

Uneltele Muzicologiei (Epistemologica) [The Tools of Musicology (Epistemologica)]¹ by Oleg Garaz or the Theory of Everything in Musicology

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1. Introduction

Oleg Garaz is a prominent figure of Romanian culture, not only as a well-known and appreciated musicologist, respected in the academic community and by the general public alike, being a member of the Romanian Union of Composers and Musicologists since 1998, but also as a prose writer, essayist in the field of literature, awarded twice by the Romanian Writers Union, Cluj subsidiary, in 2004 and 2007.

Author of important scholarly volumes such as *Contraideologii muzicale* [Musical Counterideologies, 2003], *Poetică muzicală în convorbiri* [Musical Poetics in Conversations, 2003], *Muziconautice* [Musiconautics, 2007], *Muzica și sensul sincretic al nostalgiei* [Music and the Syncretic Meaning of Nostalgia, 2011], *Exerciții de muzicologie* [Exercises in Musicology, 2014], *Canonul muzicii europene: idei, ipoteze, imagini* [The Canon of European Music: Ideas, Hypotheses, Images, 2015], *Genurile muzicii: ideea unei antropologii arhetipale* [Genres of Music: The Idea of an Archetypal Anthropology, 2016], Oleg Garaz has also published numerous scholarly studies in the journals *Muzica* (Bucharest), *Studia Musica* (Cluj-Napoca), *Musicology Today* (Bucharest), *Musicology Papers* (Cluj-Napoca), *Studia Universitatis Babeș-Bolyai-Musica* (Cluj-Napoca), approaching topics from diverse thematic spheres such as the history of music, stylistics, the theory of musical genres and forms, aspects of semantics, philosophy and sociology related to the evolution of musical art and the role of theoretical sciences. Oleg Garaz has also become a popular guest on various radio and TV shows, broadcast on TVR Cluj, CD Radio, Radio Renașterea, Radio Cluj, Radio Guerilla, having the ability to shape his speech according to the context and the genuineness of expressing consistent ideas as accessible, enjoyable and challenging communications.

2. Oleg Garaz – polyvalent, multilateral, kaleidoscopic spirit

Even if specialized readers are already familiar with the dense, elaborate style of the author’s expression and the vast, comprehensive horizon of the

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issues approached in extensive studies and articles published in various journals, books of musicology, for the general public, Oleg Garaz impresses every time through occasional appearances with a strong intellectual impact and an expressive force that shines through the elegance of expression and the fluency of articulating his ideas. As a reader of some of his books, studies, specialized articles and as a listener of occasional radio or TV shows, I perceived Mr. Oleg Garaz as a versatile spirit, with a fascinating cultural openness and a vibrant, kaleidoscopic inner universe, in a perpetual motion. In addition to his work as a professional musicologist and as an active, appreciated and award-winning writer, he confessed that the education he received in his family included music and painting lessons equally, both passions being cultivated with the same fascination and appreciation for beauty, but the passing of time determined him to devote himself consistently to a basic professional direction, music.

Author of volumes already known to readers in the music field, in the direction of rigorous research or in the form of journalistic, essay-type publications, but also in the literary-fiction field, Oleg Garaz reveals himself in multiple stylistic hypostasis, being, in our perception, equally:

- a Renaissance spirit – through harmonious clarity, rediscovery and recontextualization of concepts known from Antiquity onwards;
- with baroque features – through the effervescence of speech and the multiplicity of forms that his ideas may take, combining freedom of expression and rigor of discourse to build a solid, gradual edifice, with its own “golden sections” and culminations of the component parts and chapters;
- classical – by systematizing information and the ability to synthesize the issues addressed, offering a new model of canonization of styles, genres, composers, in a refreshing perspective;
- romantic – through poetic sensibility and nostalgic perspective on the culture and art of past centuries, wanting to revive lost truths and forgotten values, by adapting or reinventing them in the present, giving up, of course, the subjective, pathetic manner of the Romantic artists and writers;
- modern – through the intrepid approach of innovative directions and through the (sometimes) radical gesture of criticizing and removing outdated romanticised, „sugar-coated” concepts of the past that have led to the propagation of erroneous ideas;
- the author’s most authentic stylistic association is with postmodernity – the only historical stage in which truth can be explored with all available ‘tools’, both new and traditional, a period of demystification, in which the past can be investigated by recovering the ‘unfairly’ left aside, and the relationship of one’s own thinking to the multicultural context of the present can be achieved honestly, objectively, through a fair awareness of one’s

own value as part of “a much larger whole (communitary, intellectual, institutional, artistic, professional, identity)”, as the musicologist himself puts it.

