

Interpretative and Compositional Connotations from a Musicological Perspective

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Abstract: Musicology, viewed as a general science regarding all the defining elements of music, can approach compositions using hermeneutical methods, both through a critical view on the interpretation, the stage performance of the creative act, and through the subsequent musicological writings, becoming a “meta-interpretation” that requires a thorough exegesis. The couplet hermeneutics-interpretation together with that of compositional concept versus stage production are the ones underlying our research, while hermeneutics is the very art of performing that penetrates the most cryptic elements present in the musical act, viewed from the perspective of the triad creation-interpretation-reception. In an attempt to emphasize the ways in which the composer suggests to the performer certain indications for stage performance, through writing, agogics, dynamics and special sound effects, we intend to study, from the standpoint of the musicologist, the piece *5 tablouri cu umbre(le)*¹ by Constantin Rîpă. Built on a structure of five tableaux, the work comprises fifteen songs on poems by five contemporary Cluj poets and outlines a new concept of musical performance, which aims to experiment in composing music with the idea of the primordial nature of the poetic text, which is associated with elements of motion and gestures of the interpreters and is based on an arbitrary compositional concept, a defining technique that can be found in a great part of the choral creation of this composer.

Keywords: musicologist, interpretation, hermeneutics, poetry, musical performance

1. Introduction

In a first phase, from a semantic point of view, “interpretation implies the attribution of meaning or signification to facts of different nature: speech, attitudes, events, situations. The assignment of meaning is based on a referential system which gathers the knowledge of the subject and which is the necessary prerequisite for understanding a situation.” (Doron&Parot, 1999, p. 368). A literary, musical or any kind of text is understood, receiving meaning and

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¹ Untranslatable wordplay in Romanian language between the plural forms of two resembling nouns: “5 Tableaux with Shadows (Umbrellas).”

mental representations if the reader knows the specific signs (words or musical notes) and becomes intelligible by simply going over it. Still, most texts impel the reader to a further reflection in order to be able to understand the adjacent meanings. The interpretative-hermeneutical approach is triggered when there is a need for interpretation, that is employing a number of special means in order to understand a text. “When you realize that something is wrong with what you’re reading [...] then you become aware that the text is trying to talk to you, or, more precisely, that it is trying to attract you into its secrets.” [Papadima, 2006, p. 9].

The musical term of performance, in the simplest way of thinking and in a first sense, represents the action of faithfully rendering, staging, performing a musical composition by an instrumentalist. The interpreter also has the role, in addition to the natural exposition of music, to reinterpret, to deliver meanings, significations and feelings embedded in the musical work. Due to these features, the work of art reinvents itself each time it is rendered, because every interpreter sifts through his/her own mind the elements transposed into music by the composer. Thus, there can be found two types of performance involving the musical style: performance in the style of the composer (Mozart’s style, for instance), or performance in the artist’s personal style (Sviatoslav Richter’s style). In both cases, the interpreter has to set his personal footprint on the musical work, a complete depersonalization being undesirable. “Style is the particular way in which a composer organises his conceptions and speaks the language of his craft. Language is the element common to the composers of a particular school or epoch. [...] the musical apparatus used in an epoch leaves its stamp upon the language and, so to speak, upon the *gestures* of its music, as well as the composer’s attitude towards tonal materials. These elements are the immediate factors of the set of particulars that help us to determine how musical and language style are formed.” (Stravinsky, 1967, pp. 72-73).

In the twentieth century the aleatoric period imposed a quasi-total freedom of performance and an obvious involvement of the performer in the creative act, the musical work being completely new each time it was performed. Aleatorism is not an exclusive discovery of the 1900s, because aleatoric elements have been discovered throughout the history of music in various forms: starting from the improvisatory elements specific to the epoch of the musical Baroque (from ornamentation, to improvisational forms such as the prelude) through the improvisational and virtuosity cadence regarded as a section of the musical form within an instrumental concert, and afterwards by the typology of the expressionist *Sprechgesang*. The second half of the 20th century reaches the total liberty offered to the performer, a freedom that comes as a reaction against the constraints of the integral serialism, which favours the detail at the expense of inspiration.

