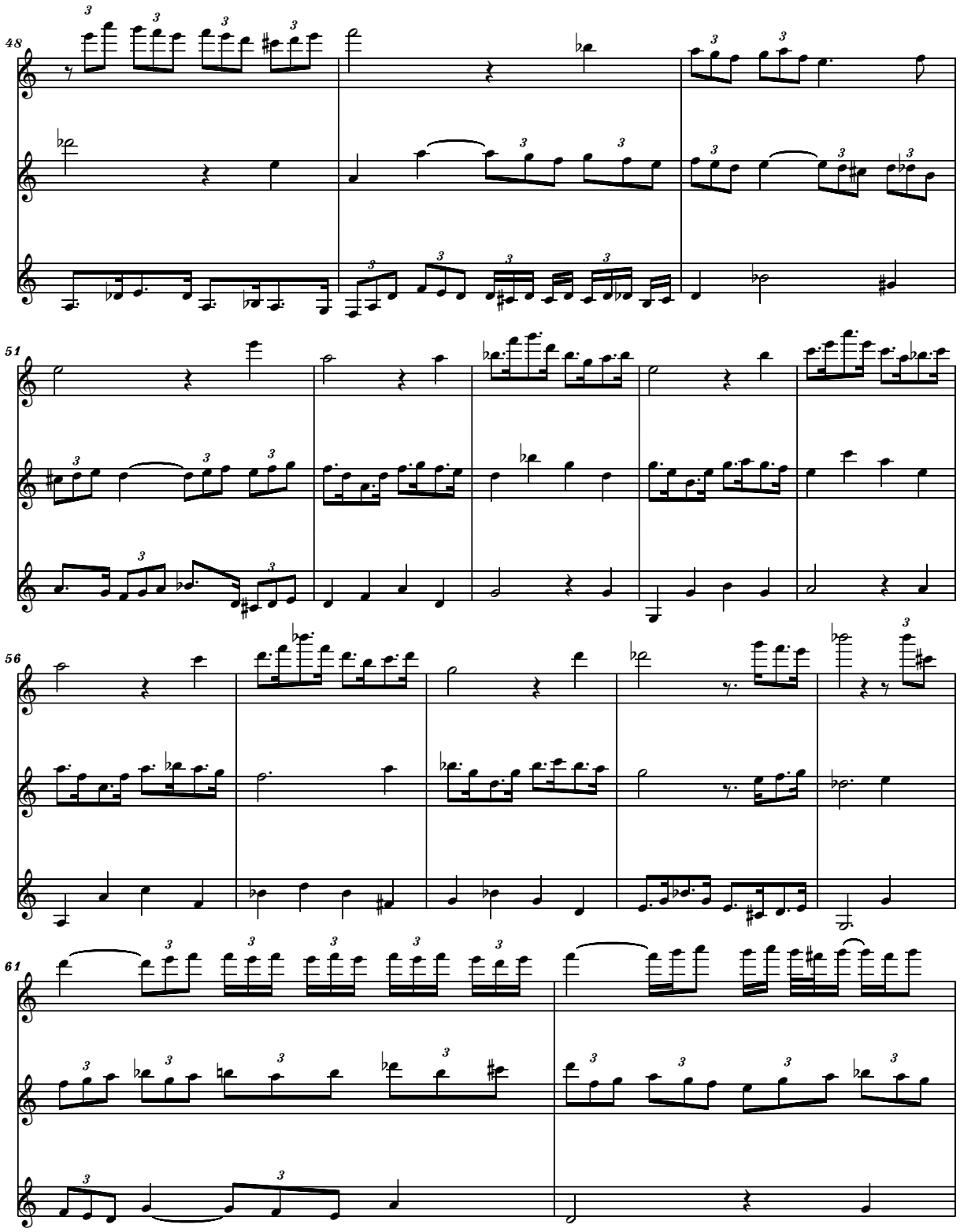

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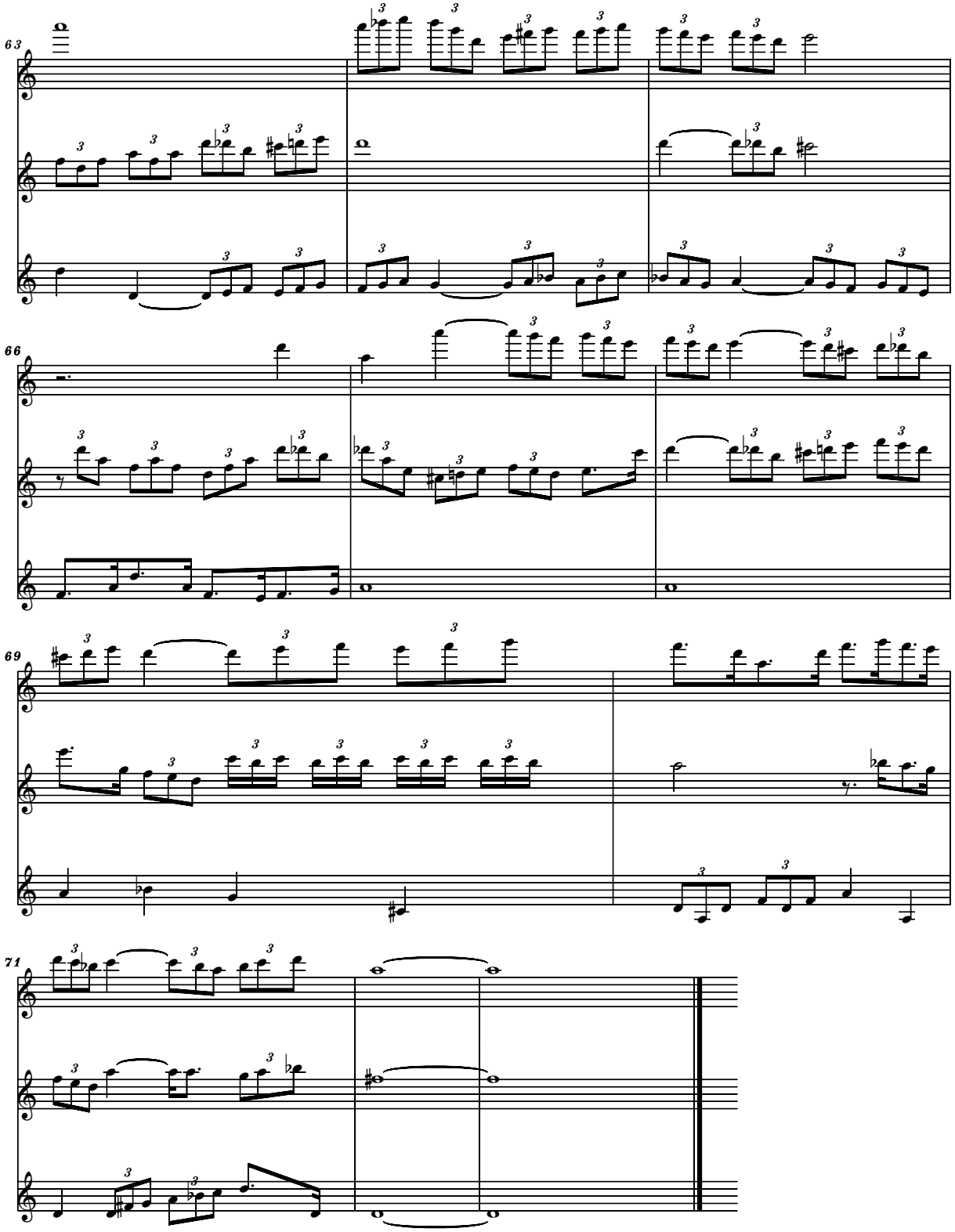

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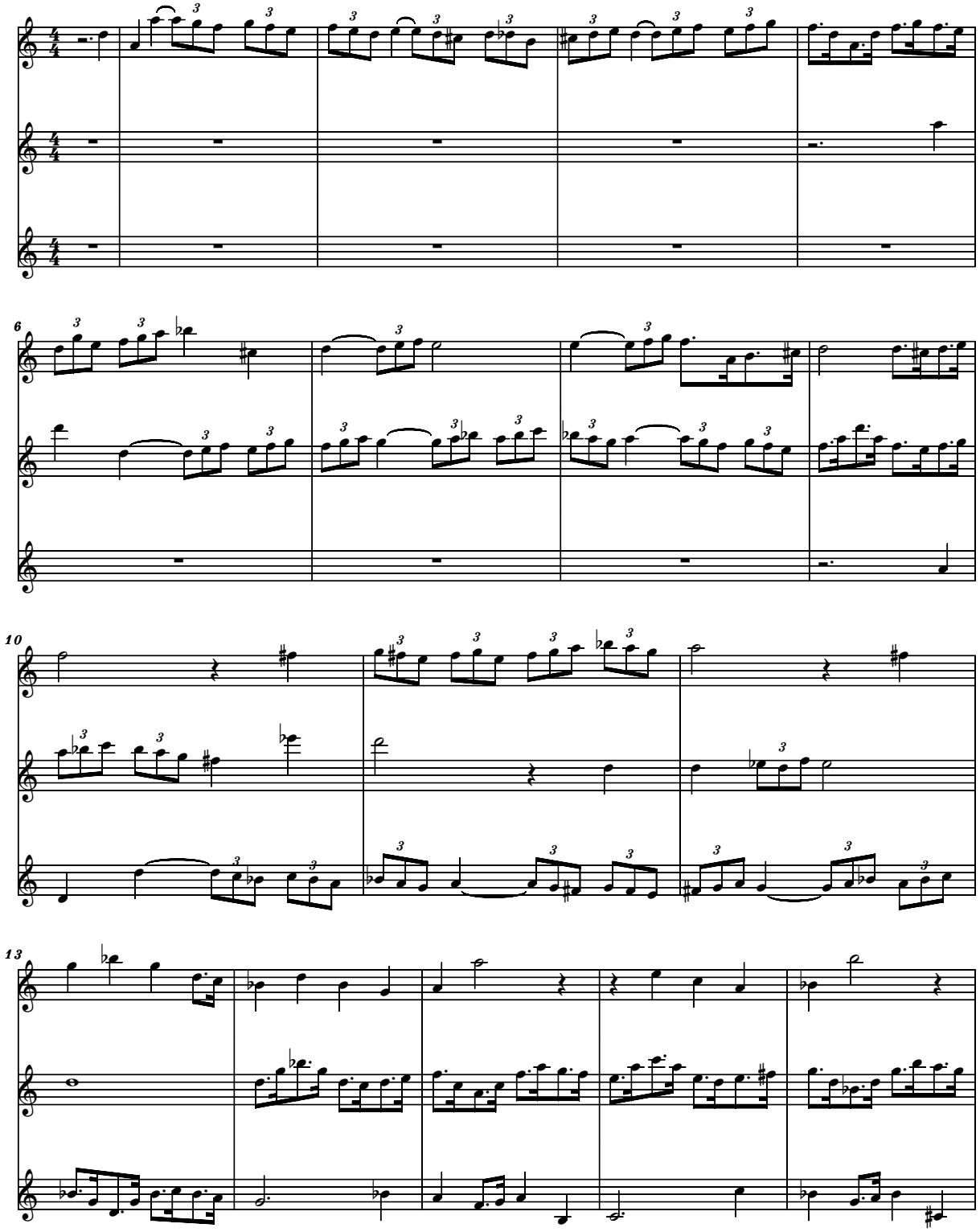

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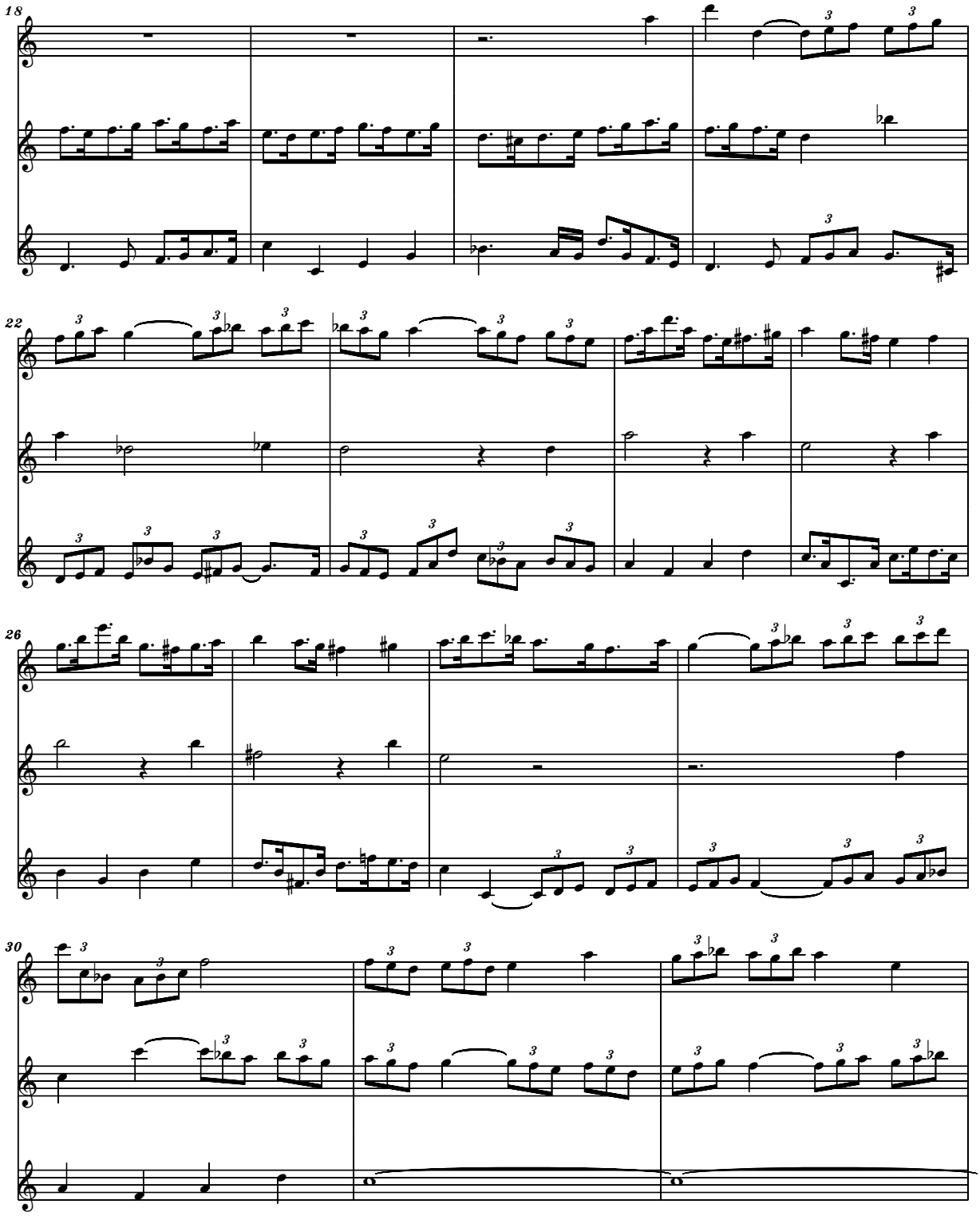

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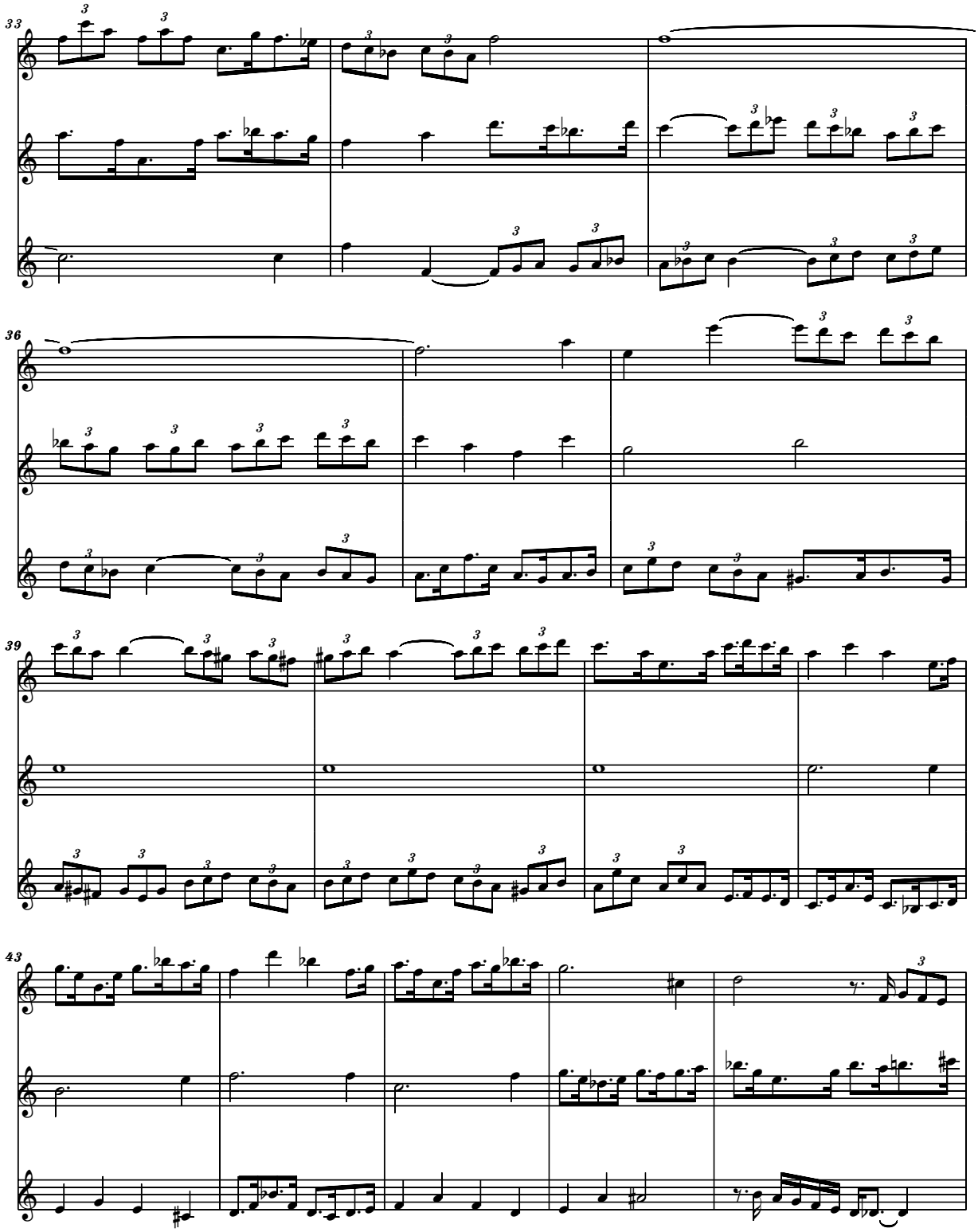

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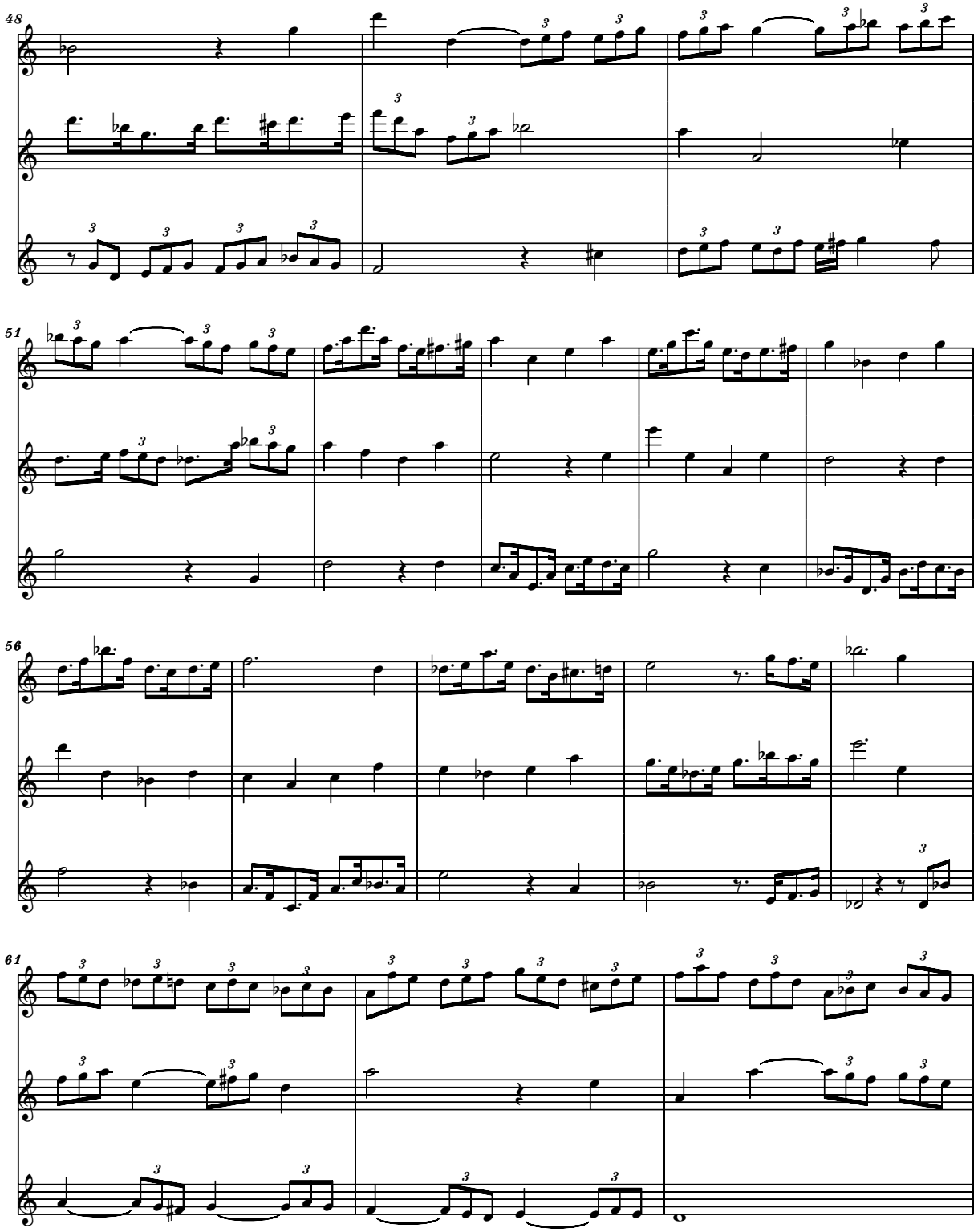