All these valences can be found in varying proportions in the way Oleg Garaz expresses, organises, filters his ideas and calibrates his conclusions in his own universe of thought. Reading any text signed by Oleg Garaz, whether from the musical field, or fiction, scientific or journalistic, historical or systematic, rigorous or essayistic, has the power to stimulate the reader’s mind, to mobilize him to think, reflect and reach a state of both intellectual and spiritual satisfaction, because getting closer to the truth ennobles the human soul. In the specialized literature from the music field, the current researches and systematizations highlight the disciplinary framework of musicology as a science with its own methods, object of study and clearly identified purpose. In the case of the books, studies, papers signed by Oleg Garaz, a much more nuanced perception is highlighted, anchored in the solid foundation of the history and definition of the discipline, supported by rigorous documentation and the review of essential sources in German, Russian, English. This large amount of information is later filtered through his literary sensibility, emphasizing his remarkable intuition on the ontological meaning of music before its passage among the linguistic-philological sciences, which led him to the edifying comprehension of the fundamental role held by the “science of music” as *ars musicologica*. Beyond the scientific perception of the theoretical disciplines in the sphere of musicology, the researcher’s report to the object of his investigation must combine the two methods – historical and systematic – and, on the other hand, it should locate himself equidistantly between the rigorous, scientific approach and the creative, subjective perspective, being able to generate an authentic, powerful and inspiring speech.

3. *The Tools of Musicology* – an epistemological journey through the world of music

Oleg Garaz’s most recent book, *The Tools of Musicology*, was published at the end of year 2022 by the prestigious EIKON Publishing House, as part of the Universitas Collection, containing a series of studies and papers that were previously published in music specialised journals, with international visibility. The bracketed subtitle – (*Epistemologica*) – can be interpreted from the perspective of approaching musicology as a practice of scientific knowledge and constant learning, investigating its origins, the history of its emergence and evolution as an autonomous discipline, the object of study, the research methods, the branches of activity and the purpose of each theoretical direction. The chapters included in this volume are independently published studies of musicological research, assembled by the author in the form of a thematic fan, in which the leaves on the aspects, components and problems of musicology

throughout the ages are opened successively: its particular history and interdisciplinary status, its bivalence as art and science, the cultural nostalgia, the concept of “style” in music, the forms of music, its methods (tools) of working and analysing, the peculiarities of approaching its functions in relation to historical-musical “myths”, the stylistic-aesthetic conventions and social-cultural clichés established in the general mentality. All these elements lead us to consider Oleg Garaz’s book as a “theory of everything” in musicology, starting from the research work accomplished by numerous physicians, which inspired the title of the film released in 2014 (with the original title *The Theory of Everything* and translated into Romanian as *The Theory of the Whole*), by extrapolating the content from the field of quantum physics and reconfiguring the principles of thinking in the realm of music. The universe described by Oleg Garaz is essentially the same with all existing fields of activity, starting from the original myths, evolutionary stages, hypostases of human civilization, fundamental needs and spiritual aspirations that compose together a common background for all directions of thought and forms of artistic manifestation.

In the first chapter, entitled *Maps, Labyrinths and Gardens of Musicology*, Oleg Garaz creates a captivating “scenario of conceptual modelling” (a phrase proposed by the author to designate all categories of musicological genres, “both for small, unprivileged genres and for large, frontier genres” – p. 42) from the perspective of its interpretation in a symbolic key as “a state of the whole imagination and as a style of everyday existence” (p. 44). The musicologist orders the avalanche of information, theories and systems of approach to musical research, configuring a map of his own, in which the reader is guided step by step through the labyrinth of previous writings to the restful garden of his personal perspective, in which the history of musicology is interwoven with his vision of organizing and interpreting the discipline. The result of his approach leads to the blending of historical and systematic methods into a consistent, elaborate discourse, in which he speaks and applies these techniques at the same time, building an illustrative laboratory of his mind, where ideas are nourished by spiritual energy, soulful living, like the carefully grown plants that make up the rich vegetation of a lush garden. Therefore, “the making of maps, the crossing of the labyrinth, the discovery of the garden as archetypes of discourse, communication and becoming” (p. 19) are metaphors for the components of any human activity, be it creative, intellectual or producing material and spiritual goods.