Whatever the development of musical performance, the audience is a key element in understanding, since the members of the audience are the ones who decode the musical meanings in the most real way possible. The music lover reinterprets the message sent by the performer differently from the uninformed one.

Accordingly, performance is a term that refers to the way of understanding, of comprehending a musical work, depending on the type of musical performance and the typology of the audience. In this way, the performance is transformed from the mere staging of a musical work into a concept, while music must be elucidated and understood to the slightest and deepest details, representing a vision, a perspective on a composer's musical thinking. "But what does the same work mean to the one who renders it? Firstly, a printed document. He (the *performer*) cannot and must not follow the pulse of his inner feelings but the details already mentioned in a work finished long ago, which belongs to someone else. As one may say, he has to go backwards and not forward, as the creator goes. That is, he must advance against the direction of any living element, from the outside to the inside, and not as a creator - from within out." (Furtwängler, 1987, p. 77).

The temporal arts - theatre, music, dance - can only exist through the mediation of an interpreter. He is at the same time both a receiver and a creator, because in a first stage he reveals and represents the work of art for himself, and afterward as an artist he directs this flow of information, feelings, senses and meanings to the art consumer. In other words, the interpreter must know the work of art for himself, in order to make it known to others, thus becoming the representative of the author and of the moment in which he presents its creator.

Most of the time, the type of performance is coded in the score by common musical signs (such as the indications of expression or tempo), but, to the same extent, there are also a number of elements that can not appear in writing but which are *sine qua non*. And here, of course, we refer to the stylistic typologies specific to each musical period, which the instrumentalist must take into account. Romanticism brings with it specific musical genres that help the perception of the musical message to be most accurate. Here we obviously refer to the programmatic music, which brings something adjacent with the purpose of a perfect understanding of the musical idea. Practically, all the composers' effort - an effort noted in the score - along with the style specific to each musical trend, is mainly aimed at understanding the compositional message as accurately as possible. Consequently, joining the two terms understanding-interpretation opens the door to a fascinating, intricate world, full of meanings, of musical hermeneutics. It is the magic key that can open and illuminate an unimagined world at first reading.

2. Hermeneutics

Hermeneutics is a science and an art of text interpretation, of discovering meaning by understanding a message that appears at first sight as meaningless.

Musical hermeneutics opens to the listener the world of the composer's mind and an infinite flow of latent experiences. Obviously, hermeneutics involves a wide range of sciences such as philosophy, psychology, or sociology of music, along with the theory of perception and musical analysis. We refer to the concept of content, along with the concept of meaning, with related terms such as *explanation* or *exegesis*.

“Very similar, even identical, is the notion of exegesis (*hermeneia*). The original meaning is the same: hermeneutics is an exegesis (= commentary, explanation of meanings, texts, etc.). However, the practice introduced since the Middle Ages a dissociation, which is preserved to this day: hermeneutics refers to the principles and rules of *interpretation*; it is the science and method of interpretation, while the exegesis is the practical application of the hermeneutical rules, the interpretation proper, applied to the texts.” [Papadima, 2006, p. 16]. Practically, each work is interpreted, and each reader is an interpreter.

For a musician performer, by applying the general and particular rules and principles of hermeneutics, he will be able to penetrate beyond the language itself, in order to decode the complex fabric of the musical discourse proper. In other words, the interpreter has to reproduce both the meaning and the musical signification.

Extrapolating, the central concepts of hermeneutics are understanding, comprehension, interpretation, and explanation. All these notions revolve around each other, namely around the notion of meaning. From a panoramic and synthetic point of view, we assert that performance is the action of revealing the meaning of the artistic work, “*understanding* - the state in which the meaning gives the interpreter a more authentic perspective on the subject in mind, *comprehension* - the act of internalizing the meaning, and *explanation* – the logical-ordering intervention on it and its context. It is as if, once in the possession of a key (meaning acquired through interpretation), you come to see what it may open ...” (Voloc, 2009, p. 8).