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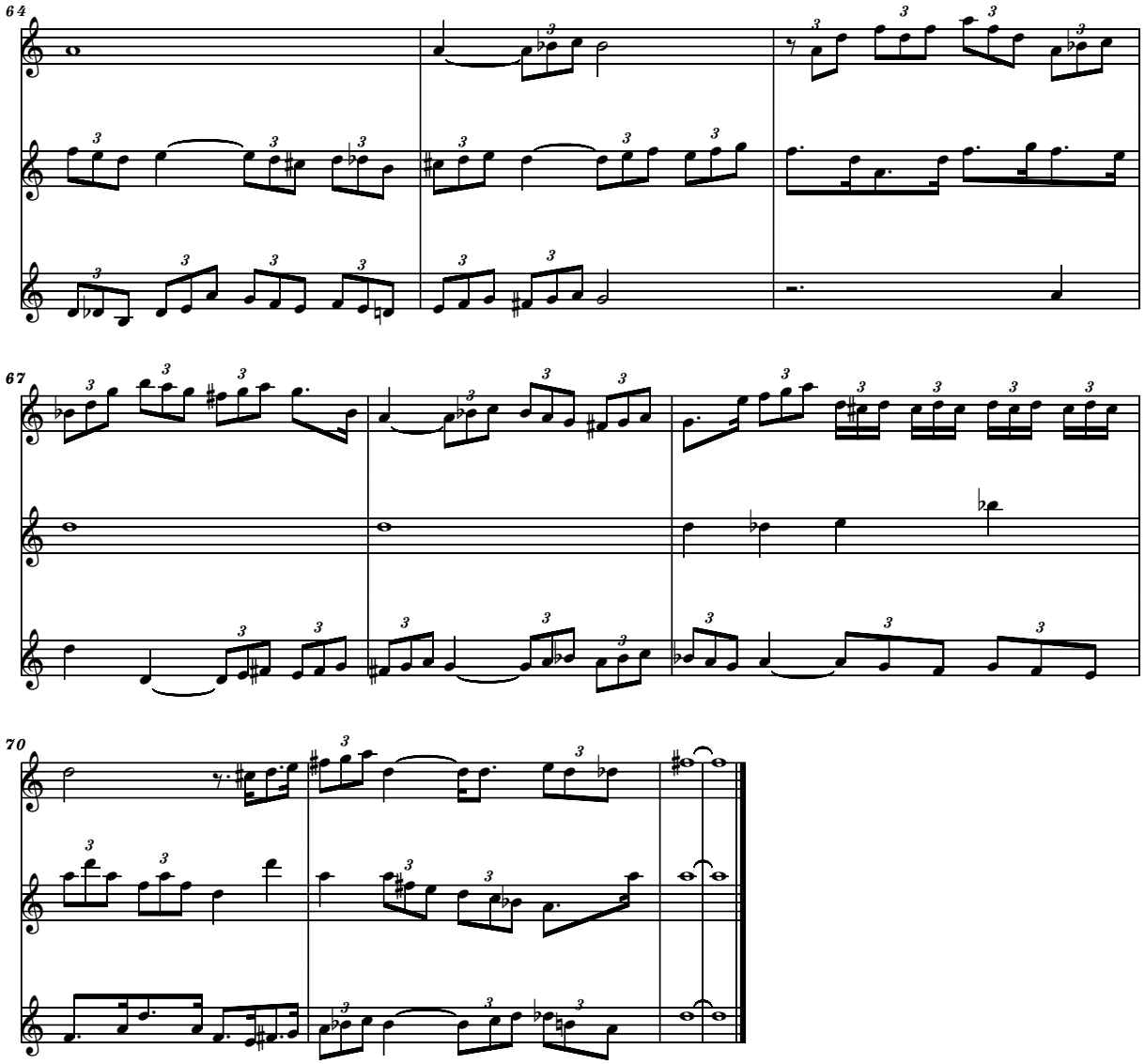

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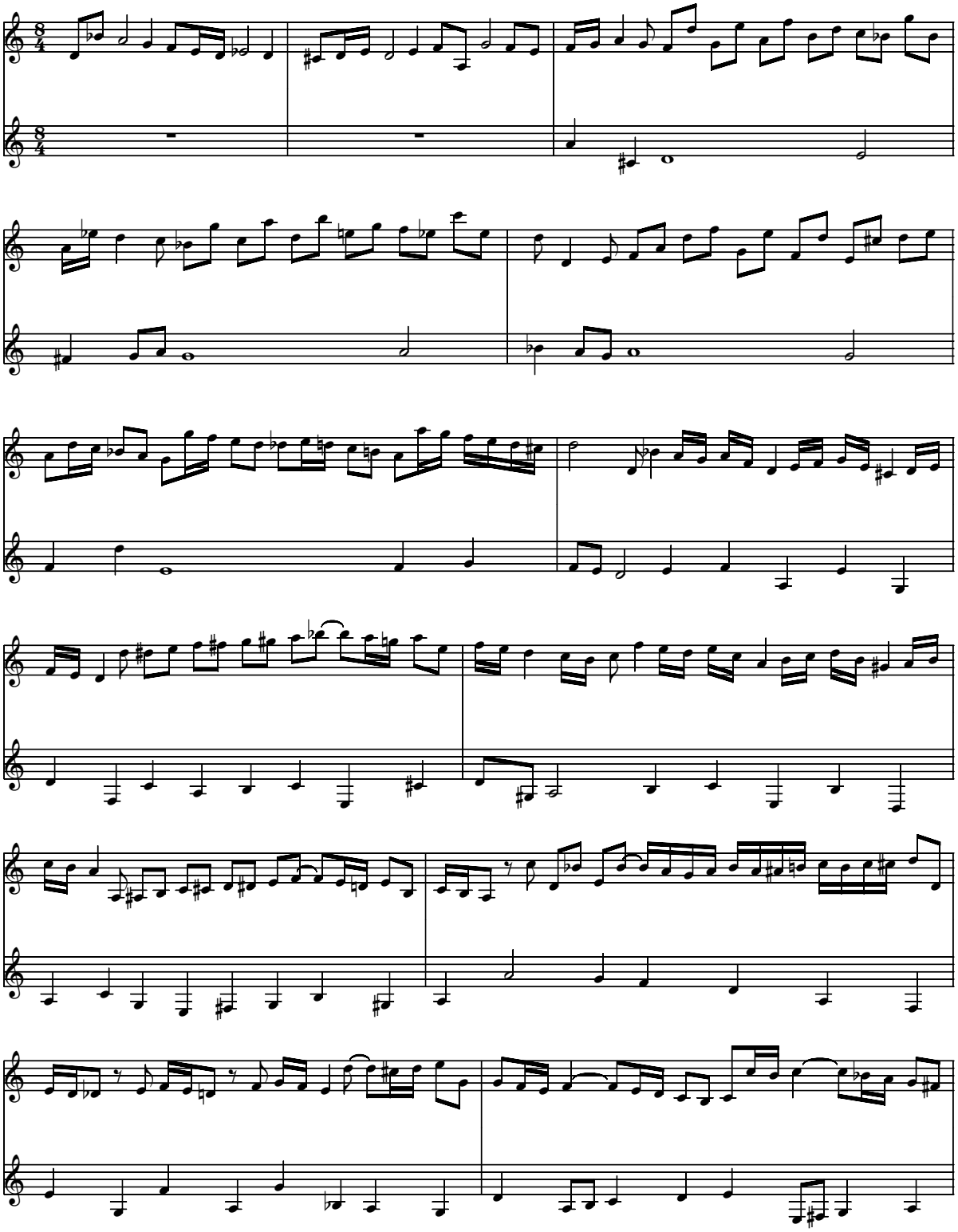

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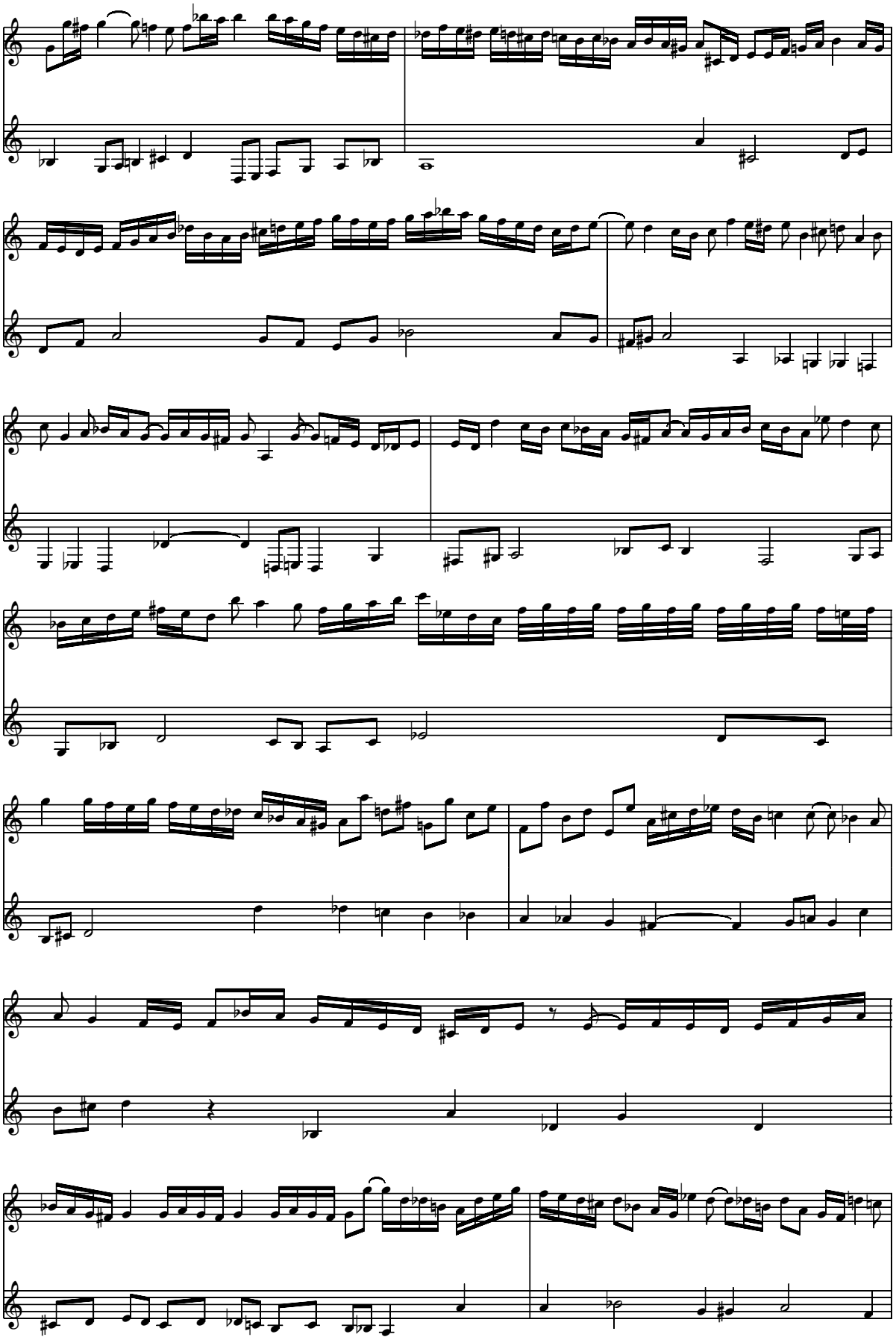

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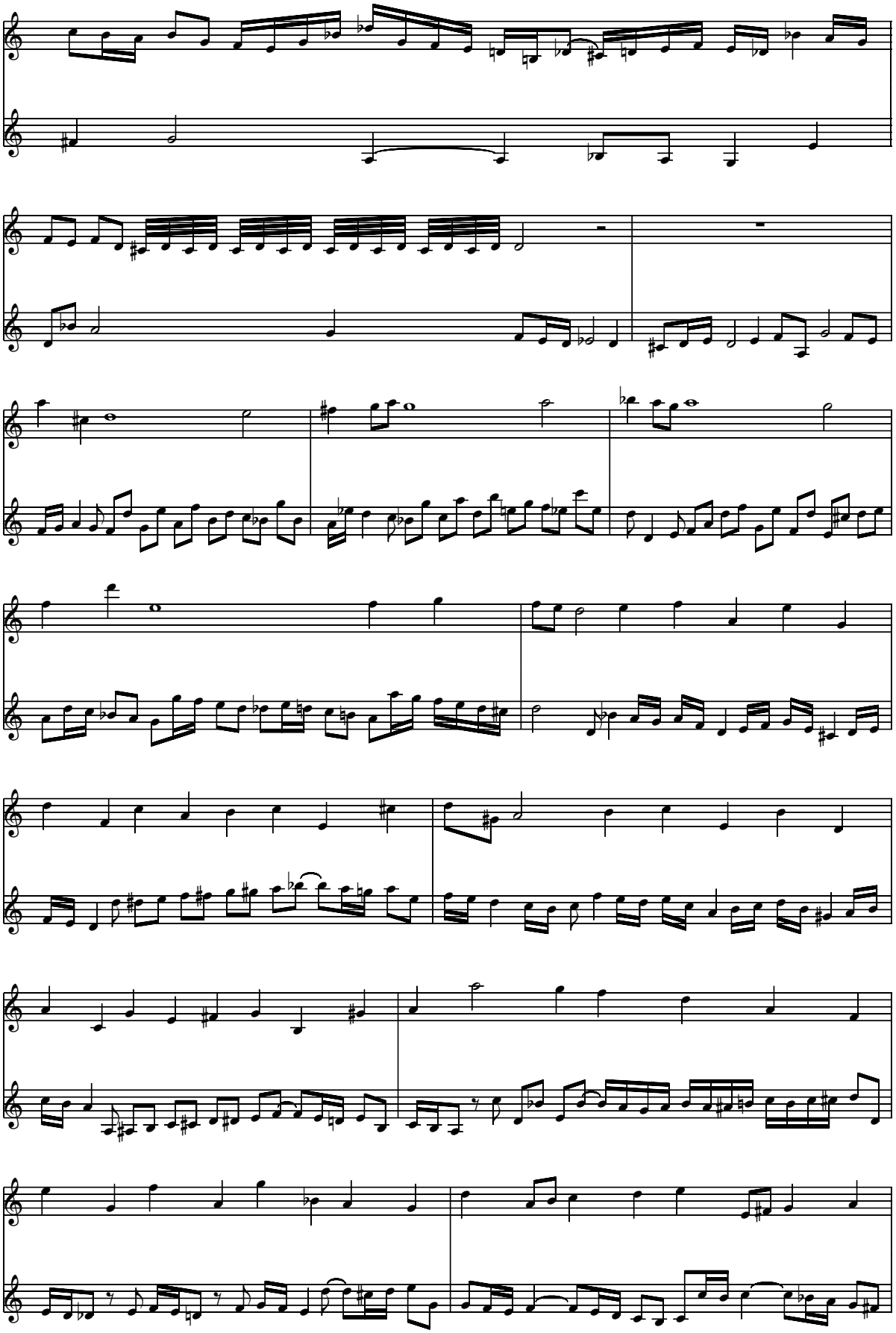

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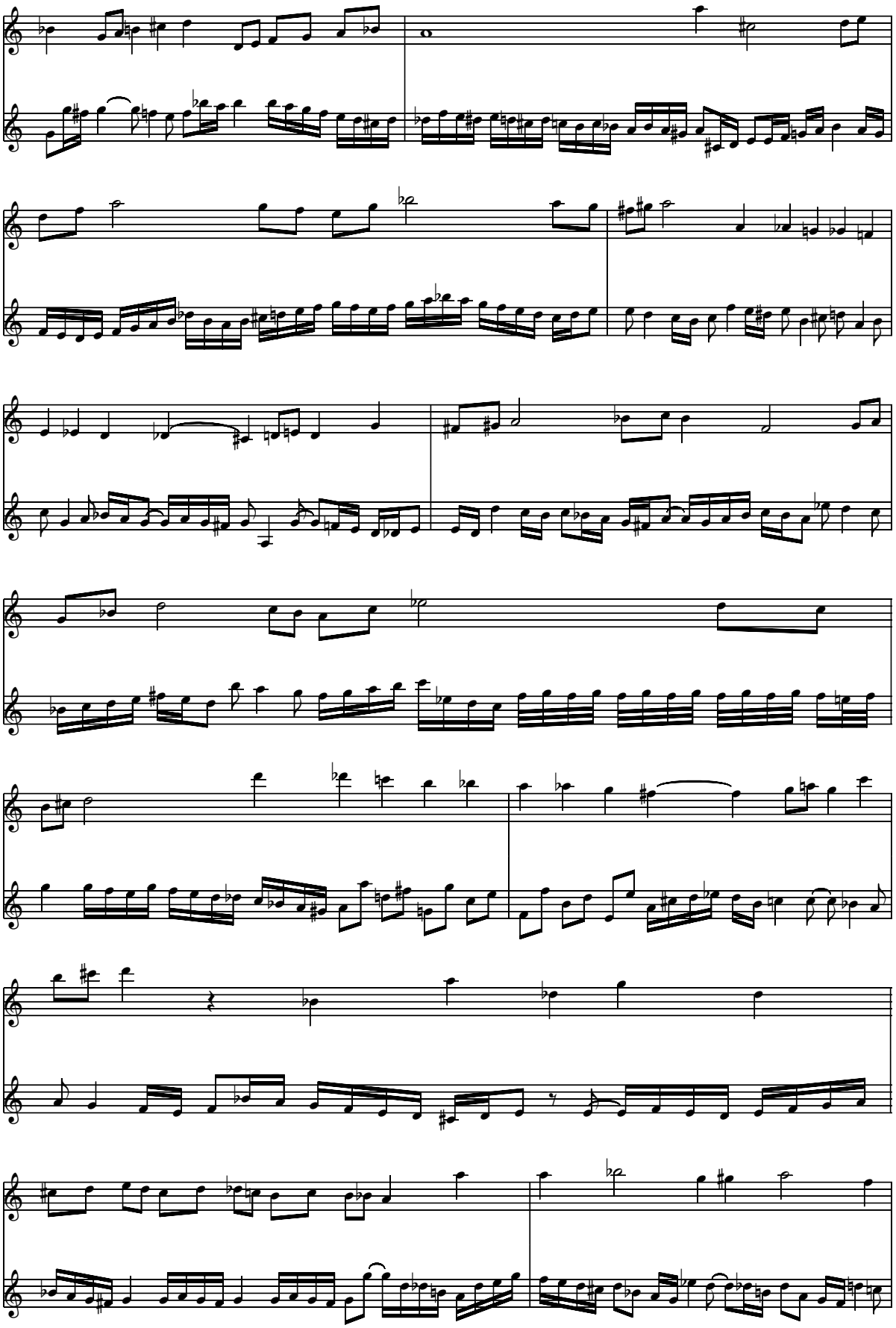