Moving through the various hypostases of music in other arts or fields, as “paraphrases” in literature or even as a literary subject, either as an object of reference in historical literature or as a form of inter-human connection through the epistolary-historical genre, transforming them later into the newer species of journalistic literature, such as the conversation, the interview or the biographical account-testimony, and going until the relationship between

“music and the new musicological order” (pp. 38-41), the author reaches the culmination of his study by eliminating the traditional hierarchy between genres considered important, privileged (treatise, monograph, extended study) and small ones, excluded from the sphere of professional musicology (media articles, reviews, reviews, sketches and scientific communications), naming them “conceptual shaping scenarios”. In this regard, it is worth quoting Oleg Garaz’s opinion formulated in another source, that “an authentic musicologist is the one who reinvents the image of the discipline in the sense of a personal conception, i.e. actively positions himself in the field of professional activity”², going beyond the phase of a researcher who contributes to the perpetuation of an image created about the model of activity that a musicologist validated at the institutional level should have. Music and musicology as forms of existence determine a constant need to write in all genres, to practise and take responsibility for the act of searching, researching and expressing oneself thoroughly and argumentatively in all contexts of cultural-artistic life. Like the inventor, the authentic musicologist must be fed by a constant thirst for knowledge, he must love the truth and seek solutions for elucidation, ordering and reordering.

The second chapter, *Musicology as an Evolving System of Categories of Musical Thought*, proposes a new overview of the history of music, this time looking at the evolution of musicology from its premises through related writings in other fields, its establishment as a discipline defined as an autonomous science at the end of the 19th century, thanks to the essential contribution of two well-known German authors – Guido Adler and Hugo Riemann – to the multiple research directions existing in the broad fields of the 20th century and postmodern contemporaneity. The author believes that reading and understanding the systems of thought developed by the two musicologists, who are considered the “fathers” of the discipline, is imperative for the professional development of the younger generation and for anchoring any perspective on this field of research in the concrete reality of the first treatises on musicology. If “Adler proposes the idea, the system and the conceptual framework” (p. 60) in theoretical writings such as musicological sketches or monographies, “Riemann elaborates the patterns, the methodology and the musicological discourse (...), making, practically, a complete curricular proposal” (p. 62) through volumes generically entitled *Katechismus* (catechism with canonical, universal value), *Grundriß der Musikwissenschaft* (fundamental plan of the science of music), *Musiklexikon* (music dictionary), *Lehrbuch / Handbuch* (handbook), *Geschichte* (story, history). Calling Adler’s system “double quadrivium”, consisting of two branches (historical and systematic) of four subdivisions each, the author considers the object of the same system as a “double trivium”, consisting of the technical triad (musical

² Accesat pe <https://www.anmgd.ro/upload/documente/Abilitare/h.REZUMAT.pdf> (10.02.2023)

sound, systems of sound organisation and musical forms) and the sociological triad (genre, style, canon). This perception of the systemic organization in Adlerian musicology marks, in fact, the phenomenon of moving music from the *quadrivium* group of the ancient Hellenic disciplines to the *trivium* of the sciences of discourse, an aspect proposed by the Italian humanist Giulio del Bene in 1586, a member of the *Accademia degli Alterati*. Oleg Garaz concludes that the science of music from the perspective of G. Adler “appears as a belated realization of this mutation”, following which, during the 20th century and up to the present day, musicology developed, expanded and branched out into the numerous research directions specific to postmodernism.