3. Case study: 5 tablouri cu umbre(le) by Constantin Rîpă

Conceived as a dramaturgic show subtitled musical performance, 5 *tablouri cu umbre(le)* contains 15 songs on lyrics by five poets from Cluj: Sânziana Mureșeanu, Marcel Mureșeanu, Ovidiu Pecican, Ion Mureșan, Constantin Cubleşan; from each author the composer Constantin Rîpă arranged three poems. The intention to create a particular stage assemblage is underlined by the author in the booklet of the production bearing the same name and had its first performance in Cluj, in the Studio Hall of the “Gheorghe Dima” Music Academy on November 26, 2015. The poems selected for this production mostly aimed to be playful, “I never thought for a moment that these songs should be beautiful, because it would have been a betrayal of poetic content.

Everything had to be simple, true and consistent with the poetic text. In other words, the music was just the environment of the text.” From the perspective of the vocal technique needed to resolve the score, the prevalence of the poetic text, the approach of moments of *Sprechgesang* or random improvisation leads to complex approaches to vocal emission. The vocal effects associated with the score allowed for the exploitation of multiple sound resources of the human voice, as well as of accompanying instruments (piano, electronic organ). The stage performance expected by the composer started from the idea of presenting the poems of the selected authors compactly, the work being structured in a succession of five musical-poetic tableaux, each of them bearing the emblematic expression of a poet. The translation of the poetic content into the scenic space is mediated by a neomodern compositional language, with frequent loans from tonal-functional sonorities, with certain musical parameters left to the improvisational decision of the performers.

We consider it useful to make an incursion from the perspective of the musicologist in the compositional language of the five tableaux of the work, trying to highlight the characteristics of the vocal and instrumental writing as well as the interpretative-stage indications claimed by the author:

4. Interpretative exigencies and writing aspects

Tableau I aims to capture some surrealist aspects of the poetry of Sânziana Mureșeanu, in contrast to the direct and real ways of sizing one’s own feelings.

*Ieșiți în ploaie*² (for voice and piano) (Nedelcut, 2016, p. 241), noted in a traditional writing that overlaps the binary metric in the vocal score (desired to be *declaimed*) to the ternary one in the piano accompaniment. The fluency of the sixteenths in the piano writing confers the periodicity of the rain drops, which at the end of the song fade away in a *ppp*.

The image shows a musical score for the piece "Ieșiți în ploaie". It consists of two staves: a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a measure marked "5" and "quasi f". The lyrics "Și ni-mic rău Nu vi se va în-tâm pla" are written below the notes. The piano accompaniment is in treble and bass clefs with the same key signature and time signature. It features a rhythmic pattern of sixteenth notes in the right hand and chords in the left hand. The score includes dynamic markings like "quasi f" and "sost." and a fermata over the final note of the vocal line. At the bottom, there are two "Plo." symbols with a star between them.

Fig. 1 *Ieșiți în ploaie*, mm. 5-6

Riga (poetry transcribed for female voice and piano), suggests the characteristics of the dance rhythm in which the author pretends the voice to

² “Come out into the rain”

have an execution in *recitativo narante*, the vocal writing being placed within a narrow range (F-D \flat). The piano accompaniment composed of *ad libitum* clusters on the piano keyboard, but placed on the tonic accents of the spoken words, structures that will be played by the instrumentalist with the palm, the forearms, being left to vibrate (with prolonged resonance). The ending triggers a “speaking out loud” speech that evolves, “becomes a cry,” sounds are “desperately” uttered.

The third poetry, *Singapore*, written for tenor solo and electric organ, brings to the fore the composer’s preoccupation to reiterate the declamatory course of the dramatic genre. We notice the diverse instances of the expressive recitation: “alert, precipitated”, “bluntly (*détaché*)”, “low-pitched”, which call for a careful interpretation of the text. The dynamics of the *sung* utterance of the text is placed in an extended ambitus from *fff* to *pp*, while the agogic fluctuation is marked by indications: *accel. poco*, *a tempo*, *rit.*, *rall.*, the density of the agogic change conferring a rubato character to the musical discourse, although the work is scored on a constant two-beat pattern. The necessity of declamation is evidenced by the indication next to the solo voice: “*quasi recitativo*”, although the tempo expected by the author is *allegrisimo*. The articulation of sounds is in a constant fluctuation among *staccato*, accents and *tenuto*, which demands from the interpreter a very careful coordination of his/her vocal emission.