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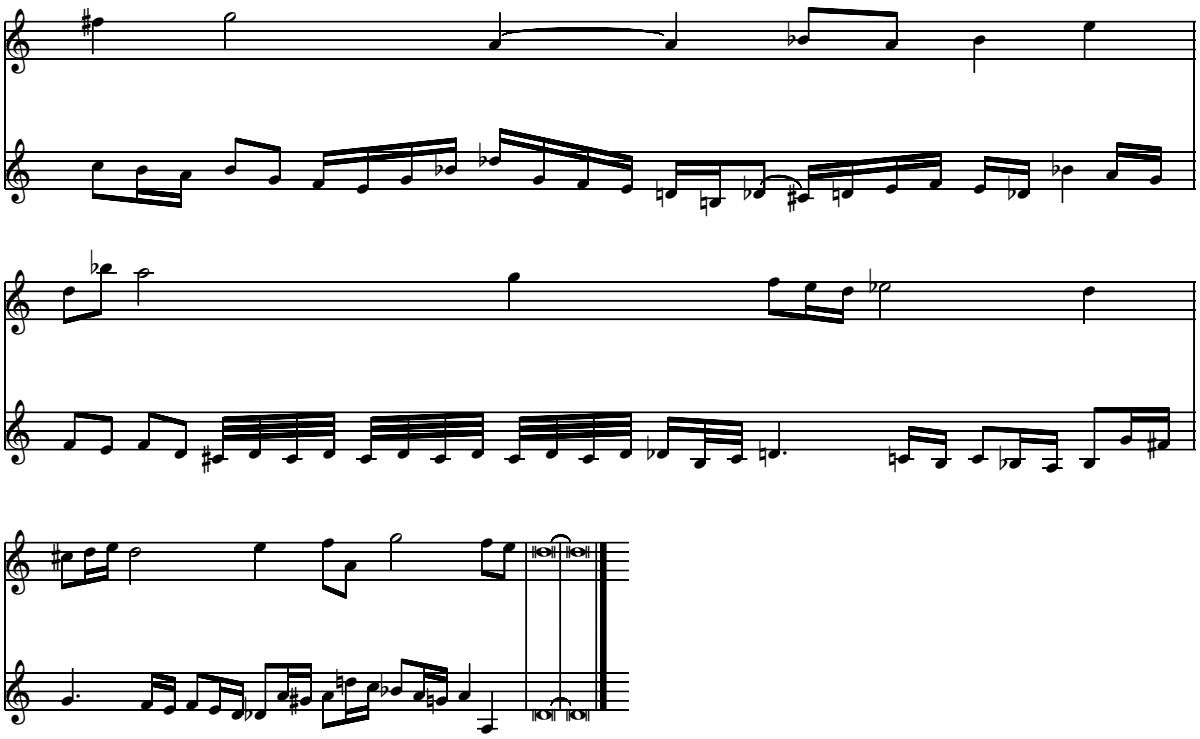

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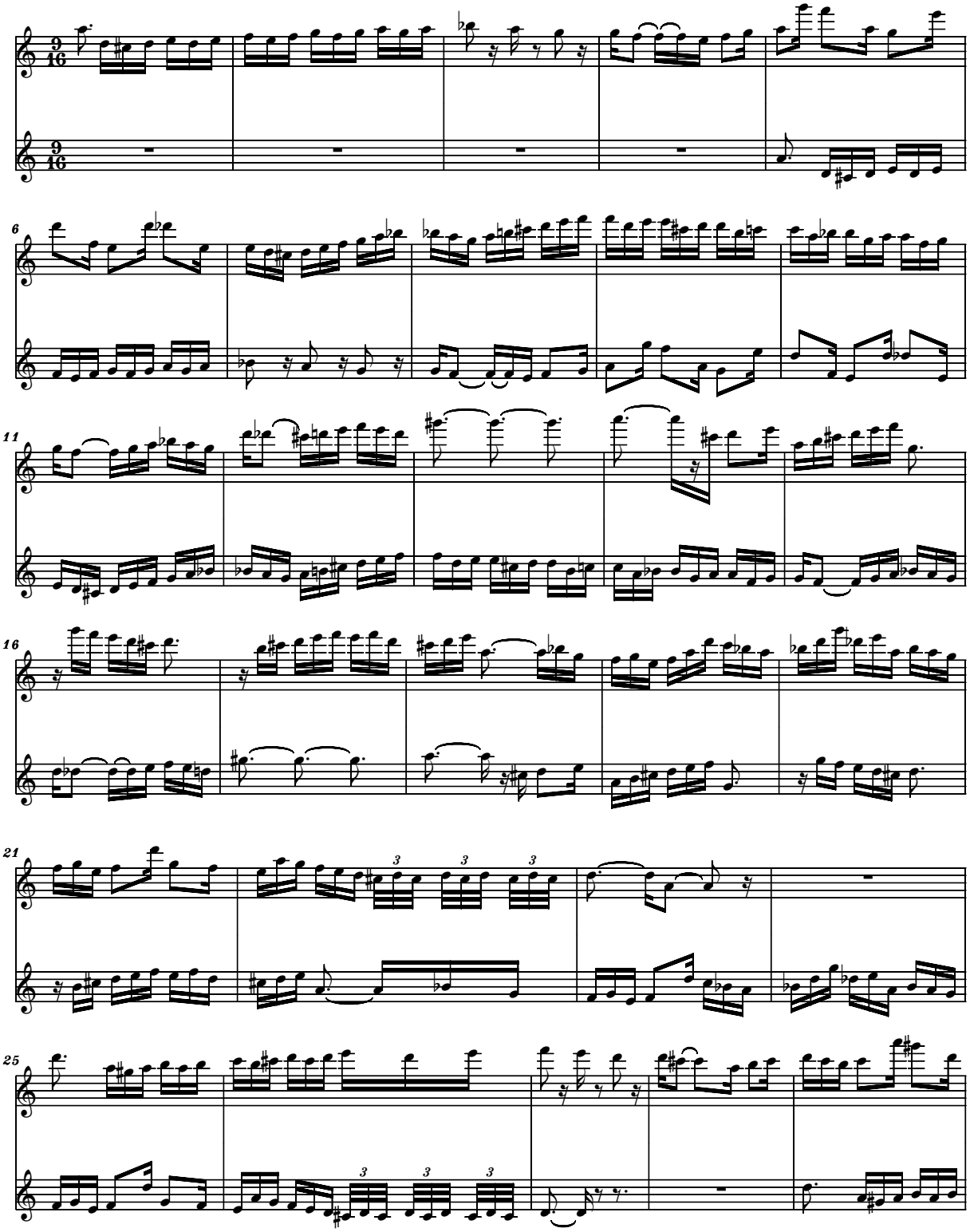

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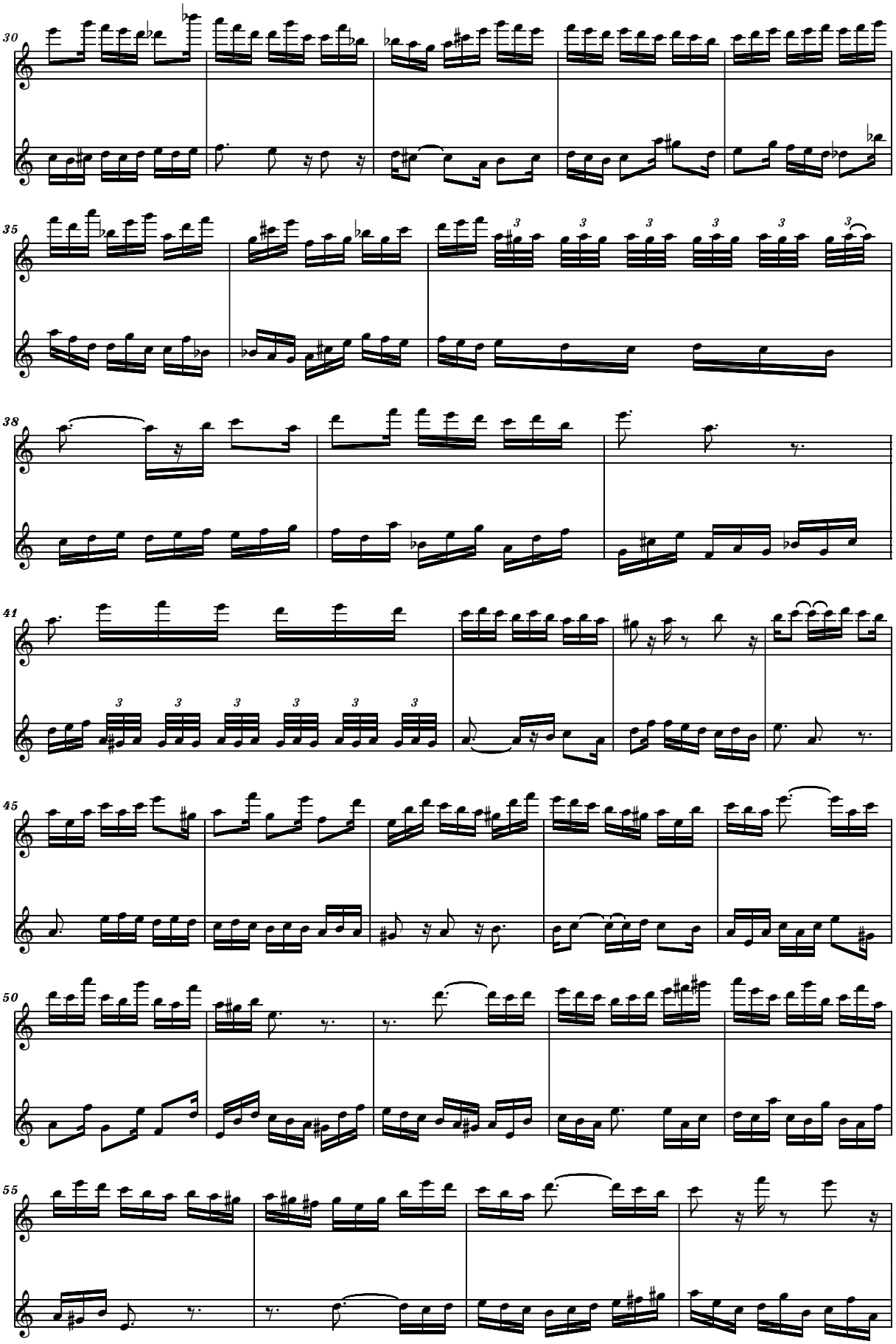

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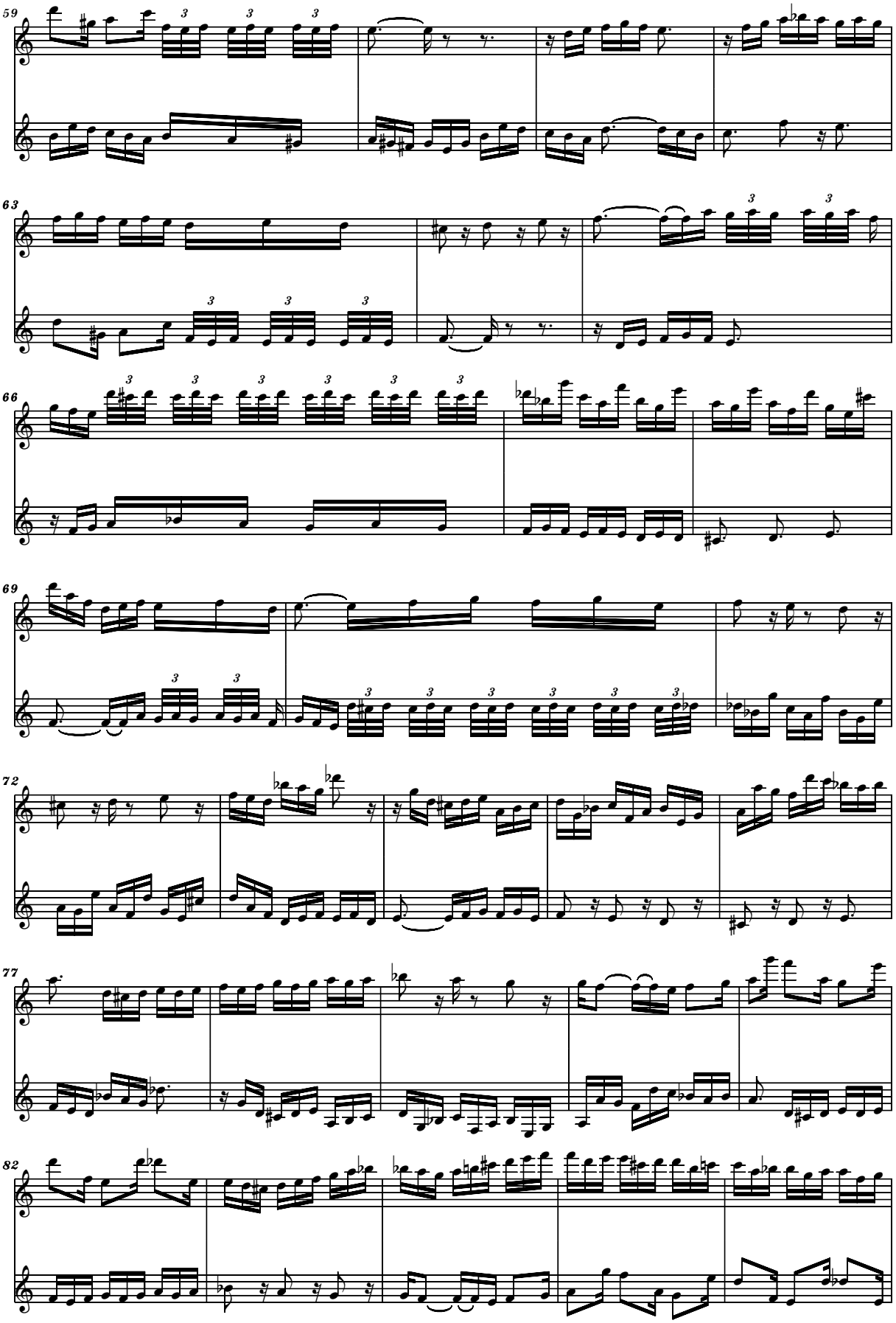

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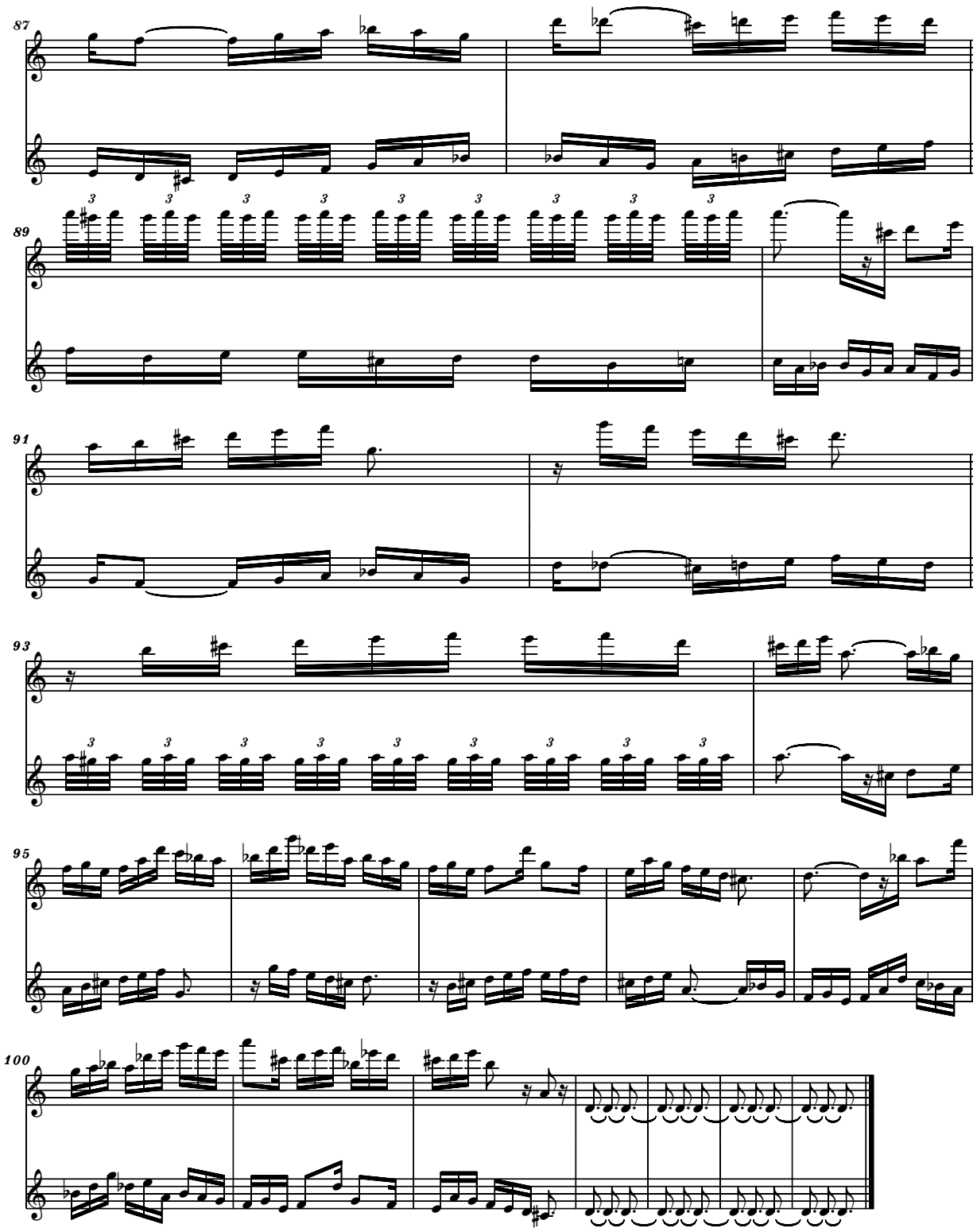

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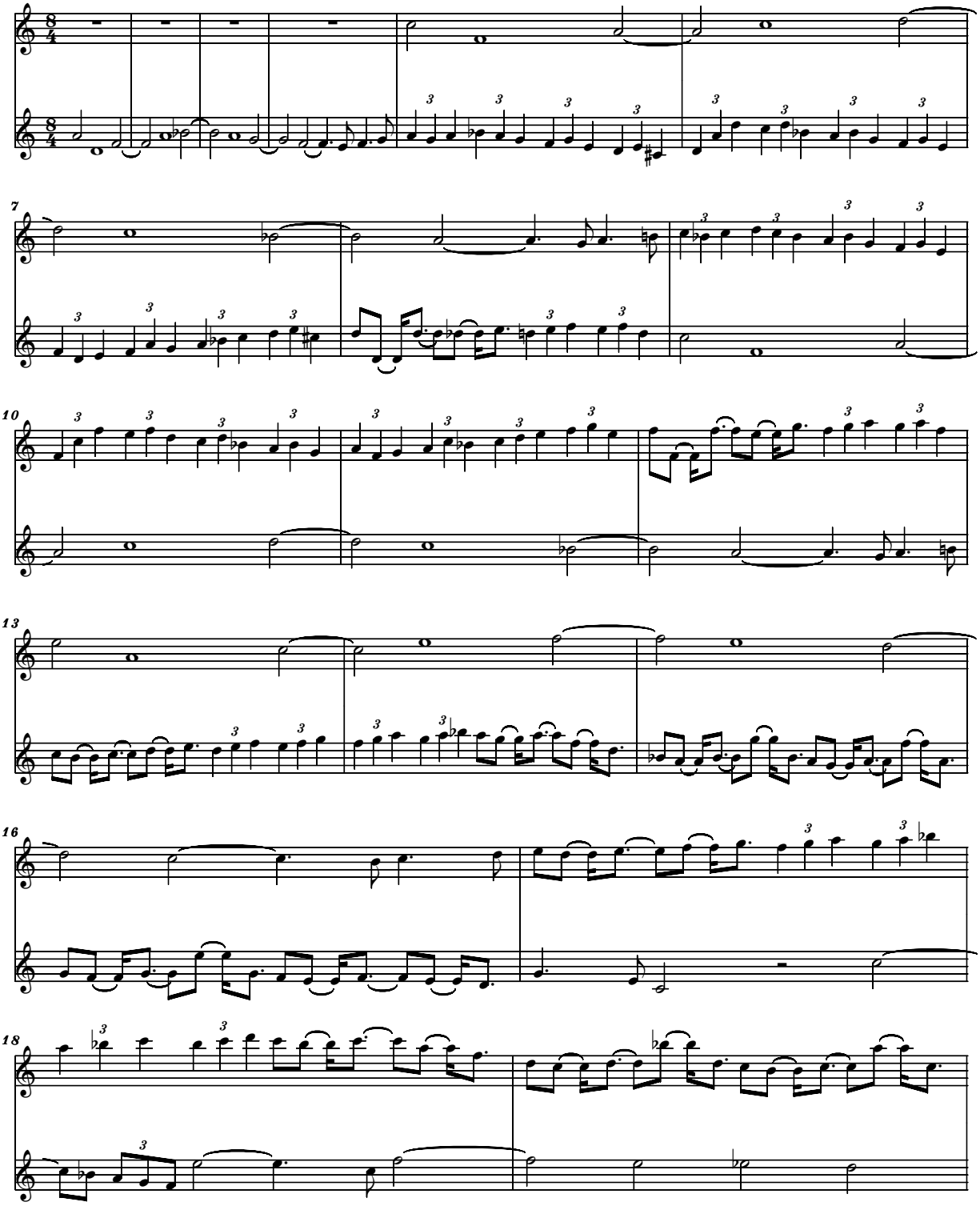