The third chapter, although suggesting at first contact a potentially comic content due to its ironic title – *Do Androids Dream of Electric Sheep or on the Meaning of Cultural Nostalgia* – subsequently reveals a meditation with philosophical extrapolations by launching eternal questions for human knowledge: “Who are we?” and “Where are we heading?” with the explicitly formulated aim at the beginning of the study to get at the pressing issues of the world today: “Where have we arrived?” and “Who do we consider ourselves to be?”. These questions lead to an extensive itinerary through the history of human culture and civilization, with relevant stops in order to scientifically demonstrate the answers intuited by the author. In the first case, Oleg Garaz formulates his conception of human identity by expressing it in the first person at plural, highlighting our own belonging and integration as members and successors of European civilization: “We are the canon of the culture in which we were born and formed, the canon that we carry as a reference and that defines the identity of our imaginary space.” (pp. 109-110) In this sense, his previously published book, *The Canon of European Music: Ideas, Hypotheses, Images* (2015) is substantial for understanding European culture and art from the perspective of music, by defining the three European modernities: “Palestrina for the Renaissance, Bach for the Baroque, Beethoven for Enlightenment musical Classicism, Wagner for Romanticism and Schönberg for the last, third, Modernity” (p. 110). In the case of the second question, which the musicologist considers to be a “fatally eschatological question”, the answer is pessimistic from the very beginning of the argument, since the lessons of history shows us, through all the stages we have gone through, that progress takes place through an inevitable reference to the past, either through an adverse reaction to previous conceptions and the search for innovation, or through the continuation of tradition in a direction of prolongation, accumulation to the point of excess, or through the recovery of values from previous periods and reintegration in new contexts, but all the variants are doomed to inevitable disintegration. “Surprisingly, both ancients and moderns, each on their own terms, came to the same conclusion and gave the same answer: the historical advance of culture is ensured by the *dissolution* of both

of them, culture and also history.” (p. 110) This tragic vision of the destiny of culture and art is counterbalanced by the even-tempered attitude of the author who, while observing historical realities with neutrality and objectivity, adopts an analytical perspective, oriented towards the “sense of cultural nostalgia” invoked in the title of the study, enhanced by *the longing for the past* of the neoclassicists and *the nostalgia for the originate* which exists in the work of many 20th century composers. One concrete form of its manifestation is “the successive reformulation of the three genomes of the syncretic – the ritual, the mythological and the sacred – by recomposing them one by one in terms of the profane” (p. 115). This attitude is conducive to understanding the deep mechanisms of progress, which involves the inevitable of forgetting and the loss of meaning. At the end of the chapter, Oleg Garaz returns to the original questions, which he perceives in the context of the contemporary age as mere words that have lost their content. The conclusion of this consistent and necessary dissertation is drawn by addressing the last question that can still make sense today: what are we left with? The author’s answer is: “With *nostalgia*, and perhaps not even with nostalgia, but only with a *nostalgic referent* – a *mnemonic ghost* inserted through education and designed to reproduce in the consciousness the *counterfeit image* of a non-existent past.” (p. 120)

Chapter IV can be considered a miniature treatise that presents, analyses and argues the meanings, hypostases and problems necessary to understand a term increasingly present in the debates on the musical phenomenon, starting from the *Origin of the Concept Style in European Musical Thought*. The author’s perspective starts from four variants of linguistic expression of the style-music relationship: by means of the coordinating conjunction (style **and** music – determining the strongest position of style in relation to music), by using a simple preposition (style **in** music – highlighting the insertion of style in the wider space of the musical domain), by using the genitive for the second noun (style **of** music – indicating the belonging, the passivity of the second object in relation to the first), arriving at the weakest positioning of music in relation to style, by transforming it into an adjective (**musical** style). An essential piece of information, which recurs as a leitmotiv of Oleg Garaz’s book is the initiative of the humanist Giulio del Bene, in 1586, to consider music as a component of the philological field, integrating it into the category known since Antiquity as the *trivium* of the sciences of discourse, because the intentions of the Renaissance composers, members of the *Florentine Camerata*, to relate music to the meanings of the libretto determined the removal of music from the profile of the exact disciplines and its approach to the linguistic area, by paying attention to its semantic potential. Without being redundant by repeating some of the ideas intensely used in relation to style, Oleg Garaz insists on some aspects of the causality determining the emergence of style, one such moment being the change in the acceptance of music through