The piano accompaniment is left to the discretion of the instrumentalist, the composer aiming to avoid the hypostasis in which the instrument represents “the so-called partner of the soloist.” Although the improvisational moments of the musical score are indicated with traditional elements, the composer employs sound effects, such as the prolonged vibrations of a sound, which accompany a moment of *Sprechgesang* of the voice.

Fig. 2 *Singapore*, mm. 60-70

Tableau II contains poems by the poet Ovidiu Pecican, considered “a great figure of contemporary literature. He publishes everywhere, being constantly sought by all journals. He is an excellent speaker and an exceptional interlocutor. He has an open and sincere character, permanently with good humor and being kind to everyone” (In the *Booklet* of the programme).

Curriculum for voice and piano is electronically assisted, as the accompaniment notes: “a microphone is to be placed in the piano.” In the vocal score are used *Sprechgesang* effects, without specifying the pitch, suggested by indications such as “intense whispers in the microphone,” “put the finger on the lips and return to intensive whispering”, “speaking”, “uttering quickly”, “free speech turning into whispering.” The singer is asked to realize sound and stage effects such as: “cough with your mouth closed” through the interjection *ghm*, “put the finger to your mouth and return to intensive whispering”, “speaking” and finally, “on this presentation of the female soloist, the male soloist appears on the stage unseen, approaching the gong with a mallet, striking it heavily and attacking (vocally) his first musical phrase. The girl is scared, suddenly interrupting her whispers and runs away, hiding behind the piano.”

The piano accompaniment consists of a vibrating sound (possibly in the low register) in *ppp*, with a *vibr.* indication, the trill sign is overlapped sporadically with very low and acute sounds creating the effects of a *pointilliste* writing. The manner of using the pedal is very elaborate and accurately indicated throughout the work, either by the usual indications “sonorous pedal stroke with the sole”, or by distinct signs:

♩ = 56

Voce

Șoptit intens în microfon

O - vi - diu Pe - ci - can e - ste pro - za - tor și

Piano

ppp Pedală lovită sonor cu talpa

vibr.

Ped. * Ped.

Fig. 3 *Curriculum*, mm.1-4

The second poetry, *Motto*, is written for bass, gong and piano; it contains two characters – a bass voice and a “girl” – the latter is assigned with stage moves: “recites from behind the piano” sings *angelico, dolce, cantabile*, the glissandos are noted as portamentos, passages in *suave, dolce, legato*, afterwards “the girl walks in front of the piano and stands behind the bass” singing *quasi rectono* a “church-like” melody (with frequent mordents) then “gets scared, flees and hides behind the piano”, from where she finally “recites with a child’s voice.”

The bass sings on *fff-ff* nuances, articulates recitations over an extended vocal range, to the end “sarcastically mimics laughter”, sings “scaringly”, “barbaro”, “yelled”, and strikes the gong with a mallet.

Fig. 4 *Motto*, mm. 1-3

In the piano score are noted the specific sound effects frequently met in the experimental phase of the twentieth century music such as: *tremolo* with both hands in *ff* (*decresc* to *p*), *clusters* with the fingers, *quasi* or *semper détachée* or *tremolo* with the fingers on the keyboard.

*Urmaşul Sfântului Petru*³ written for voice and piano, is the last poem by Ovidiu Pecican set to music by Constantin Rîpă, the vocal writing of the soloist evolving in continuous recitation. Pronouncing the words in a singing manner is achieved by: “actively talking”, “caricature-like” in a “hasty speech (but clear) – similar to the recitative,” “on the same pitch” “bluntly”, “*détachée*” (articulated parting of words), “precipitated”, “firmly declaimed.” The vocal score uses ornaments, in the context of prefiguration of the vocal range of the recitation the composer asks for: speaking in *crescendo* / *decrescendo*, articulation with “head voice”, the connection between sounds is made frequently by *portamento* or *glissando*:

Fig. 5 *Urmaşul Sfântului Petru*, m. 30

³ “The Successor of St. Peter”

The construction of the piano accompaniment is mostly designed on *clusters* (large and small), articulated and left to vibrate over large fragments (by vibrating the right pedal), ascending and descending *glissandos* (vibrated in the pedal) or sounds without determined height, left to the discretion of the interpreter.