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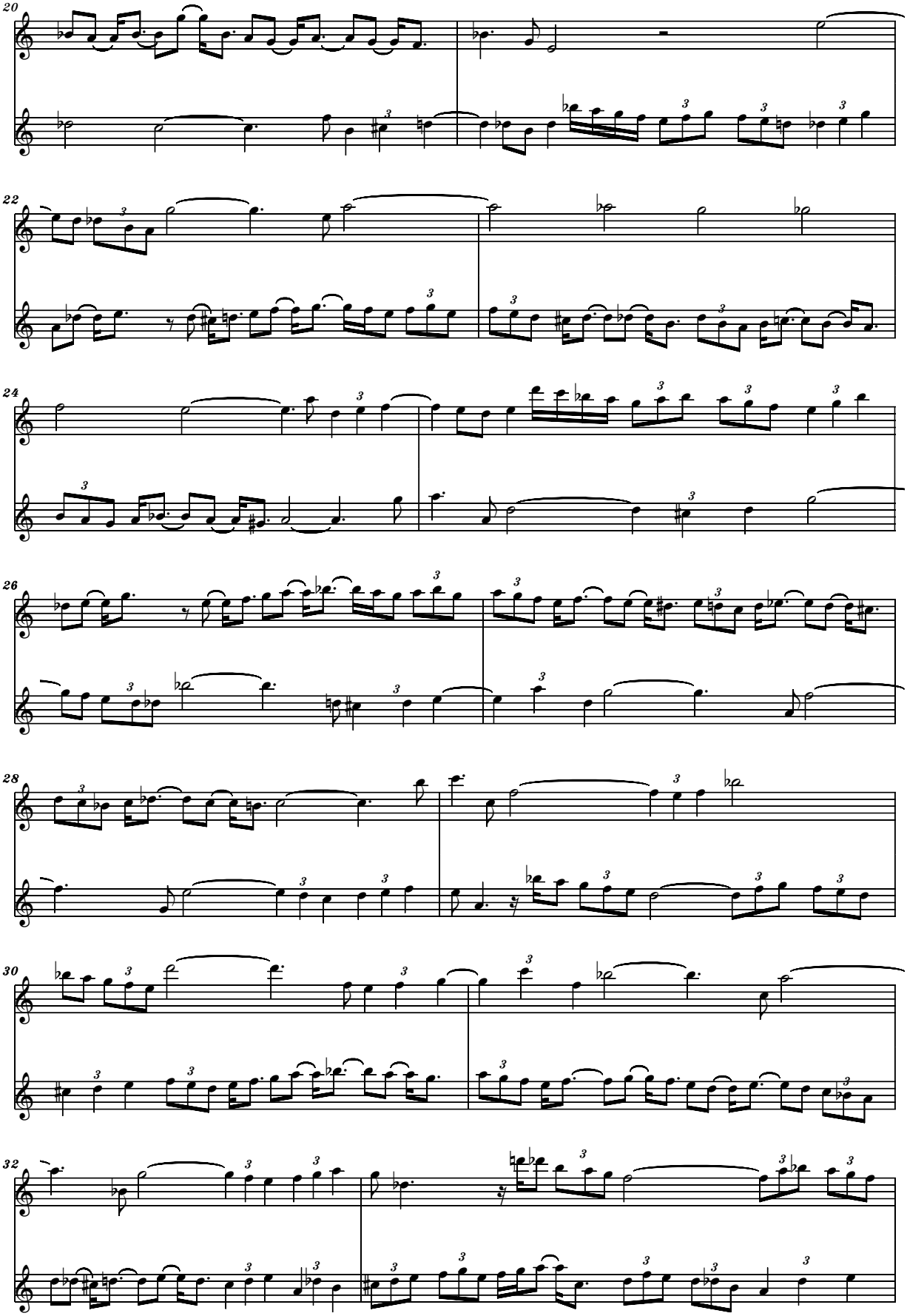

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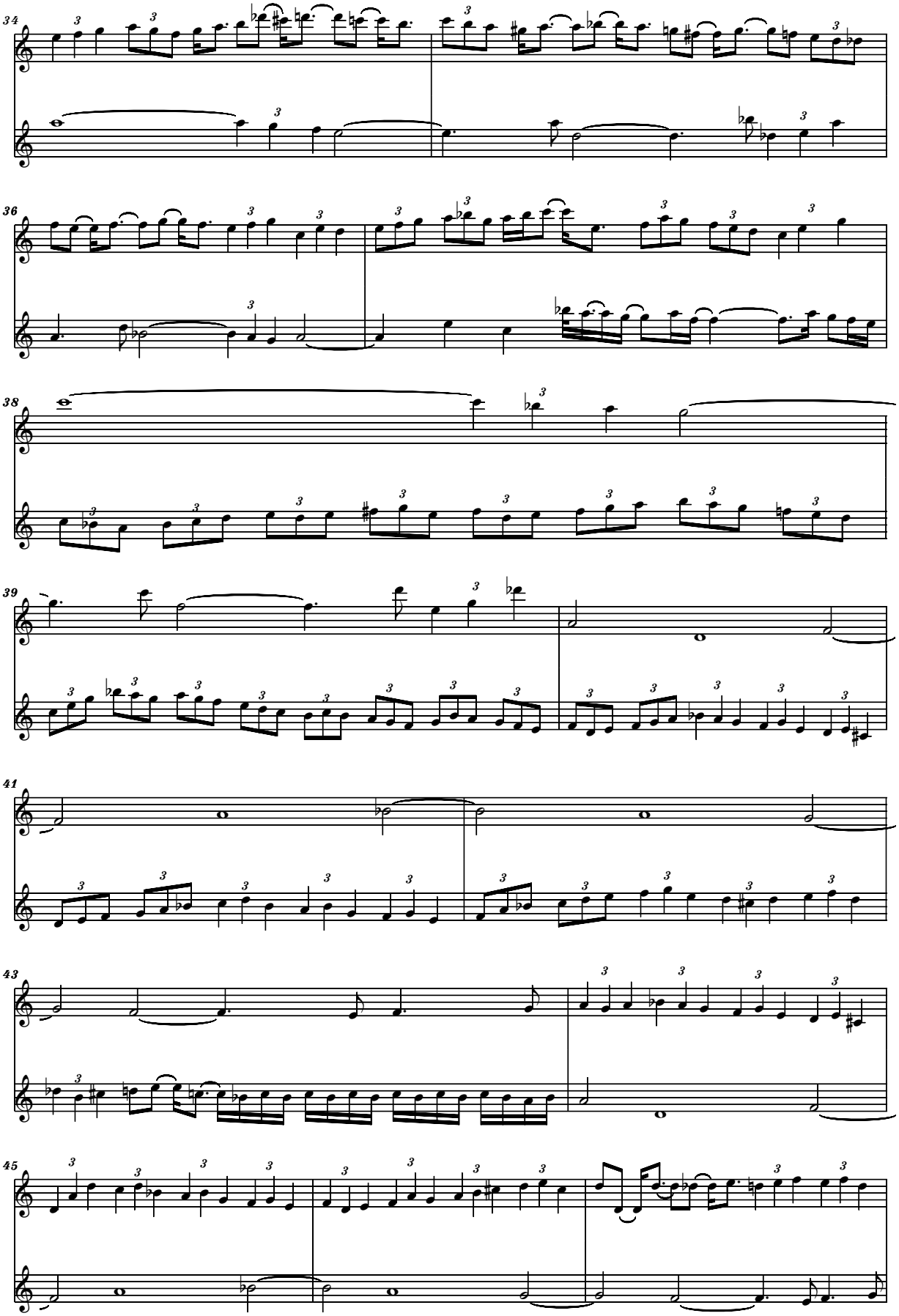

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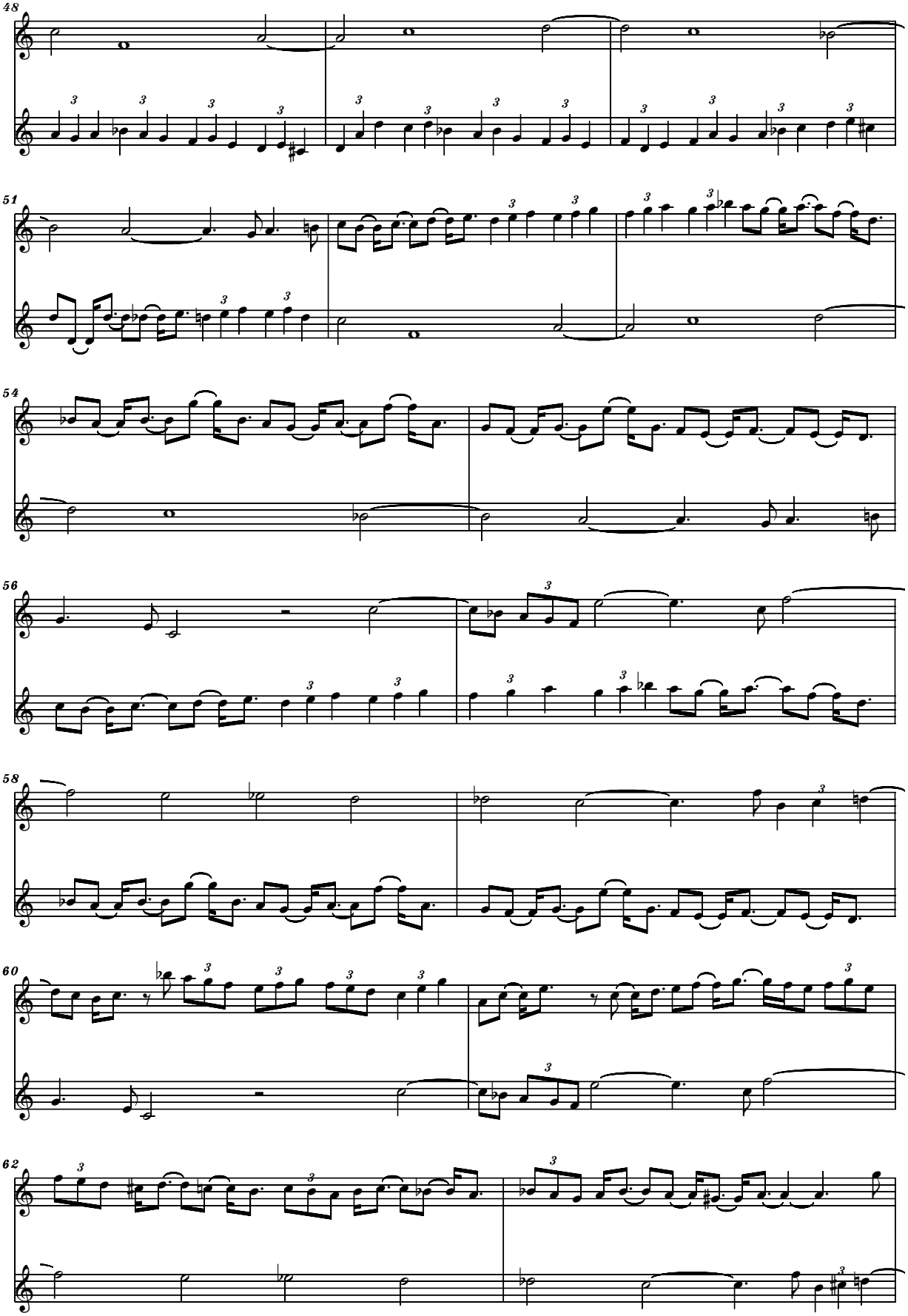

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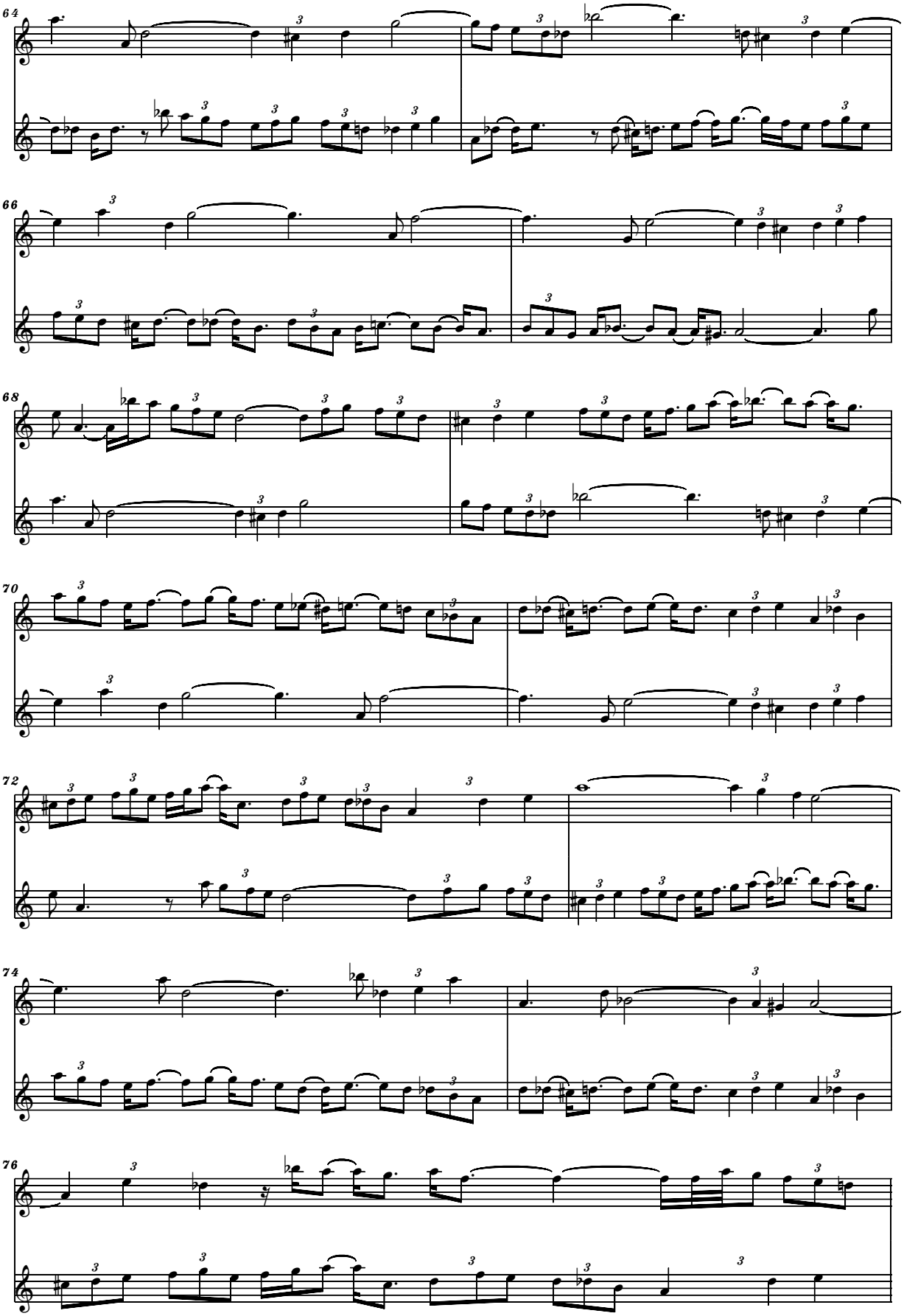

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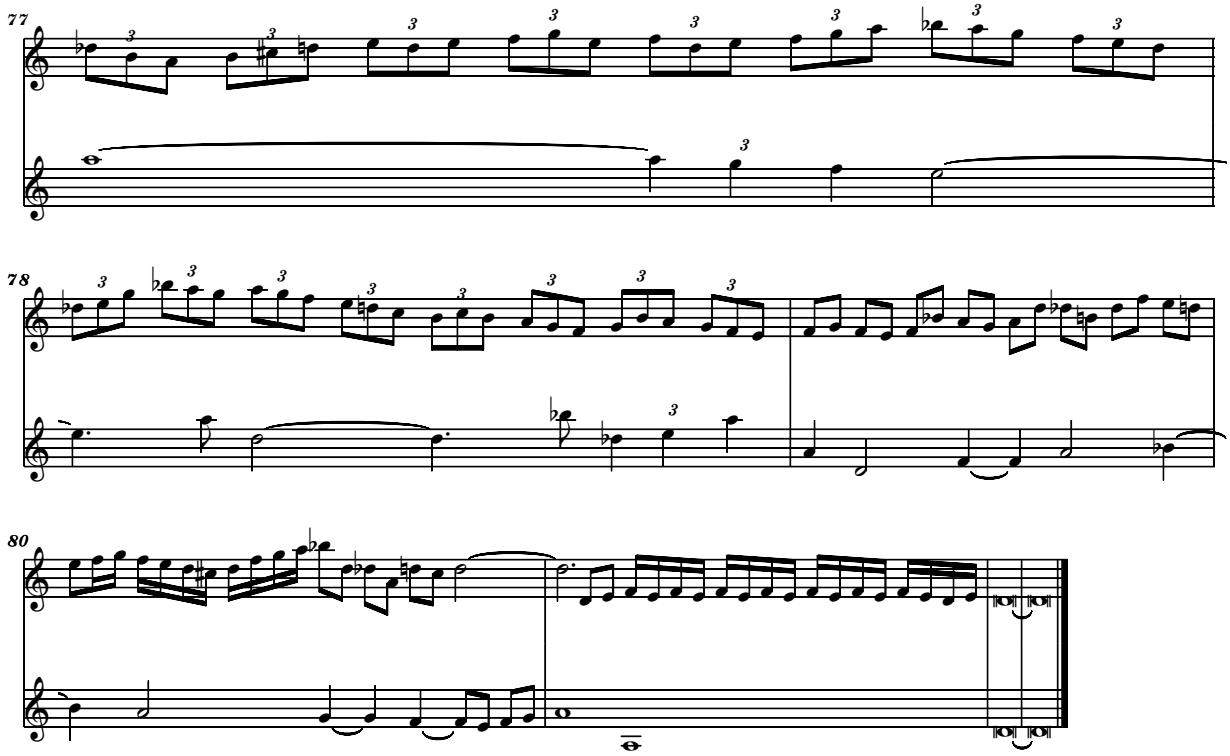

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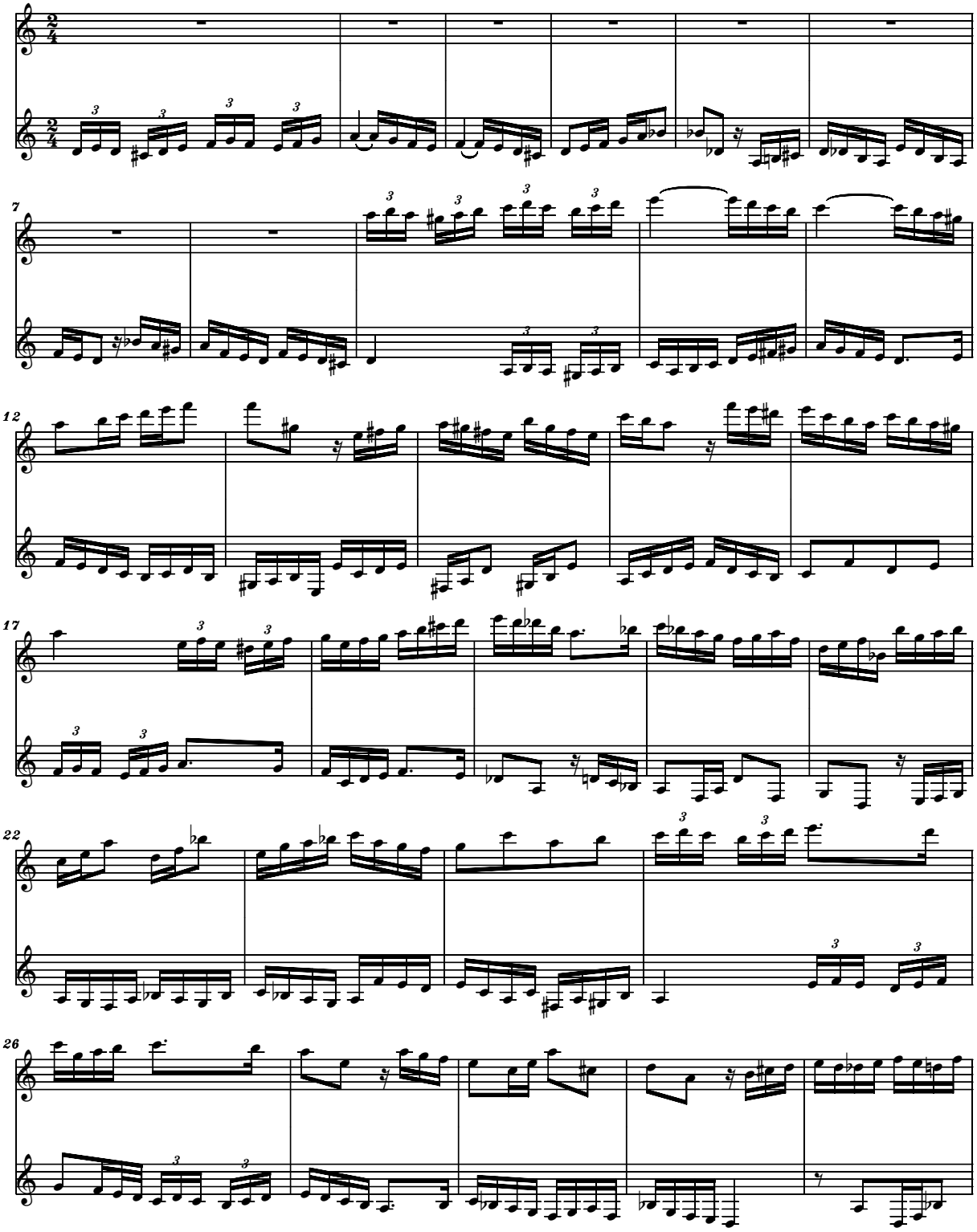