its move from *quadrivium* to *trivium*, followed by the transformation of the ancient norms into a much freer attitude in the approach of stylistic topics. This led to the Baroque theory of affect, the irregularity of forms, the mixing of styles, aspects which added a new dimension to music, represented by textuality, theatricality and rhetoric. The author introduces in this scholarly foray some excerpts and quotations extracted from researches difficult to access for non-Russian-speaking musicologists, completing the achievements of European and American scholars and other substantial musicological contributions. In the conclusion of the study, the analysis of style and the resulting long-term orientations in the attempt to discover the meanings of music (hermeneutics, semiotics, narratology, cultural studies in the sphere of New Musicology) concludes with the author's intention to return to the old meanings of music within the ancient *quadrivium*, before the sophistication and agglomeration of semantic layers that outlined a complicated path for the subsequent "evolution" of music. The motif of *the nostalgia for the originate* returns in this chapter as a comforting thought and as an invocation of the primordial state in the context of the postmodern world.

The next study included in the succession of chapters comes as a natural continuation of the issues discussed above, approaching another category of theories about music, but from the perspective of reassessment of the existing systematizations, in order to reach a much deeper area of structural patterns taught in specialized academic institutions – *Forms of Music: Exercises in Archetypal Combinatorics*. The character of the discourse is suggested from the subtitle of the chapter – *a hermeneutic-methodological proposal* – somehow anticipating the aim of the research, which is to go beyond conventional typologies of European music, towards a deeper layer of generative mechanisms for any form of sound deployment, in order to identify primordial tendencies applicable to music from different cultures of the world. The hierarchy proposed by Oleg Garaz is familiar and new at the same time, based on principles known from the treatises on musical form accomplished by the Cluj musicologists Sigismund Toduță and Vasile Herman, brought up to date with more recent research, adapted to the dynamics of the contemporary world in perpetual motion, and reordered, conceptualized, filtered through the author's personal reasoning. In the first phase, Oleg Garaz distinguishes the *internal form* from the *external* one in a musical work (the content, the aesthetic meaning for the internal form, while the external aspects include the structure, the construction and the way of combining the elements of that work), emphasizing that "music is invisible by its very ontology" (p. 154), having no palpable structure, spatial volume or material object with a definable, calculable form. Since the terminology used in the analysis of the components of a musical structure is based on notions borrowed from the fields of linguistics and theatre, the author aims to discover an original background for all the basic

elements and the dynamics of their setting in motion, starting from four generative archetypes, organically linked together in a four-level hierarchy:

- Primary level (**A**) – the *generative* archetype of the **chain** or **catena** (string of articulations, sequence of components, “*cumulative structural progression*” (p. 160) – the syncretic pattern and the genre of (choreographic) song;
- Second level (**B**) – the *configurative* archetypes (formal typologies of rondo, variations – complex *succession-alternation* patterns, mono-, bi-, tri-strophicity principles – simple, elementary schemes of alternation and symmetry, all of which have as their initial source the “primordial prototype” of the **chain** (p. 176);
- The third level (**B₁**) – the *processual* archetype of ternary forms (small and large tri-strophic), in radical opposition to the chain principle, also considered by Oleg Garaz as “trimorphic archetype” (p. 207), based on a “ternary compositional scheme” (p. 208) determined by a generative code identified by the Russian musicologist Boris Asafiev: *initio-motus-terminus* (impulse-movement-finish, p. 207); we should also note and remember the “rhetorical, dramaturgical, processual and functional trinomial” (p. 210);
- Fourth level (**A₁**) – the higher-order chain, in which “the great forms themselves are concatenated into a meta-formal cycle composition” (p. 213): mass, oratorio, passion, requiem, opera, symphony, but also particular cases determined by extension and “rhapsodization” (p. 211) of musical forms at genre level, such as the sonata-poem or the symphony-poem, or in groups of “over-cyclical compositions” (p. 215) such as triads of sonatas or groups of symphonies, composed successively, in a unitary stage of a composer’s activity.

The notation of the four levels is symbolic of the configuration intuited by Oleg Garaz in the way these principles are organized and can be visualized together as components of an archetypal *compositional scheme*: **A B B₁ A₁**. This succession of principles features a palindromic structure with inverse extremes, where a variation occurs in the functioning of internal mechanisms, preserving in its deep genetic code the original line of the **catena**, the strongest and the most stable form of artistic expression in all the hypostases of complexification or simplification that vary from one level to another.