20

Vorbire precipitată (dar clară)

Pa - pa nu mai şe - zu pe

gliss.

mf

gliss.

vibr.

20

Fig. 6 *Urmaşul Sfântului Petru*, m. 20

Tableau III bears the optimistic mark of the poems written by the poet Marcel Mureşeanu, pervaded by irony evolving towards the ludicrous, creating an obvious empathy with the interpreters who along the development of the musical pieces laugh make jokes and are engaged in fast-moving actions.

*Cine a-nghiţit un căluţ*⁴ written for female voice addresses an aleatoric writing that demands the musical segments to be repeated 3-4 times, inserted in geometrical *frames*. The voice emission has to resemble the “voice of a child,” which frequently includes “a spoken singing”, “with a female voice” or “a bit sullen”, “a thickened female voice (disagreeable).” The same interpreter has to perform the two hypostases. He has to perform the score in an extended colourful ambitus: he sings shyly, with a bold voice, screams, participates through gestures in the stage action. The composer includes in the incisive rhythmic values many ornaments, difficult to realise in the fast tempo of this section.

*Scenetă*⁵, subtitled *The Soldier and the Girl* for soprano, baritone (steps and voice) and piano is a poem in which for the musical and stage approach the composer notes in detail the stage development: the girl is (or enters) with the accompanist, moves and smiles frankly, but ignores any applause; the soldier arrives within 5-6 minutes in marching steps, further marches but in *diminuendo*, gradually renounces the march, but sways his body in the same rhythm (recourse to a special sign for swinging), then gives up motion; at the end the soldier begins to march on the spot, the girl and the soldier leaving the scene repeating a rhythmic-melodic formula in a *decresc al niente*.

⁴ “Who Swallowed a Tiny Horse”

⁵ “Short Sketch”

The musical text is noted in a 2/4 meter, with an agogic in constant motion and the trochaic rhythm alternating with tuplets, configured in a rhythmic *ostinato*. The musical development is accompanied by indications that place expressivity on the numerous motion indications: a “noisy tramping”, intensifying their steps (indicated in the score with rhythmic values); “very serious and determined” (grotesque) “are to mimic anger”, “an angry attitude but childish,” “they gesture with the head etc.

The musical score for Figure 7 consists of three staves. The top staff is for Soprano (S.), the middle for Baritone voice, and the bottom for Piano (Pno.). The key signature has one sharp (F#) and the time signature is 2/4. The Soprano part has the lyrics: "Se mimează supărarea furioasă dar copilărească." Above the staff, there is a performance instruction: "Se repetă accelerando de 12-16 ori până la viteza imposibilă." The Baritone voice part has the lyrics: "Basul intră după după cca. 7-8 repetiții ale sopranei." The Piano part consists of a rhythmic pattern of eighth notes.

Fig. 7 *Scenetă*, m. 57

The score for the accompaniment is complex, integrating the pianist into the dramaturgic development (speaks, smiles, gestures with his hand). The use of ornaments (*trill*, *arpeggiato*, *tremolo*, *mordents*) is accompanied by vocal and instrumental effects, frequent clusters (white, black keys and in *flageolet*), the thoroughness of marking in the score the use of the pedal, moments of improvisation, repetition of a bar for 12-16 times or to an impossible speed, integrates the piece in a manifestly aleatoric writing. The evolution of the voice to a *Sprechgesang* with leaps over an extended ambitus may be noticed in the following example:

The musical score for Figure 8 shows the vocal parts and piano accompaniment starting at measure 108. The Soprano (S.) part has the lyrics: "bi - tul meu, La Vinț, iu - bi - tul". The Baritone voice part has the lyrics: "Mărșăluiește în spatele fetei. lu - bi - ta mea, de ce mă". The piano accompaniment (Pno.) features a complex rhythmic pattern with many beamed notes and ornaments.