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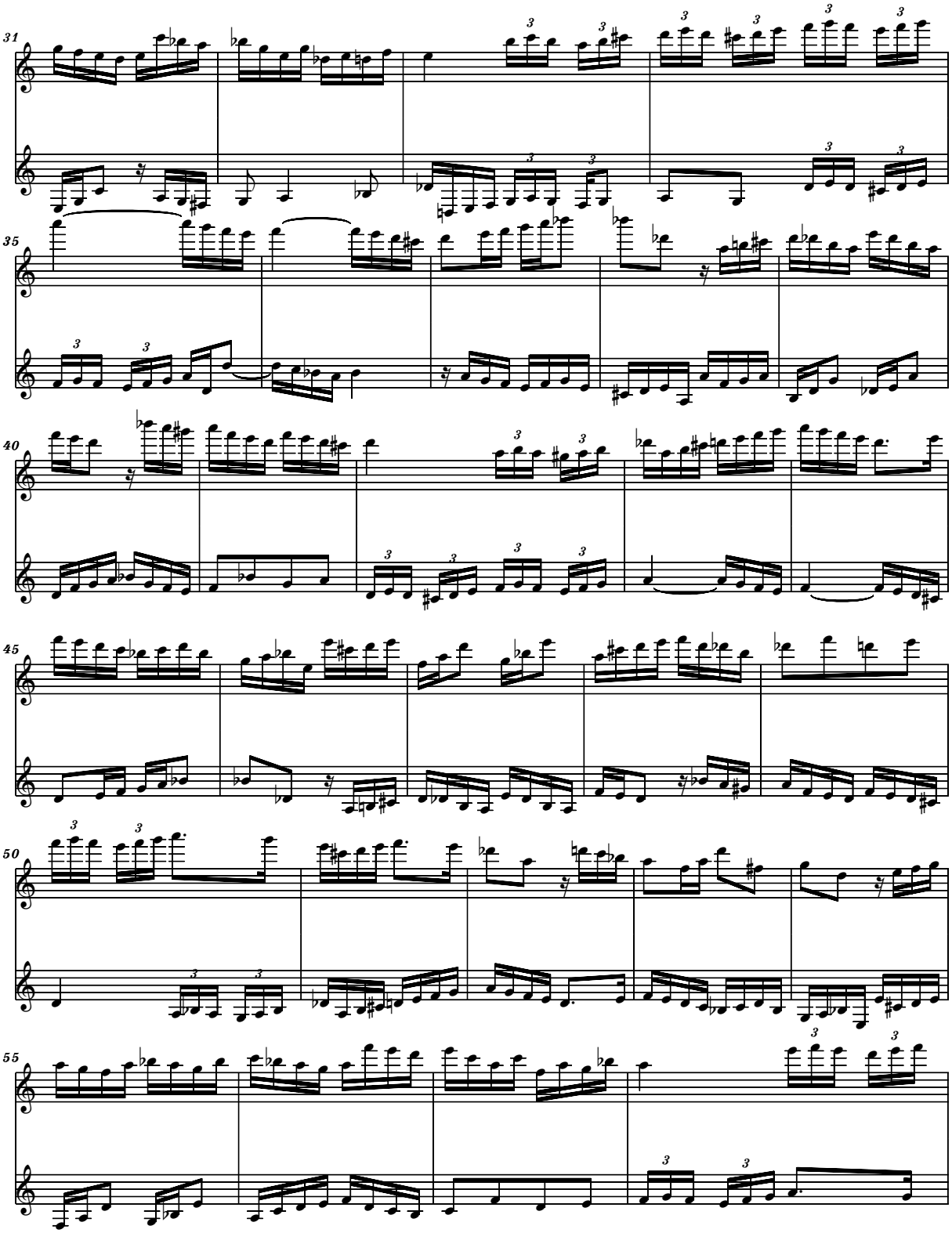

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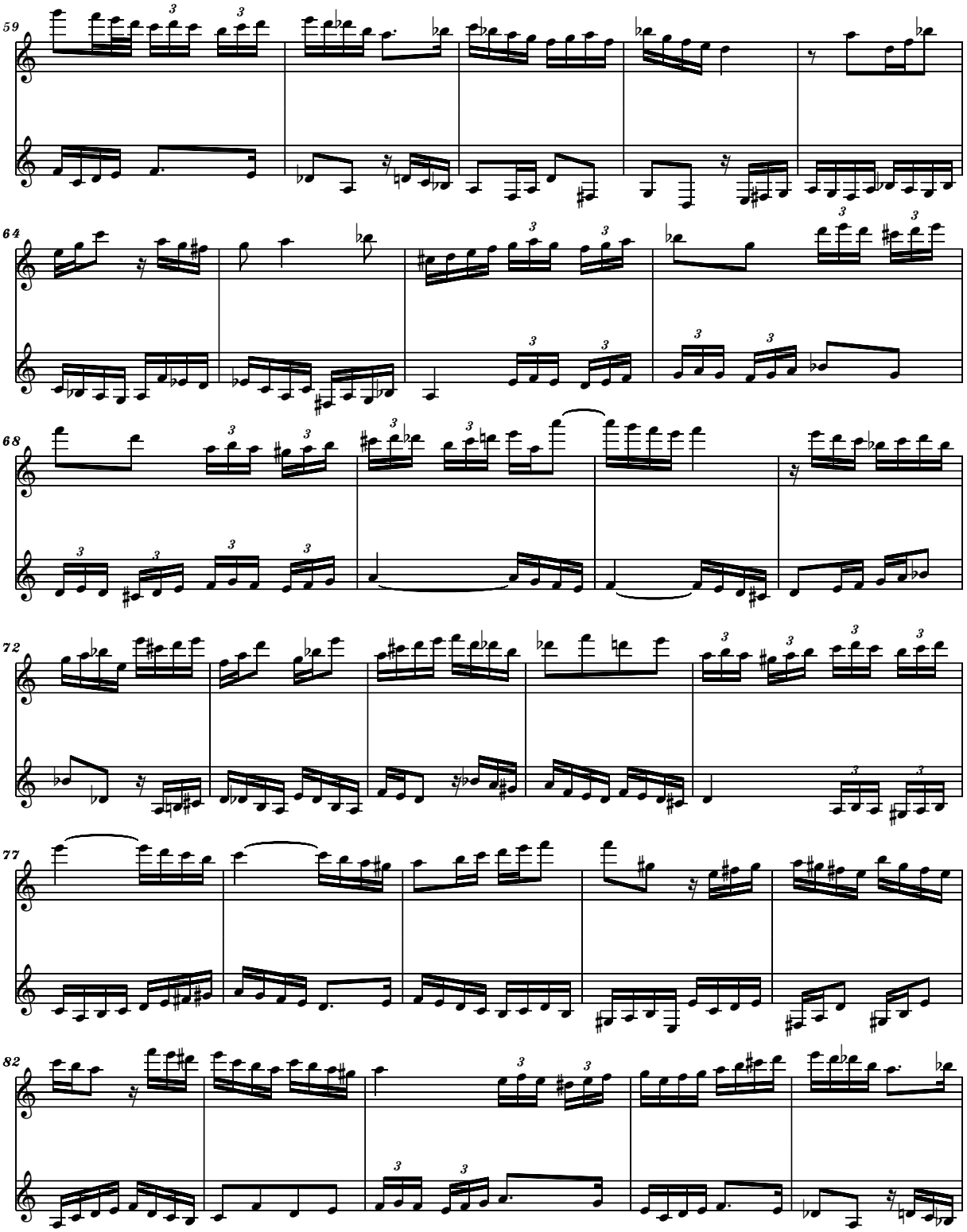

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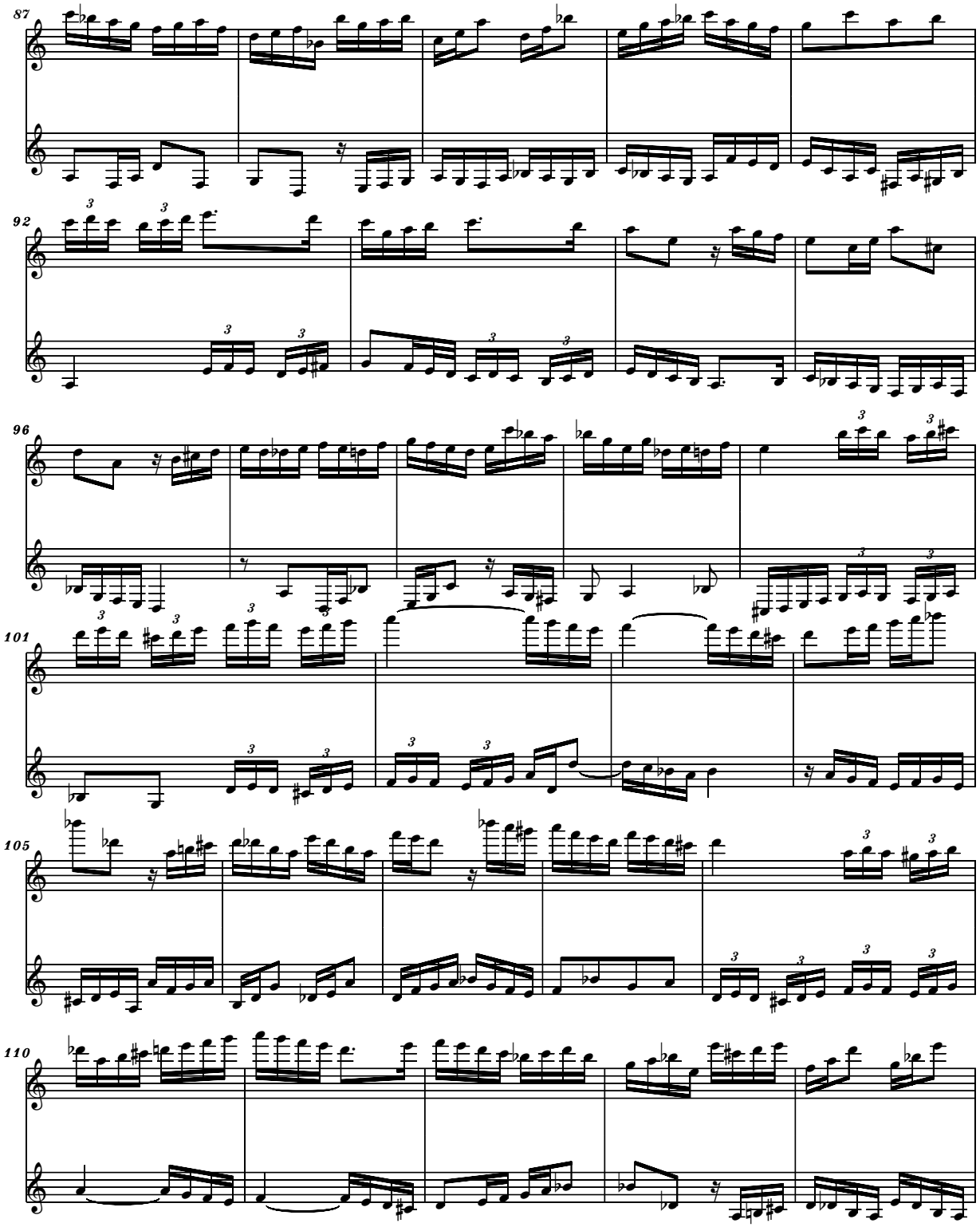

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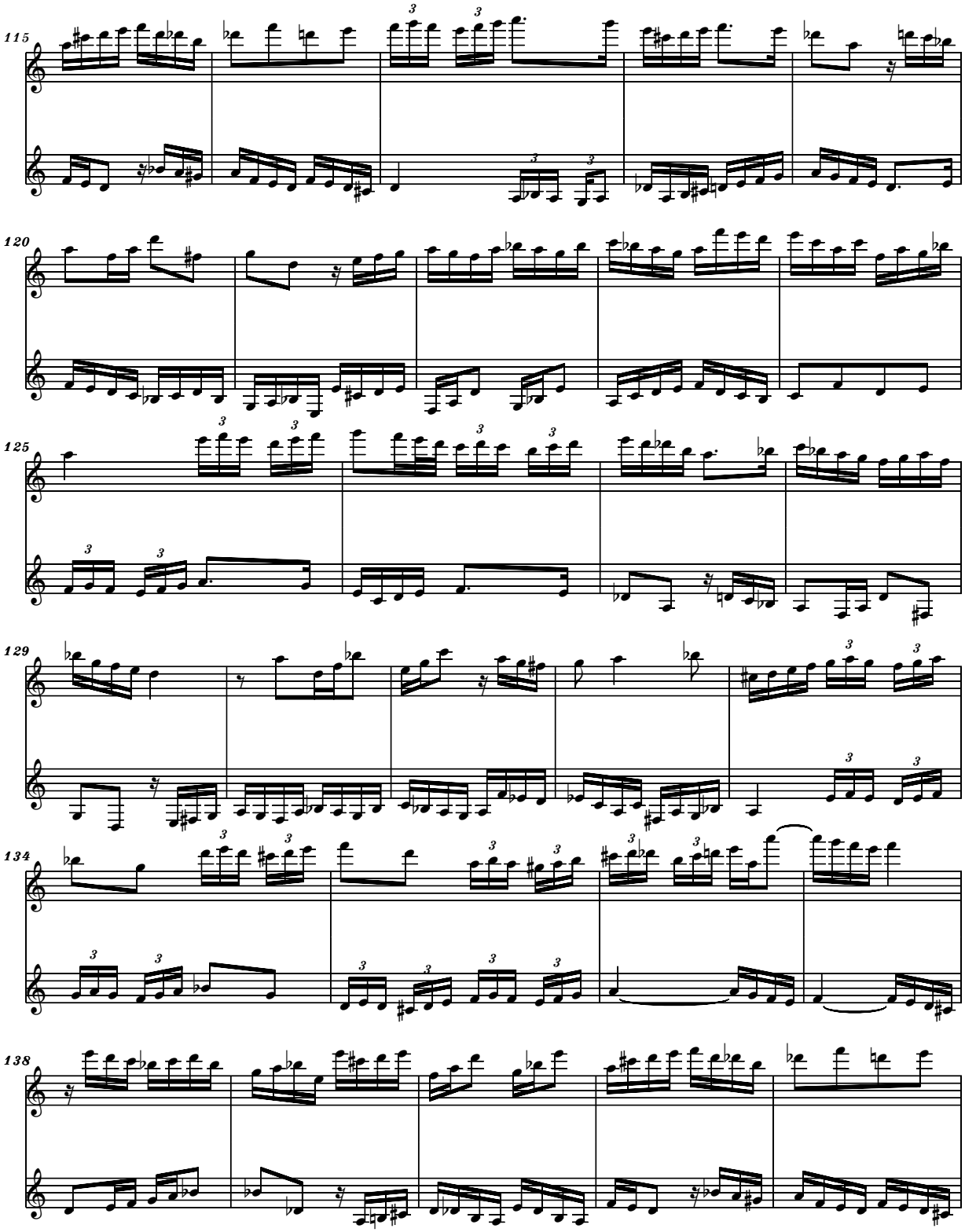

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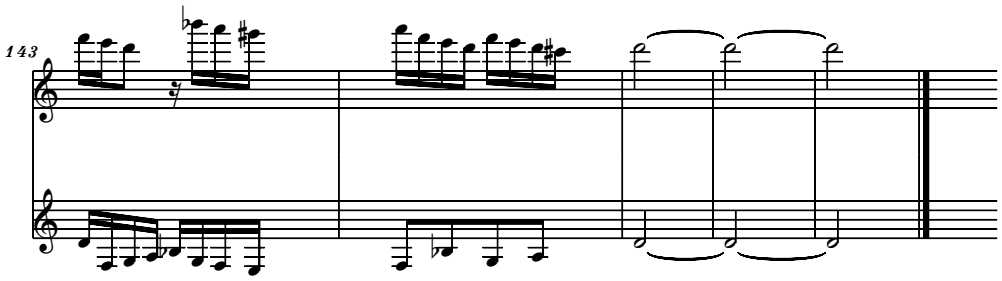

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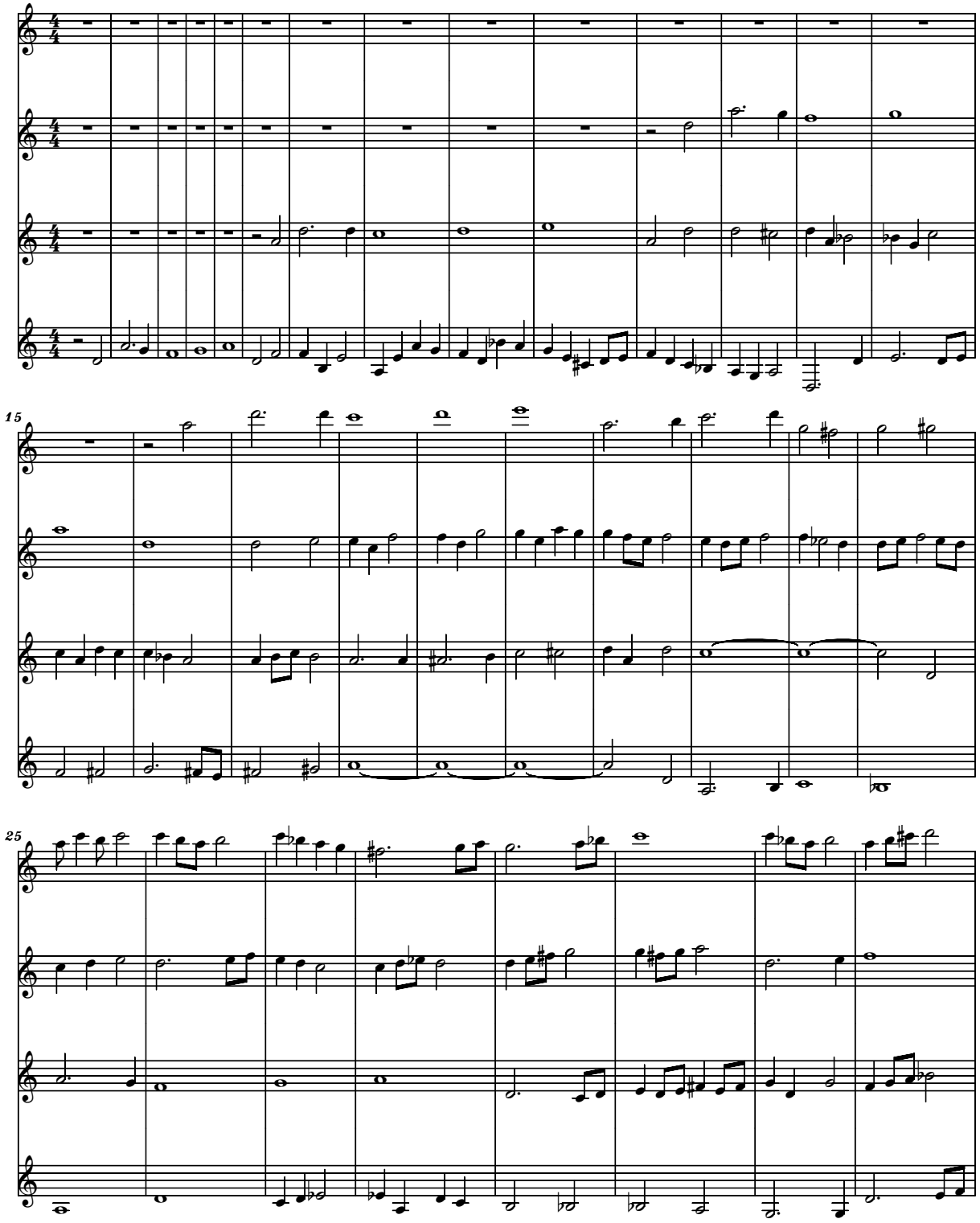

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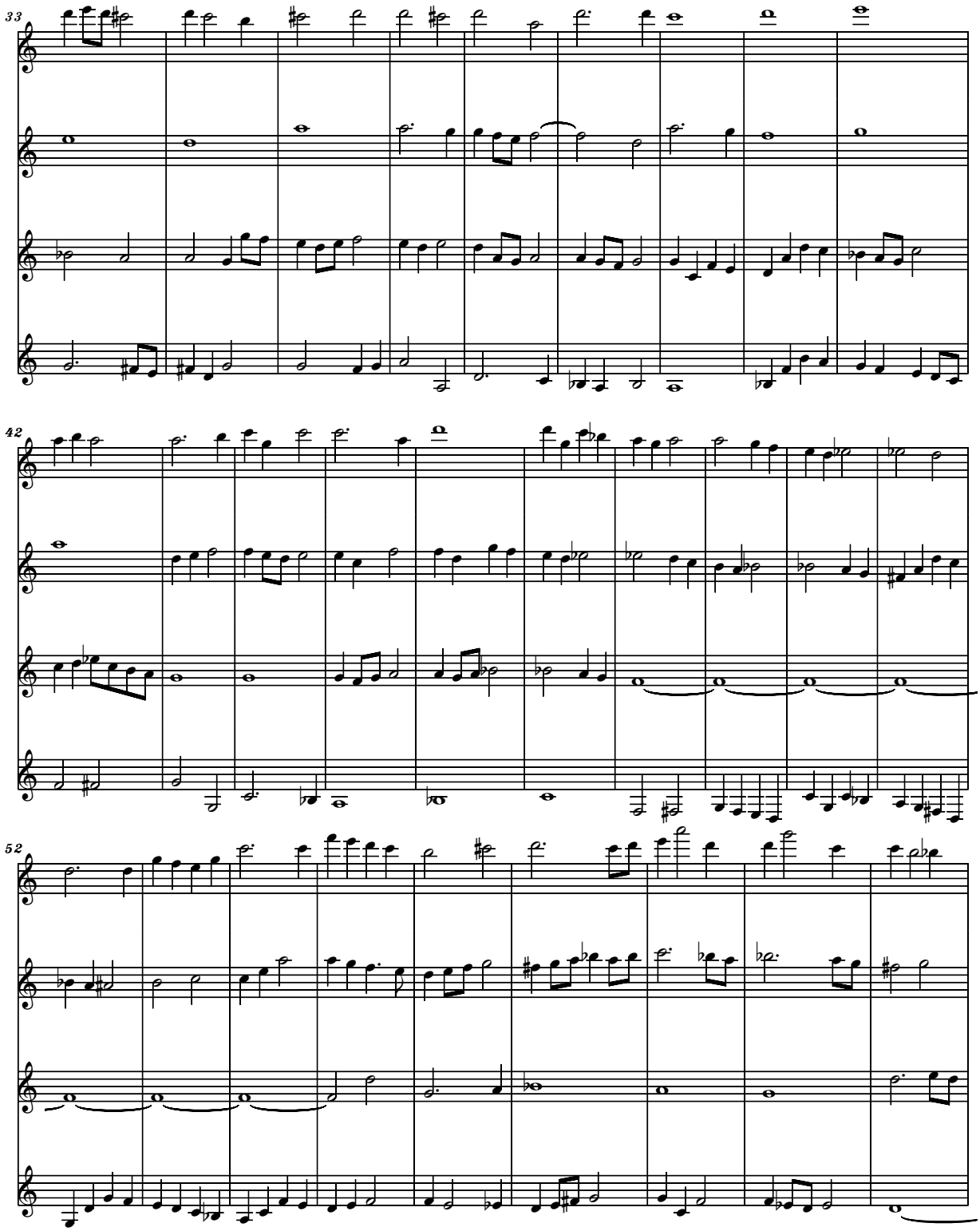