Subsequently, the author begins an extensive process of explanation, systematization and internal ramification of each archetypal category, making numerous associations with information and phenomena specific to the fields of sociology, anthropology, philosophy of culture. An important discussion in the field of musicology is given by “form as a pretext of dispute between

language and music”, through the connection between the idea of form and the action of analysis, between which there are correlations and interdependencies presented by the author as seven reasons to understand the concept of *musical form* as a “bridge between language and the phenomenality of music” (p. 231), as a reference to a virtual dimension of musical composition, as “the *logic of concatenation* of musical articulations in the idea of the composition of *successions, alternations* and, implicitly, *transformations* of an acoustic material” (p. 154). At the end of the chapter, the author generally refers to some of the stylistic directions of the 20th century, which stood out as well-defined historical periods because of their inner coherence of language, style, compositional system and aesthetic cohesion: serialism, sonorism, stochastic music, micropolyphony, aleatorism, spectralism. In particular, the musicologist focuses on the minimalist movement in the work of American composers, with its two resulting orientations: the New Simplicity and the New Complexity, considering it “the last new style” (p. 232) in the history of music. Even though it is perceived in the context of universal music as a principle of generating a non-evolutionary, repetitive music, constructed in the form of structural-processual phases (through *phasing* and *phase-shift*), minimalism remains an essential movement for the formal thought of the 20th century because of the return of the **archetypal chain or catena** in an explicit aspect of construction of the musical discourse. Therefore, in Oleg Garaz’s conception of structural archetypes and compositional sketches systematized in this chapter, the catena closes the loop of formal thought by returning to the primordial construction principle of chaining, while outlining a three-dimensional scroll on the vertical spiral of music history. As the study devoted to the forms of music is itself a form of music, organized on the basis of the archetypal chain, the ending idea emphasizes its central value in the emergence of 20th century minimalism as a “pure artistic form of Time” (p. 239) and also in the validation of music as a “secondary ontology” (p. 240), one of the fundamental ideas promoted and supported by the author in numerous other texts.

Chapter VI is the one after which the present volume, *The Tools of Musicology*, has been entitled, with the secondary mention *From Analytical Description to Recuperative Fiction*. This is the most extensive chapter of the book in relation to the other musicological studies gathered under the same dome. Oleg Garaz’s intention is to address readers an “invitation to dialogue” (p. 246) in the form of a proposal, a succession of hypotheses and intuitions so necessary in the approach, understanding and practice of contemporary musicology. The author outlines the framework of music science from a personal perspective, formulating his own definition, revising the perspective on doctrinal systematization and the constitutive pillars for the practice of research within musicology: the composer, the performer and the musicologist – which, in the author’s view, “should be understood as three ontologies, three

types of existence in music” (p. 249). Perception of musicology as an epistemological method through the sustained practice of knowing and learning has as its starting point the idea that “perception as such is not a purely sensory phenomenon, but rather a ‘shared’ process between the sensory and the rational, between perception and logic.” Thus, musicology can also be seen as a totality of concatenated, chained, organized causal assemblages that have the function of creating “bridges between the perceived phenomenon and the attributed meaning” (p. 258).

It is fascinating how the musicologist captures both the living artistic phenomena of musical practice (*ontological*, as the author would call them) and the analytical, verbal, textual (*hermeneutic*) approaches, integrating both established musicians of European academic culture, generally considered, into his discourse, elitists and benchmarks in most treatises on music (composers, performers, theorists, musicologists), as well as world artists from other cultures and other continents, who are also active in less privileged sectors of this wide field, such as music criticism and free essays, film music or computer games. Thus, Oleg Garaz reveals himself to the readers as a complex musician, connected to the present, inside him pulsating different forms of perception of art and science equally, either from the perspective of rigorous research, with methods of systematic investigation, or through a playful approach, provocative, in which playing with history leads to a series of exercises in memory retrieval and (re)invention of the past, numerous polemical hypotheses, imaginary scenarios, solidly argued commentaries, culminating in an original reinterpretation of musicology as if it were the scene of a symbolic theatre.