Fig. 8 *Scenetă*, m. 108

*Lumea de lume*⁶ (voice and piano) is written in a lively movement, the eighth note = 132, that impresses also by the rapid way in which action takes place. The frequent exceptional divisions (quintuplet, 10-tuplet) integrated within the four beat metre (quarter or half note as time unit) confer a *rubato* character, indicated by the composer only through the frequent acceleration and slowing down of the movement:

Fig. 9 *Lumea de lume*, mm. 20-21

Tableau IV is intended for poems by Constantin Cubleșan, a poet who approaches the poetry selected by the composer Constantin Rîpă, a classic and dense style in terms of expression of a feeling. It is remarkable the abundance of metaphors, which benefit from the dissimulated sincerity of the poet.

*Mai tornă-mi iubito*⁷ for male voice and piano is built on a waltz rhythm, bearing the metronome indication (quarter note = cca.56) corresponding to an *adagio* tempo, as well as the oscillation between time signatures and agogic conferring a free character to this versed song. The male voice can be of *any* type, indicates the composer, since the vocal range is convenient, of only one tenth (D - F#), accessible both to basses and tenors. The melodic vocal line is predominantly based on the adjacent motion, in a dominant *mf* (*menoforte*) and in terms of expressiveness the aim is to express the bitterness of the lover *Mai tornă-mi iubito în suflet otrava*”, „*Mai tornă-mi iubito, o cupă de vin*” (Pour once more, my darling, the poison; Pour once more, my darling, a cup of wine), the harmony being built on the fourth and fifth chords specific to modal structures.

By contrast, *Destin*⁸ (tenor and piano) is accompanied by a tempo indication with a double metronomic value in a *vivo* motion framed within a 1/4 meter: we must underline the minuteness of the composer in noting in the vocal score frequent dynamic and agogic movements, expressive indications that take place in *arpeggiato*, *come chitara* or *come arpa* chords in the piano.

⁶ “Men of the world”

⁷ “Pour some more, my darling”

⁸ “Destiny”

Fig. 10 *Destin*, mm. 1-2

Exploring innovative timbre effects, the composer Constantin Rîpă designates for the poem *O artistă*⁹ (voice and electronic organ) a musical discourse in a *quasi parlando*, which alternates a melismatic writing with a syllabic one. Prosodically, the oscillation between measures in 2 and 3 beat patterns in quarters confers an asymmetrical appearance to the rhythmical development, each measure highlighting the prevalence of text, freely configured in terms of metre. The *clusters* in the piano score are noted *in extenso* and the agogic changes (*sost.*, *rit.*, *poco accel.*, *a tempo*) along with indications for the soloist voice such as: *sententious*, *melanconico*, *tenuto*, *quasi p.*, *meno f.*, voice trill, create distinct sound effects, different from the context of the other pieces of the production envisaged by the author.

Tableau V explores the verses of Ion Mureșan from the *Alcool*¹⁰ cycle. The extremely complex poetry lies between real and fantastic, and involves a kind of mirage tragically ended by the death of the soul and of the heart.

Alcool II (subtitled *O viziune*¹¹), for baritone voice and piano bears the indication *chanting*, the singer employing a free speech that is halted by a *misurato* part which doubles the speed of execution, the manner of articulation of the voice being *staccato e marcato sempre*. The text mocks those “who drank until they kicked the bucket”, the state of hallucination completing in the same *rubato in rallentando* “to be able to drink until the end of the world.”