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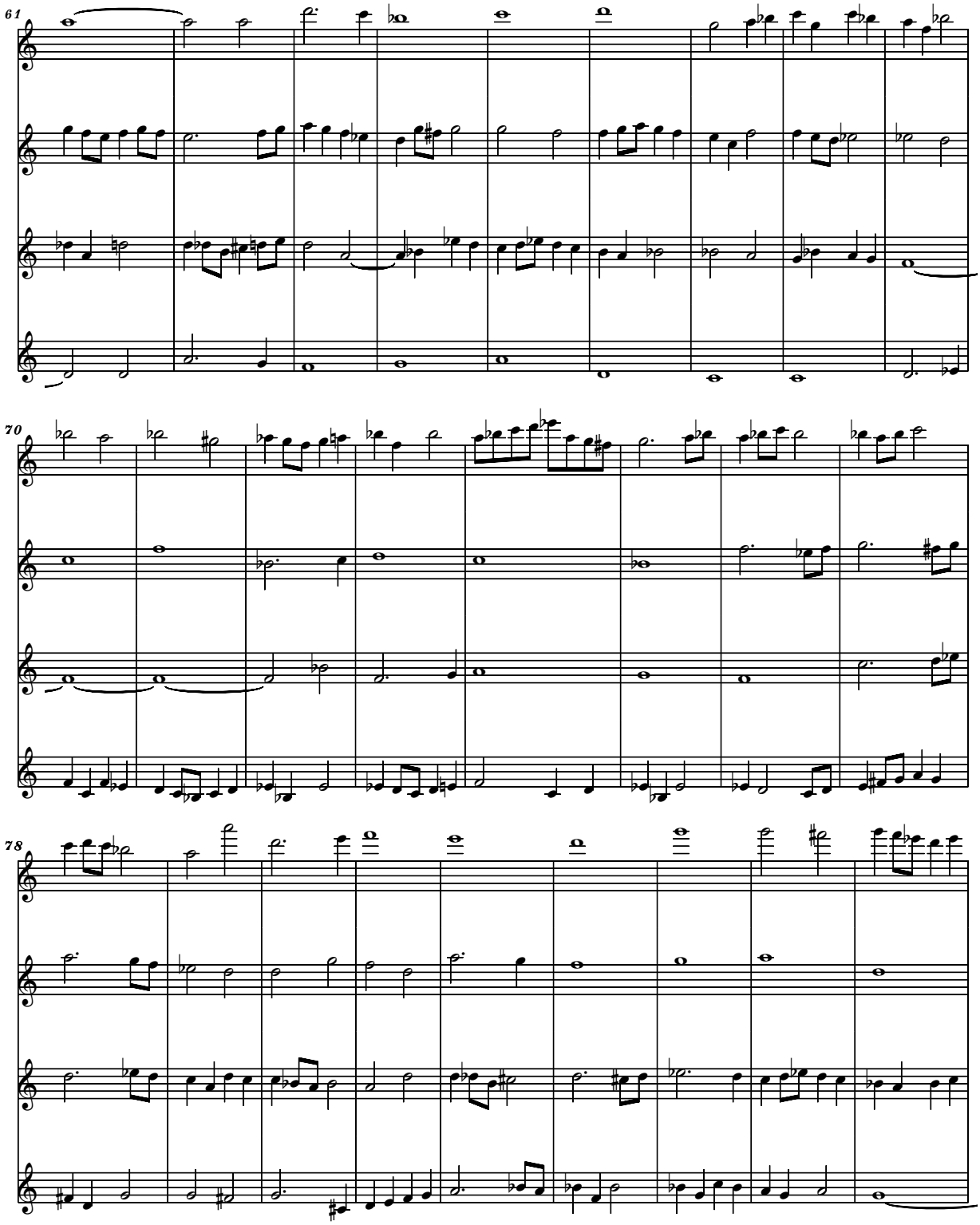

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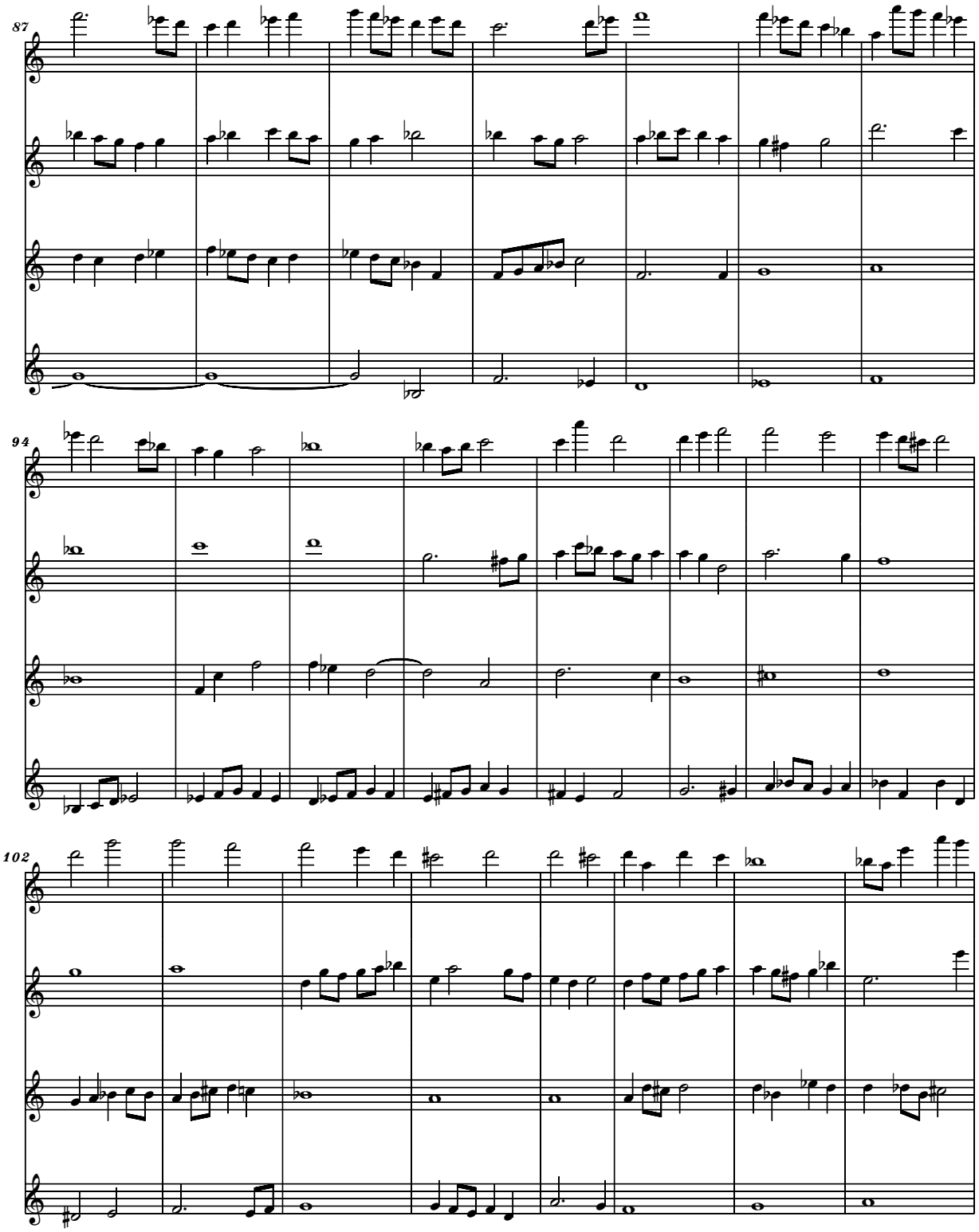

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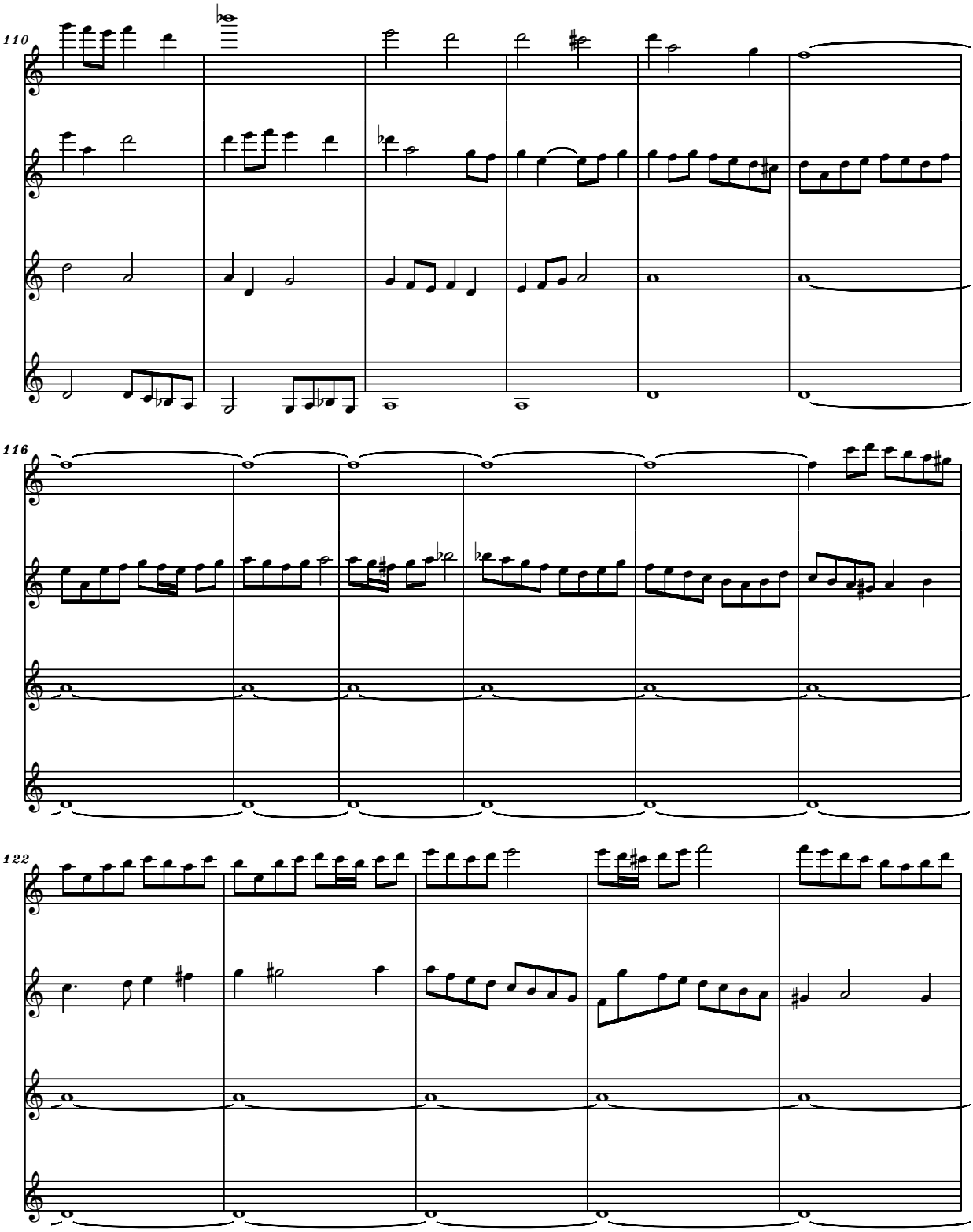

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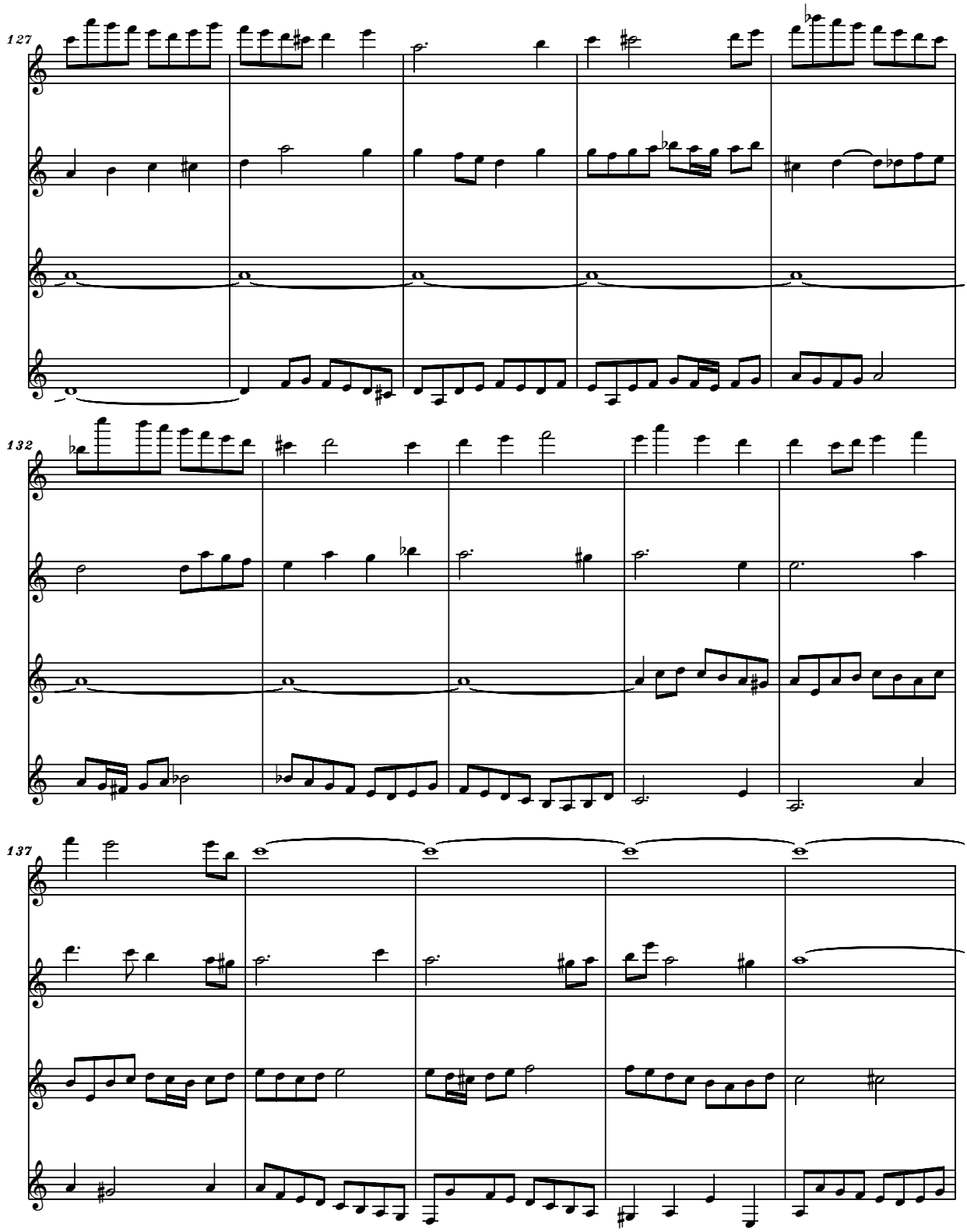

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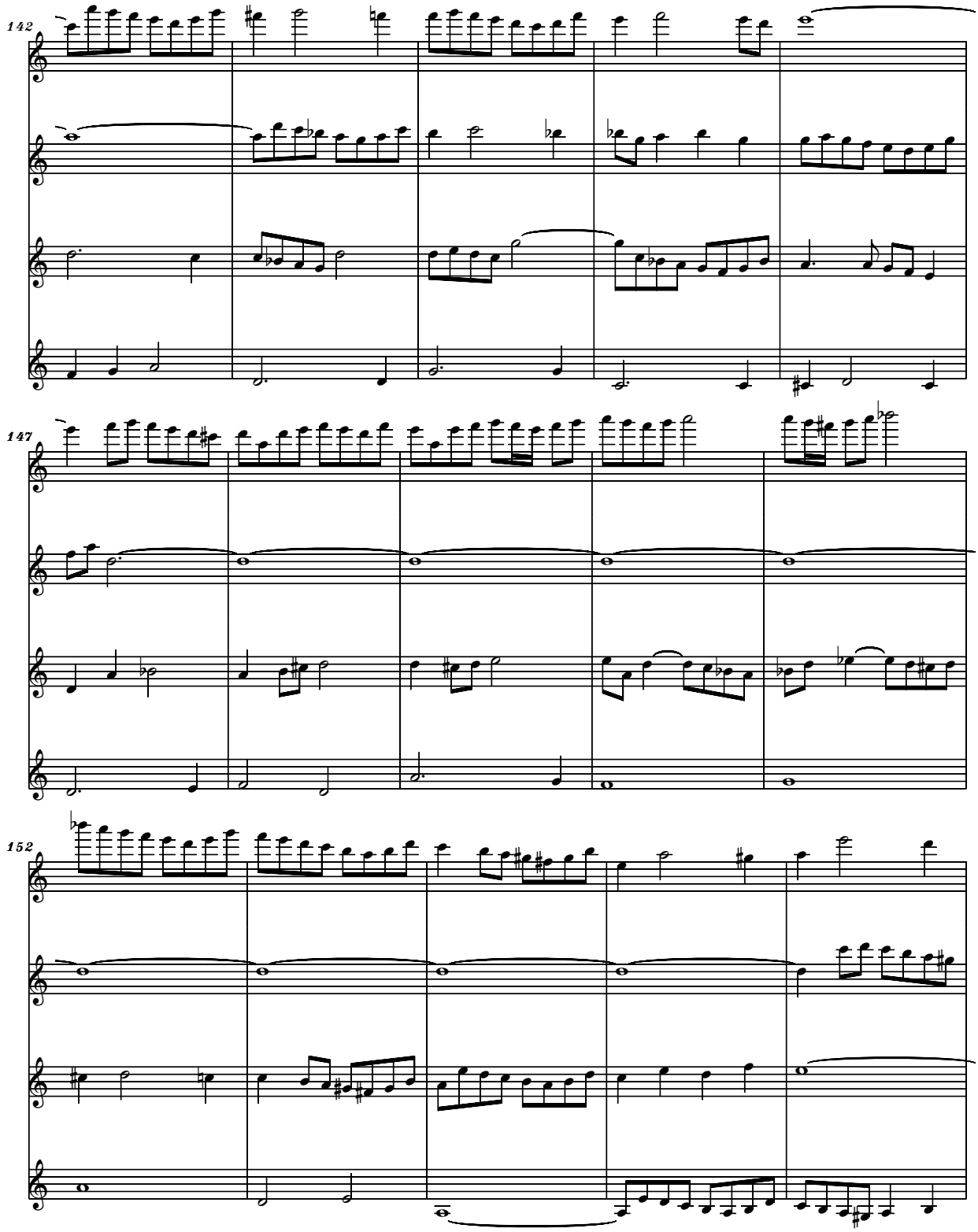