The last sub-chapters are constructed through an exceptional interweaving of scientific presentation with fictional interpretations, framed by the author in an invented scientific-literary-theatrical genre called “genealogical drama” (p. 290), in which the central character is the “white man” in different versions and cultural-historical contexts. His dominant monopoly has become a ‘burden’ for the whole of human civilisation, because of the socio-political hypostases (as a superior man who felt obliged to impose progress and as a civilising factor on other nations considered inferior) and symbolic functions he has acquired in the various historical periods. These appearances are considered aspects of “Genius” by Oleg Garaz in a literary-ironic approach, each having a distinct section in the author’s discussion of the role played by the white man in the history of music and musicology: the white man as *Genius-artist*, as *Genius-collaborationist*, as *Genius-misogynist*, as *Genius-homoerotic*, as *Genius-racist* and as *urban genius*. Through the particular way of constructing this chapter and bringing these key characters onto the stage of the metaphorical dramaturgy of this historical journey, a path is outlined from the scientific approach to the transformation into a text with fictional-narrative valences, in which musicology is built up gradually and

firmly, in long stages, but with a clear finality towards the need for knowledge, systematization, understanding of the musical phenomenon, in the depth of its manifestations. Alongside composition and performance, musicology is “a constitutive function of a greater and irreducible whole even before it is a discipline and a science” (p. 362).

4. Instead of conclusions – Subjective aspects of the reception and impact of reading the book written by Oleg Garaz

Through the author’s way of researching, systematizing, formulating and describing the historical or artistic phenomena presented, musicology is outlined as an exuberant realm, with its own dynamics constantly adapting to the phenomena of the present, a field accessible to anyone who is mentally willing to discover, to know music in depth, to understand its inner, technical, theoretical mechanisms, on the one hand, and its outer, sociological, cultural springs, on the other. Both in his volume entitled *The Tools of Musicology* and in his other books, studies, essays, articles and media appearances, Oleg Garaz presents himself as a tireless seeker, a navigator armed with the essential “tools” of explorers of past centuries: the map, the compass and his own power of understanding the discoveries he makes.

Because any journey, regardless of the place chosen to travel, also involves a voyage inward, inside the human being, the book written by Oleg Garaz can also be perceived as an inner exploration through the same techniques of scientific investigation, in order to reach one’s own truth. This search is symbolised by the choice of an unexpected image for the volume’s cover, a prototype of the first suits and devices used for diving more than a century ago. The U.S. Navy Diving Helmet, the Mark V model, dates from 1916 and is made of metal, with a highly technical, stiff, massive look that contrasts with the delicate field of music and also with the

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various contemporary scuba diving suits made of light, stretchy, colourful materials. Since the increased strength of the metal suit promises a much greater depth of submergence and therefore the discovery of more relevant ideas, the author himself chose the symbol of the diver's helmet to visually suggest the sinking in the midst of the studied phenomena and the immersion inside the human being. "Musicology deals with the not always visible depths of music – he said – and this is due to the 'alluvium' accumulated over time – various writings, expert opinions, analyses, epistolary documents, redactions of the musical text. And what on the surface might appear to be at times a storm, at times a slight ripple or mirror of water, appears quite different when seen from the inside. Thus, the only appropriate symbol is the diver's helmet."

On the other hand, Oleg Garaz can also be imagined as a noble scholar sitting at an old desk, with quill and inkwell ready for writing, endowed with multiple scholarly skills and talents, with the necessary discipline for research activities, with an original refinement of formulating ideas and an intellectual affinity for the strength of essences. In both of these roles, one can observe the musicologist's orientation towards the abyssal area, through the metaphorically suggested intention to probe as deeply as possible into the interior universe of the human being – the generative nucleus for his need for beauty, through art and spirituality – exploring, at the same time, the foundations of music and musicology in the depths of the concepts and ideas that underlie the creative act, the interpretative approach and the process of reception, experience and recollection. Thus, the science of music is not only an accumulation of theories, histories, currents, styles, genres, compositional techniques or methods of analysis, but also has the value of a genuine art, as an autonomous act of creation and a personal way of translating filtered reality and assimilated experience into writing. Oleg Garaz shows us by his own example that musicology is a lifestyle, a *modus vivendi* fully assumed.