*Alcool I (Poem)*¹², conceived by the composer Constantin Rîpă also for baritone voice and piano brings along its development vocal effects that give an experimental aspect to the vocal score: the baritone intones on a *quasi parlato* voice, alternating with *misurato*, full of *appoggiaturas* or uttering on same sound in *sostenuto sempre*, interjections on high notes *hâc*, “with juvenile voice”, “free chanting rhythm (stammering)”, “singing in *falsetto* (with joy), speaking “bluntly (angrily)”, “*quasi piangendo* (imitating a whiner)”, “talking with a deep voice”. The piano score abounds in sound effects such as palm *gliss*

⁹ “A female artist”

¹⁰ Alcohol

¹¹ “Alcohol II. A Vision”

¹² “Alcohol I. (Poem)”

(rotational) on a “free rhythm suggesting a stuttered walking”, free tremolo along all octaves, clusters along the entire keyboard.

Fig. 11 *Alcool I*, m. 43

The final moment brings a *Cântec de leagăn*¹³ for male voice, female voice and piano ending the cycle of songs composed for the poet Ion Mureșan, bringing into focus a male voice “with much suffering” and a female voice singing “very gently”. The tempo sways between *quasi rubato* and *misurato*, *portamento* with a dynamic under continuous fluctuation of the meter.

5. Conclusions

The musicologist is the person who has the necessary tools to enter the secrets of a score. The simplest, most common musicological activity, with an educational purpose, is the musical analysis of the compositions. The musical analysis is a method of investigating the musical message, which in a first stage addresses the didactic and pedagogical aspects of approaching the composition technique. The musical analysis uses a number of methods already “classical,” each in part having clearly defined roles (we mention, without being exhaustive, the historical, statistical, hermeneutical, Schenkerian method, etc.), and as contemporary methods we must mention the mathematical, quantitative or informational analysis (Martinakova-Rendekova, 2012, p.15). A musical analysis does not have to follow a template, it is not a descriptive writing of a work of art, it does not have the role to emphasize ... the mere evidence (the motifs, the phrases, the forms, the harmonic chainings, etc.), but the musicological analysis has the purpose of penetrating into a musical work, to observe the musical logic (Riemann), the inner dynamics, the style, the message, aspects that can only be identified through a careful hermeneutic look.

In contemporary music, the lyrics are often replaced with syllables or phonemes without literary meaning, not having primordially in rendering the artistic message. In an opposing circumstance, the music production entitled *5 tablouri cu umbre(le)* proposes a separation from the concept of *lied* and tries to

¹³ “Cradle Song”

find a way for the literary text to prevail. The return to the types of singing used by all religions in preaching, namely, the chant (psalmody) and declaimed speech, represents the basic technique of musical composition in this cycle of songs, which will bring to the fore the *Sprechgesang* and declamation. To the same extent, “the care for the perception of the text” is echoed in the piano accompaniment, or in the instrumental accompaniment respectively, as the composer retained the piano (sometimes electronic organ) due to its presence in all concert halls. Nevertheless, the accompaniment will be permanently reduced, schematized, the instrumentalist will not be in the position of a partner to the singer, in order to leave the possibility of the poetic text to arise above the overall sonority of the musical-stage production. The poems selected for this cycle of songs focused largely on jocularly - “I have never thought for a moment that these songs should be beautiful, as this would have been a betrayal of the content of the poems. Everything had to be rough, real and according to the poetic text” (from the *Booklet* of the concert program).

The musicologist’s vision of an innovative concept of musical performance in the work *5 tablouri cu umbre(le)* was directed toward the compositional means of rendering the poetic message. As the composer points out, the poems selected for this cycle of songs have mostly been the subject of the ludicrous. “The aleatoric writing approached in the compositional language can be highlighted by the variety of vocal-instrumental writing, the preponderance of the declamatory moments, the improvisational moments, the presence of melodic recto-tono evolutions (on the same sound or adjacent sounds) in the aspect of recitative improvising tones (*Riga, Urmaşul Sfântului Petru*), or crosses which mark the intervallic leaps, the dynamic hypostases of the vocal writing that are on extreme sounds (*ffff-pppp*) or left to the interpreters’ decision, their involvement in the scenic unfolding, creating the premises of a musical *happening*. Although the composer wanted a diminution of the accompaniment, in the piano score we notice a musical writing based on various sound effects, the performer being involved in the scenic approach also through the theatrical movements circumscribed into the development of the musical performance.

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