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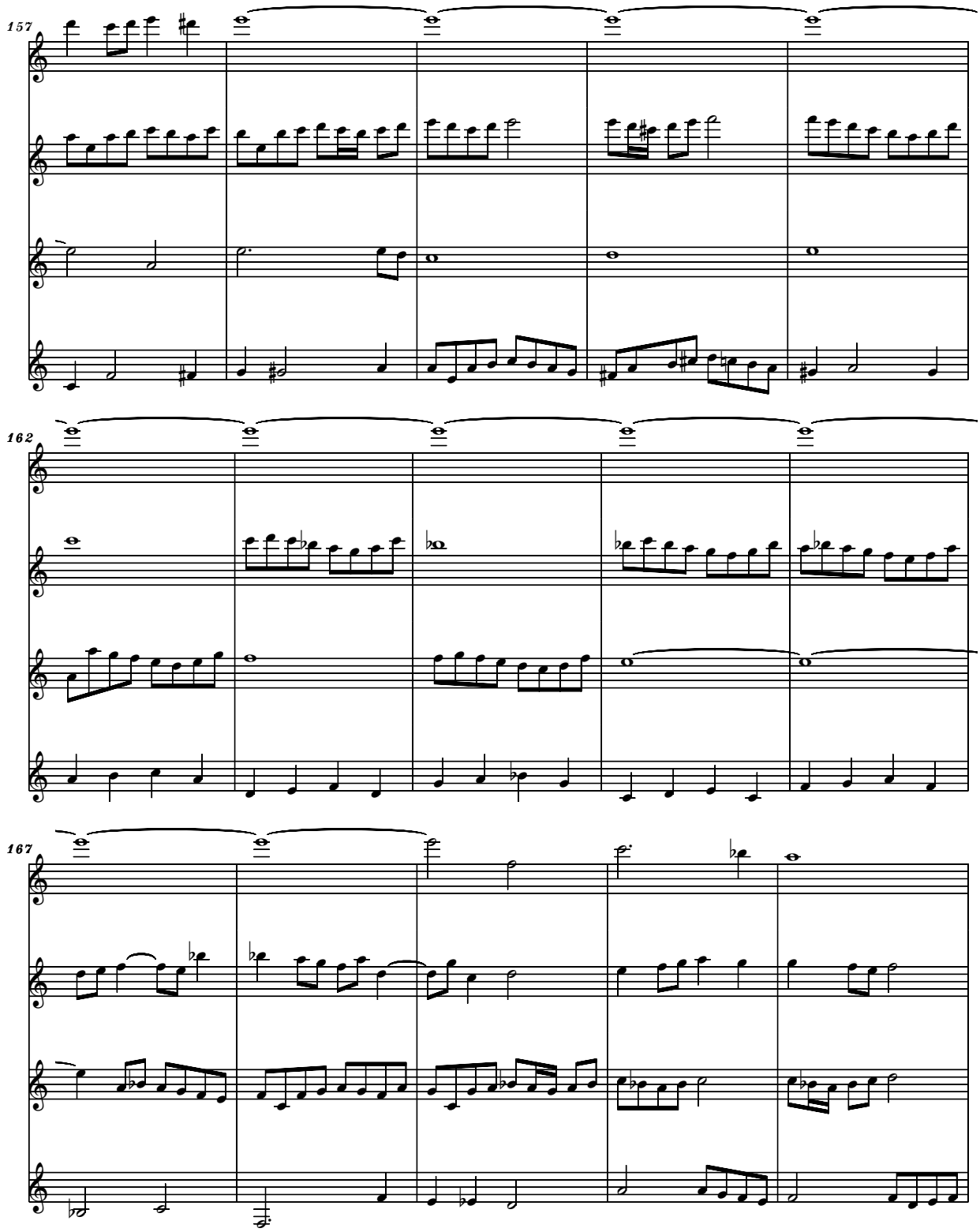

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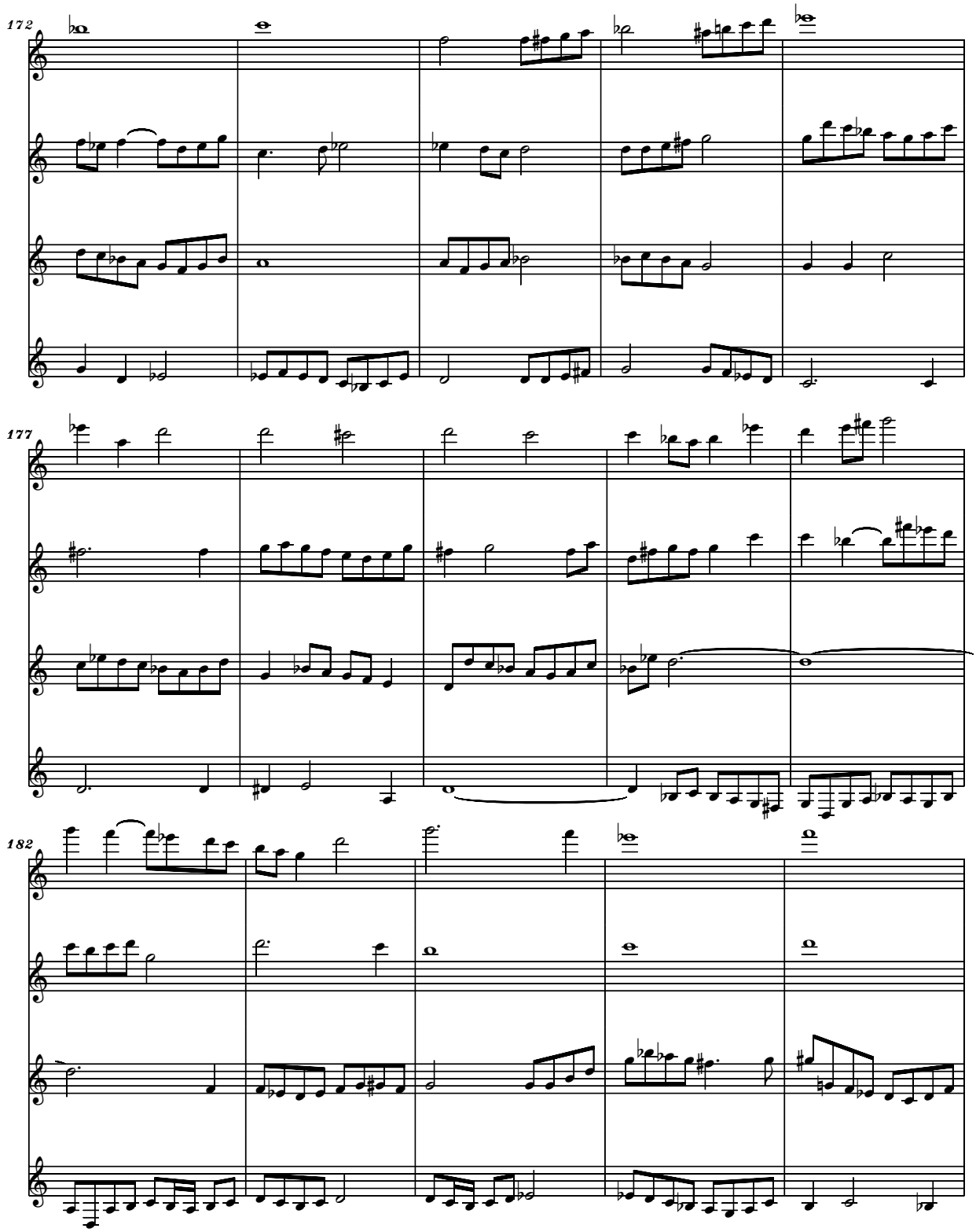

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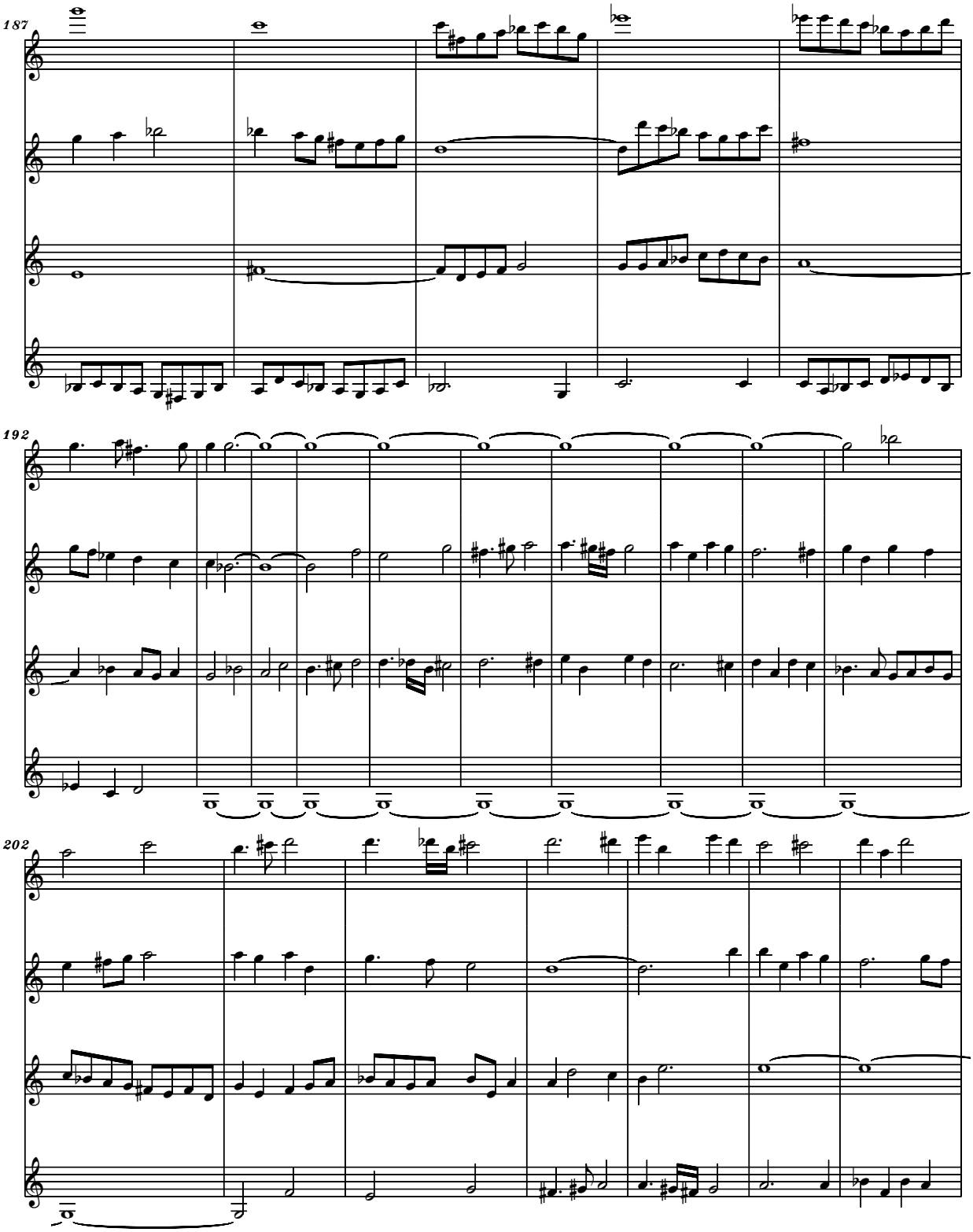

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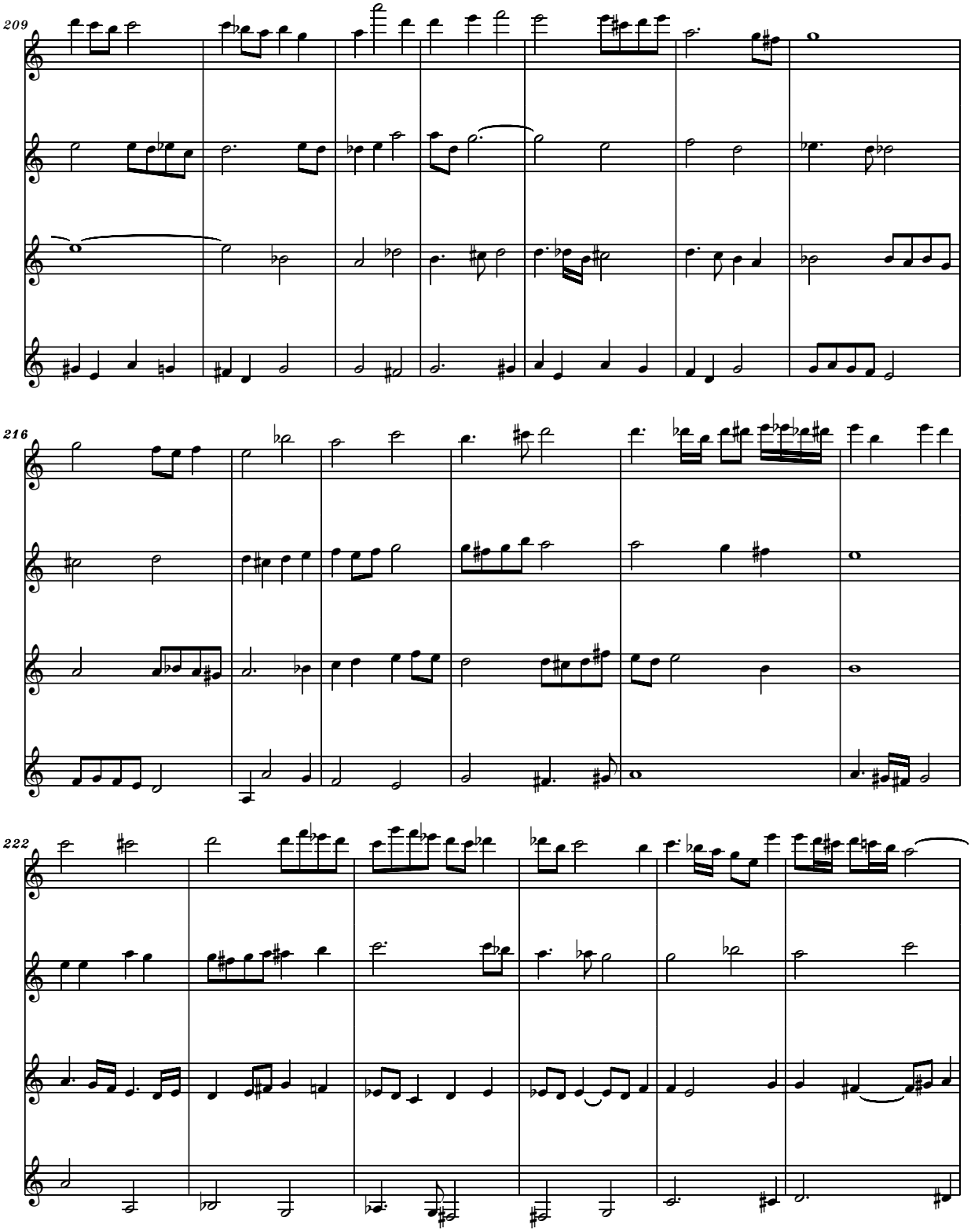

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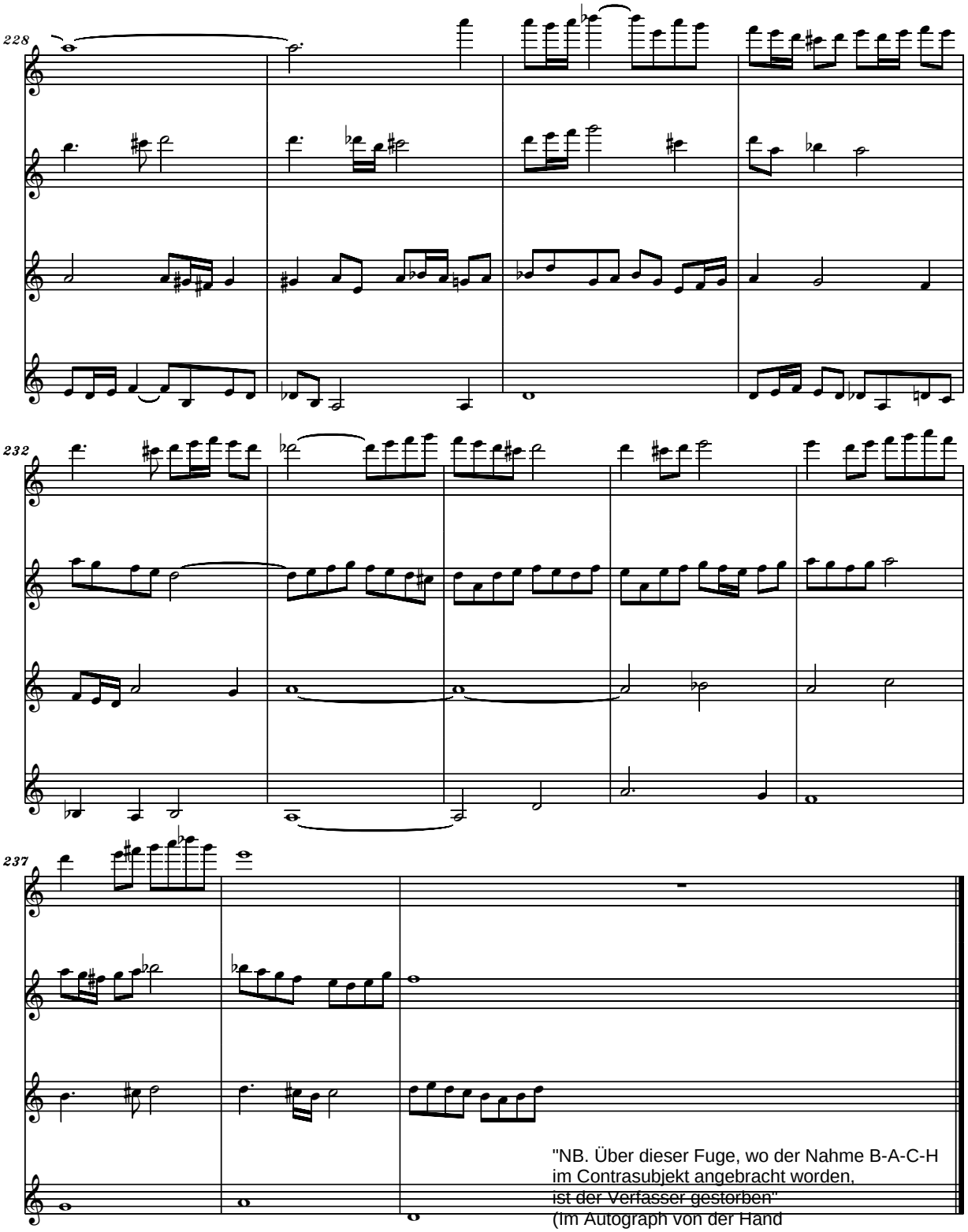

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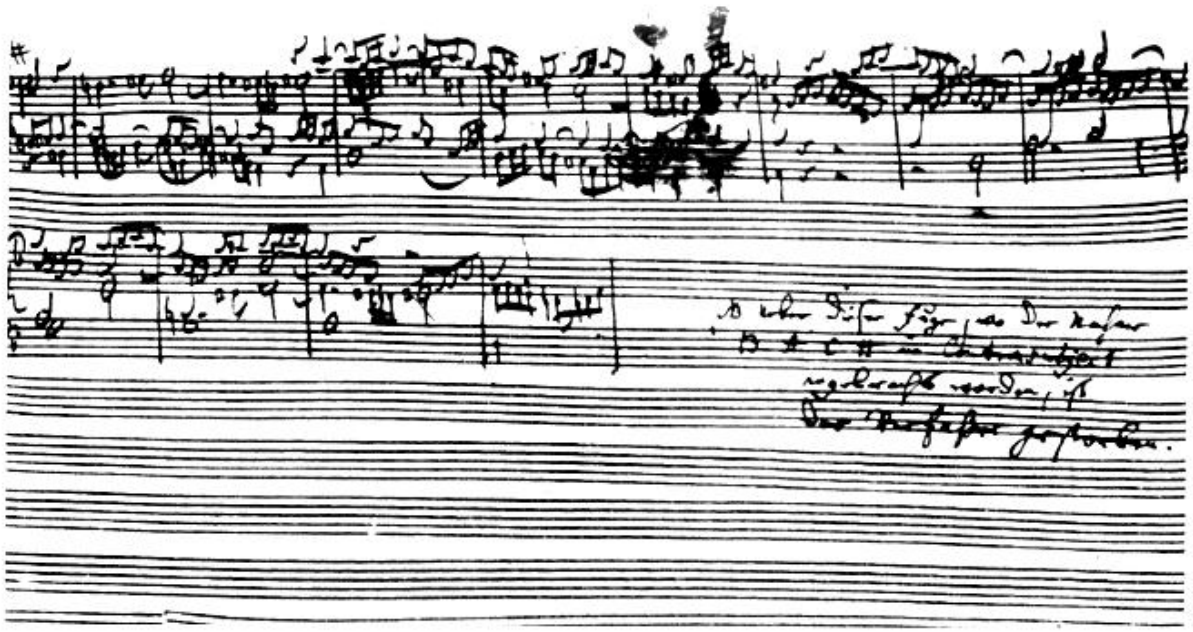

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Prof.Dr. Serban NICHIFOR
National University of Music Bucharest

THE IMPORTANCE OF THE CHAMBER MUSIC GENRE IN THE PERSPECTIVE OF THE CULTURAL DEVELOPMENT OF EUROPE
(speech)

- ***SYLLOGISM –***

- ***Major Premise*****: *the complexity of the genre*;**

- ***Premise - min.1*****: *the prestigious baroque, classic, romantic, modern, and postmodern repertory*;**

- ***Premise - min.2*****: *the accessibility of the genre* – a.) in the *public perspective*; b.) in the *economical perspective* (relating to the production, distribution, and consumption of goods and services);**

- ***Premise - min.3*****: the *open configuration of the genre* – a.) relating to the *ensemble structure*; b.) relating to the *interactive live-electronic music* / *live-computer music* / *Internet chamber music experiments* (for example, the *"SoundWIRE"* research project - http://ccrma.stanford.edu/groups/soundwire/);**

- ***Premise - min.4*****: the application in the curriculum of the *new analysis systems* : the *Schenkerian Analysis*, the *Phenomenology-based Analysis*, and the *Computer Analysis software projects* - for example, *"MaMuTh"* (http://flp.cs.tu-berlin.de/MaMuTh/) , and *"Wavesurfer"* (http://www.speech.kth.se/wavesurfer/) – see APPENDIX;**

- ***Premise - min.5*****: the interferences with *complementary musical genres* (*opera, symphonic, choral, vocal, jazz, pop, folk, rock, new age*), with *video productions (*example: *chamber music with real time visualizations – like fractal structures from the Mandelbrot Set)*, and with some *experimental applications* (*therapy, genetic music* , etc.).**

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CONCLUSIONS (*"E Pluribus Unum"*)

- ***C.1*** **- The application of a *synchronized european curriculum* in the field of the chamber music course, leading to graduation and to the integration of the students in the so abundant musical activities – in connection with the *intra-* and *extra-european experiences*.**

- ***C.2*** **– The importance of the *contemporary musical styles (in postmodernism – process, minimal, spectral, ambient, new consonant, new age, visual, fractal, genetic, psybient music, etc.)* in the chamber music repertory of the students (ca 33%) – in connection with the traditional repertory (ca 66%), in a feedback process.**

- **C. 3 – *The autonomy of the chamber music professor* (his right of self-government, in connection with the Bologna documents) - particularly interested in developing *an outstanding curriculum* (that integrates *musical instruction/ chamber coaching* with *creative presentation/ selected chamber performances*) in order to produce *distinguished and - in fact ! - innovative musicians for the future*. The educational chamber music program integrates also *master classes* of some important artists.**

- **C.4 – In the *evaluation of the musical performance* the purpose is *"to examine the effects of rating scale instruction on self-evaluation accuracy among student musicians"* (apud Nathan B. Kruse, *"The Effect of Instruction on Sixth Grade Band Students' Abilities to Self-Rate Etude Performance"*,Michigan State University, School of Music, http://www.rider.edu/~vrme/v8n1/vision/VRME_Submission.Kruse.pdf.). *"Results indicated that rating scale instruction was more effective than no rating scale instruction in helping students improve self-rating accuracy (…) Rating scale instruction may not only benefit students' self-evaluation accuracy, but may also be a practice strategy toward improving students' independent musicianship."***

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APPENDIX: Example of Computer Analysis in the Chamber Music Course

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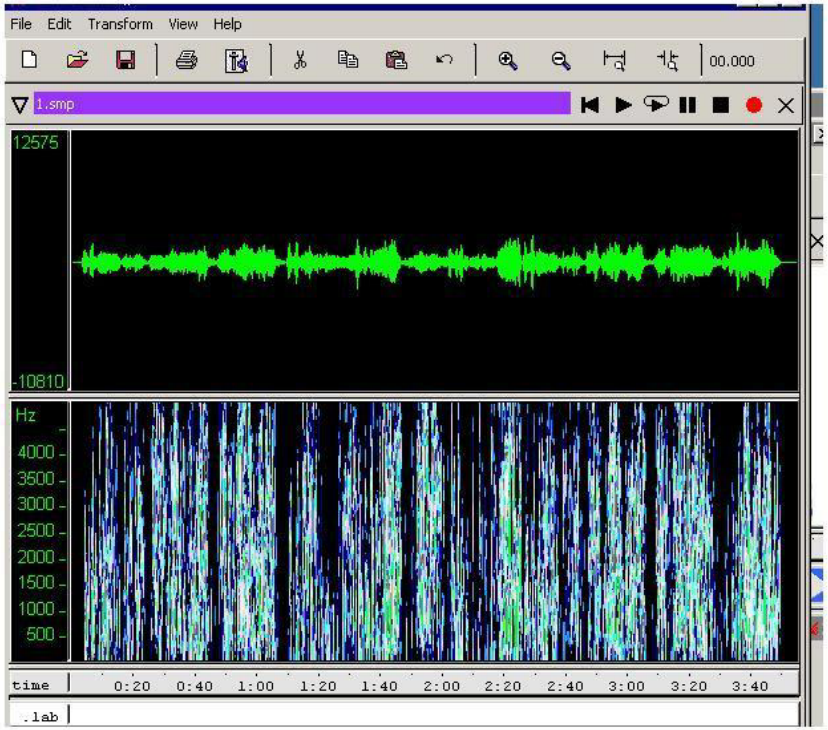
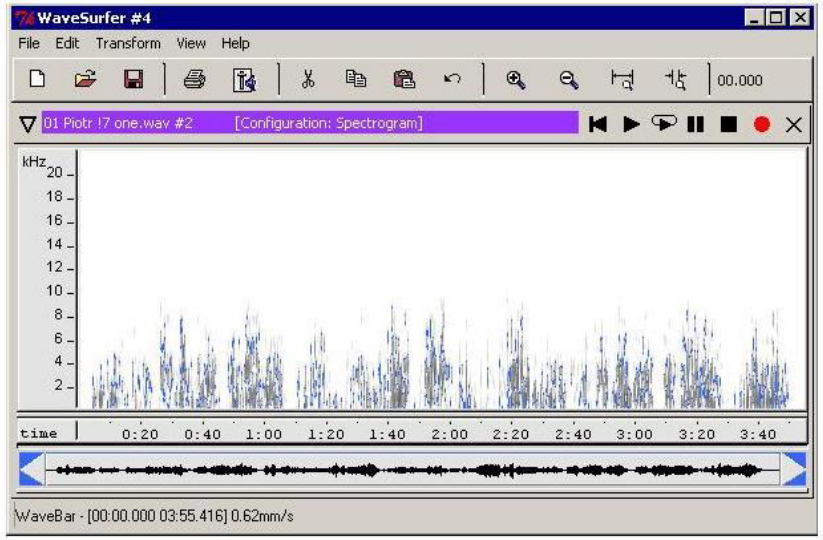
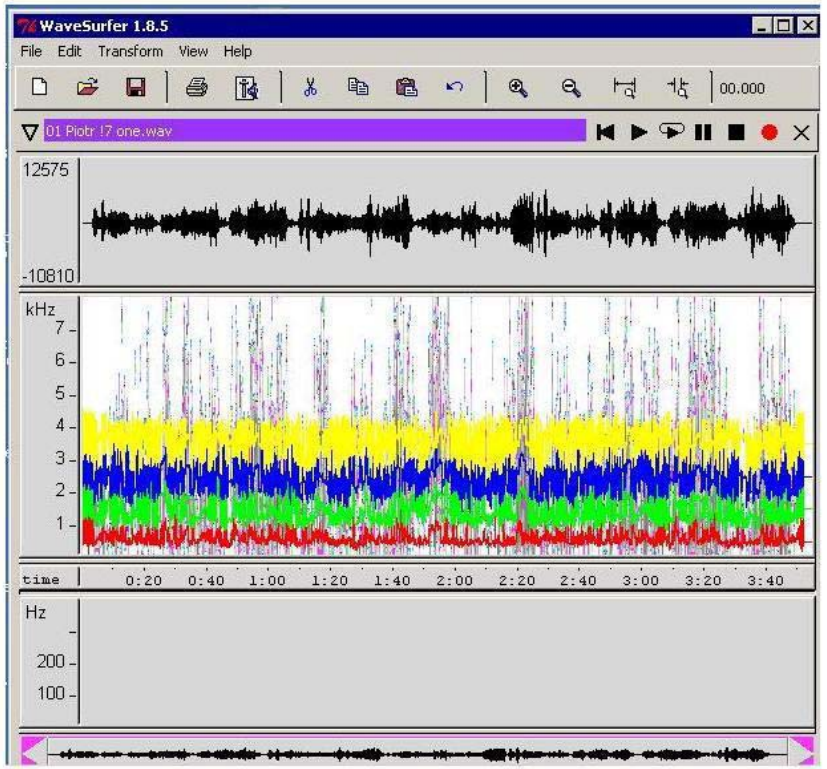


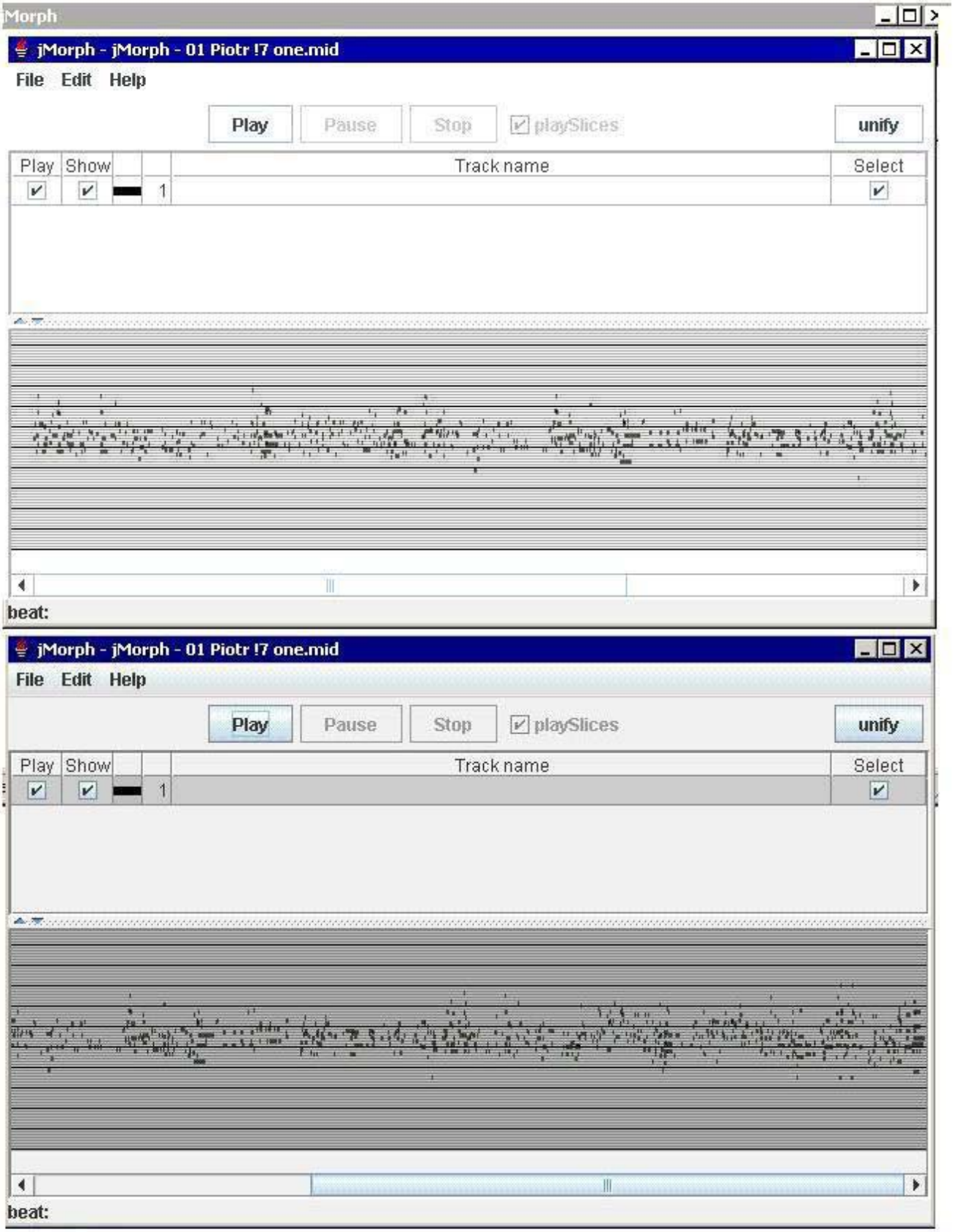


Piotr Lachert - Sonata 17 - part 1
Wavesurfer Software Analysis a&b



Piotr Lachert - Sonata 17 - part 1
Wavesurfer Software Analysis c

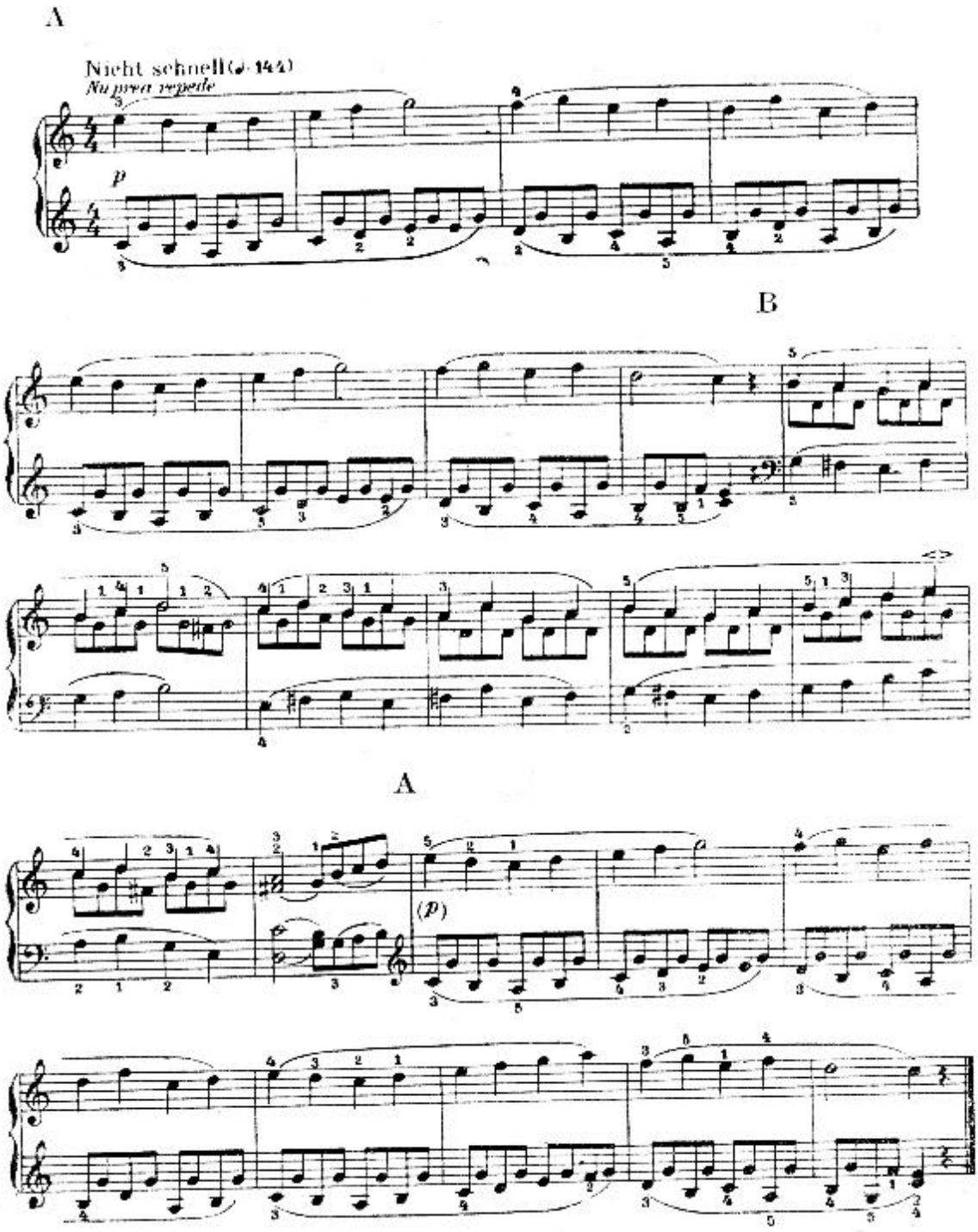
free-scores.com



Piotr Lachert - Sonata 17 - part 1
jMorph Software Analysis

free-scores.com

Schumann: Album pentru tineret Nr.5, "Trallerliedchen"



Tema:
de efectuat analiza formala in sistem schenkerian
(prin reductie fenomenologica)

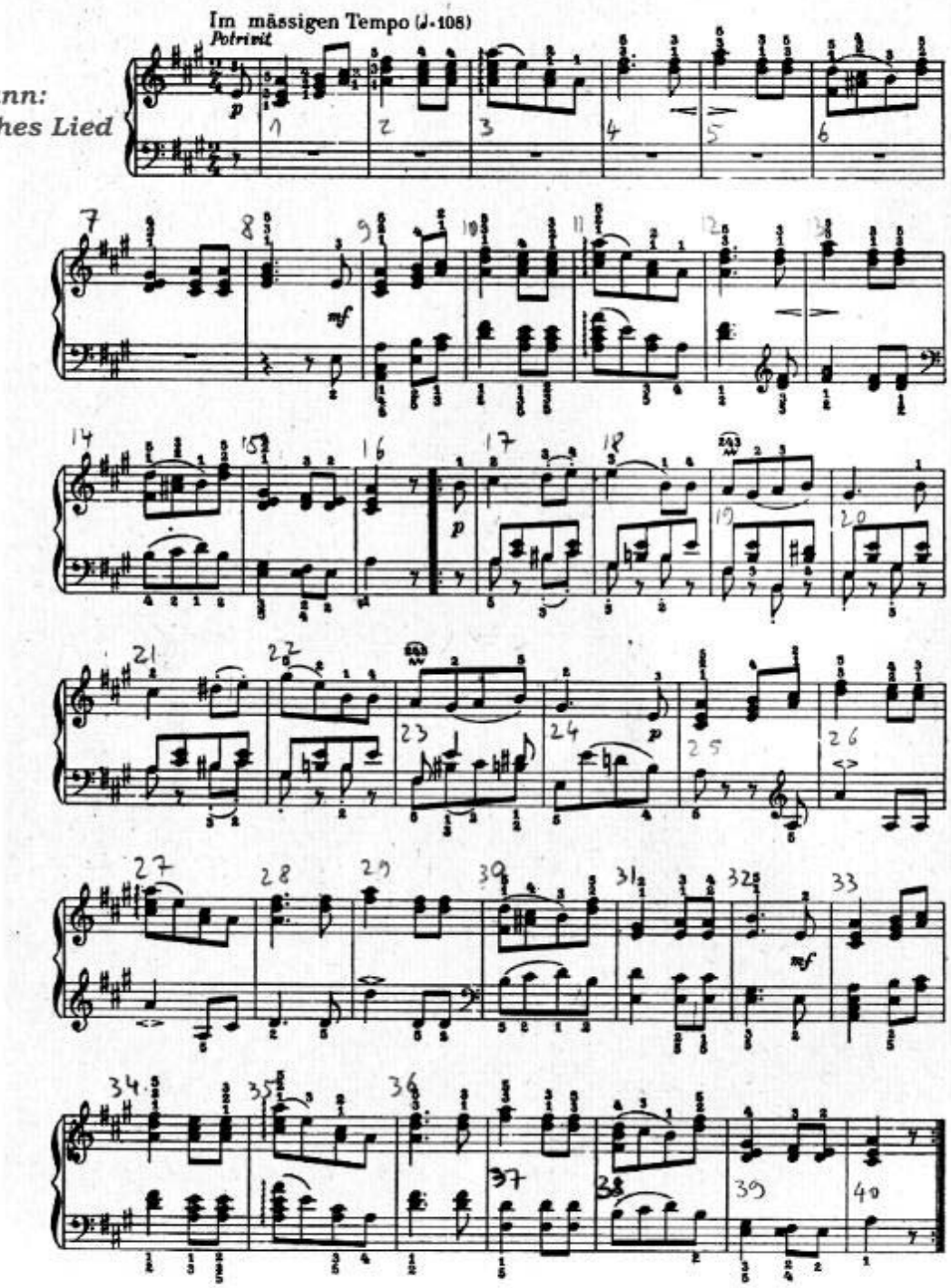
free-scores.com

Schumann:
Landliches Lied

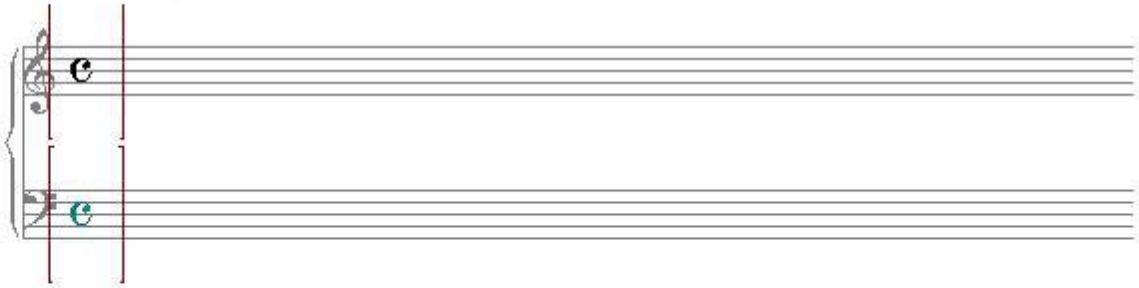
Nume:

Prenume:

An:



Efectuati analiza schenkeriana prin:
1.) numerotarea masurilor;
2.) stabilirea planului tonal (prin treptele I-VII);
3.) deducerea liniei discantului
si a structurii fundamentale
la nivelul Background, cf.
arhetipurilor de terta/cvinta/octava.



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